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EXPLOITING MOTION PICTURES

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KATHLYN WILLIAMS
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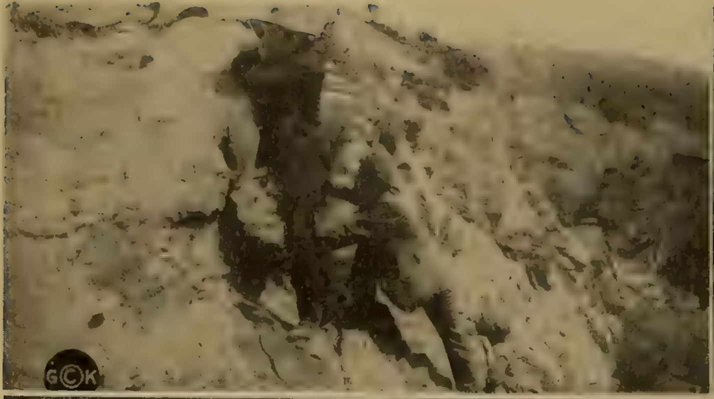

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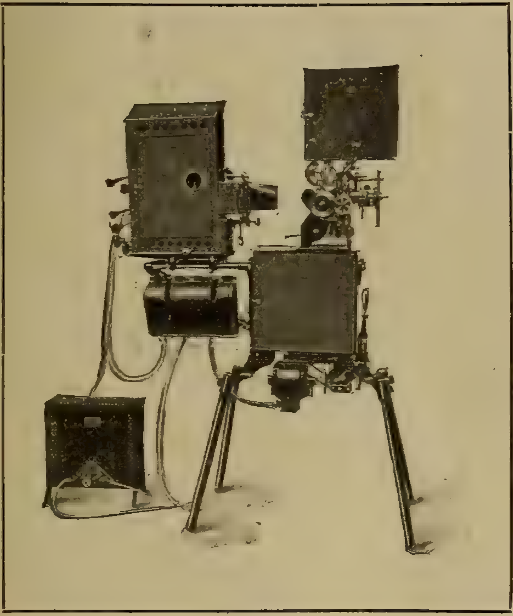

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A strikingly beautiful scene from Famous Players "A Daughter of the Hills" in which Laura Sawyer is featured.

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Vol. XI CHICAGO, JANUARY 10, 1914 No. 1

Girl Offered as Bait for Hungry Leopard

Kathlyn's Second Adventure

"THE TWO ORDEALS," which is the title of the second "Adventure of Kathlyn," and which will be released on January 12, takes up the story right where reel three of the first "Adventure" left off, though in this second part several new characters are introduced, who are undoubtedly to play a prominent part in the further unfolding of the story in subsequent film reels.

Thomas Santschi as "Bruce," an American hunter in the jungles of India; Goldie Colwell as "Pundita," a native woman, and William Carpenter as her husband, "Ramabai," all figure prominently in the second installment of the story and are most excellently cast.

While the action and settings shown in this second part of Kathlyn's adventures fall below the standard of the first section of the narrative, it is easy to conceive that this is only leading up to still more elaborate and stupendous settings and events that will be revealed to us in later reels of the film.

As the film begins we again behold Kathlyn on her jungle throne, where she has just refused to enter into the marriage arrangement with Umballah, by which he shall become her consort and the real ruler of Allaha. Kathlyn defies Prince Umballah and his high priests, and appeals directly to the natives to prevent this unholy marriage.

Her action seriously interrupts the pre-arranged program of the prince and his associates, and during their momentary hesitation as to what course to pursue Kathlyn further cowes the superstitious natives gathered about the throne and so upsets the plans of the conspirators that the Council of Three decree that she be given a week in which to consent to the marriage.

During this horrible week of respite for Kathlyn, the captive queen, a high caste native named Ramabai is charged with murder and under the law all his property reverts to the reigning sovereign, including even his wife, the beautiful and highly educated Pundita.

When Pundita is brought before Kathlyn she tells a pitiful story of how she and her husband have been hounded and abused by Prince Umballah, since her husband, who was a banker, had refused to make the prince a loan. Pundita asserts that Umballah has hired his underlings to commit murder, and then arrested her husband for the deed in order to revenge himself for the refusal of the loan.

Kathlyn at once frees the captive, so far as slavery is concerned, and orders the husband also released from prison and brought before her. Both Ramabai and Pundita crave permission to remain at the palace as Kathlyn's bodyguard and Kathlyn, knowing well that she is beset by danger on all sides and feeling the importance of having servants about her whom she can trust implicitly, accepts their offer.

A day later Ramabai proves his worth and his interest in Kathlyn's welfare by bringing word that Bruce, an American sportsman who has been hunting in the jungle, has arrived in Allaha and appears much interested in the white queen whom he had heard rules over the land.

On the seventh day of the respite granted her, Kathlyn is informed that the Council of Three have decided she must submit to two ordeals with wild animals and that if she survives these she will be permitted to occupy the throne as a maiden queen. For the first test Kathlyn is to be lashed to the upright of the deadfall of a leopard trap and used as human bait to lure the huge cat from the depths of the jungle. The queen sends word by

Kathlyn Pardons Pundita.

The Council in Session.

Ramabai to Bruce of the nature of the first ordeal and receives his assurance that no harm shall befall her if he can prevent it.

When the fatal day at last arrives, Kathlyn is so secured in the trap that she cannot possibly hope to reach the lever which will open the door of the cage and so release her from the awful fate which threatens. She hears the patter of the leopard's feet as it dashes out from the jungle to hurl itself against the fragile barriers of the cage. Just as the leopard crouches to spring upon her, Kathlyn beholds Bruce calmly aiming his rifle at the eyes of the giant cat and a moment later sees the leopard limping back to its jungle lair, wounded and bleeding, and thereafter is only dimly aware that Bruce holds her close in his arms and whispers again and again that the danger is over and nothing can harm her.

Human Bait for the Leopard.

After Kathlyn has again defied the Council of Three by refusing to agree to a marriage with Umballah she is told to prepare for the second ordeal, which is to consist of confronting the lions in the arena of the public amphitheater on the following day.

That night Bruce and Ramabai prove themselves more resourceful than ever, for, telling the people that if the test is carried out as ordered by Umballah, a fate still more terrible will befall many of the natives assembled to witness Kathlyn's death, they set about making their prediction come true. Learning from a high caste native that a tiny shed nearby the amphitheater contains land mines, which have been smuggled into Allaha by revolutionists, they hasten to the storage and bring away with them a dozen or more of the mines and the electrical equipment necessary for firing them.

Bruce Learns of Kathlyn's Plight.

Under cover of night the mines are buried beneath the sand of the arena and the wires leading to them carried along, underground, to end finally in a box at the extreme right of the arena, and exactly over the door through which Kathlyn is to be led to her fate.

The long awaited day finally arrives and the natives and nobles of Allaha gather in the amphitheater to behold the second ordeal. The hungry lions are pacing nervously up and down their narrow cages, while Kathlyn, the captive, regal even in her simple robe of white, is led into the arena and left standing, alone and defenseless, almost beneath the box in which Bruce and Ramabai are seated. Prince Umballah is in the royal box awaiting the outcome of the exciting event about to occur in the arena below, and, at last, when the word is given by the prince the lions are released.

With a rush they start across the arena toward the helpless Kathlyn, but midway, their progress is halted by a terrific explosion which shakes the arena to its very foundations, hurls dirt and stones in all directions, leaves a yawning chasm between the lions and Kathlyn, and kills and maims many of the startled natives. Bruce has operated the electric connection and fired his mines, thus again saving the life of Kathlyn.

Planting the Mines in the Arena.

As the scene fades from the screen we behold Prince Umballah and his followers flying in terror, while Bruce leaps down from his box into the arena and to the aid of the frightened queen. Thus ends the second adventure of Kathlyn, at a point which seems sure to bring audiences back to see, two weeks later, what follows.

The cast for this production is as follows:

Kathlyn Hare	Kathlyn Williams
Prince Umballah	Charles Clary
Ramabai, a native banker	Wm. Carpenter
Pundita, his wife	Goldie Colwell
Bruce, an American hunter	Thomas Santschi

Filmed 5300 Feet Underground

The Industrial Moving Picture Company has just completed a double reel subject showing copper mining. These pictures were taken at the Calumet and Hecla Mines, Michigan, and in one instance the artificial lighting equipment was operated 5,300 feet below ground level. This is the first time that work of this nature has ever been attempted at such a depth. The results secured are splendid and the pictures will be used for educational purposes by mine owners and other people interested in the copper industry.

Airship Blows Up in Midair

Picture Is Spectacular

AN AEROPLANE catching fire, and the explosion of its oil tanks in midair, is only one of the many startling scenes offered in "Wrecked in Midair," the Kleine-Eclipse three-reel feature to be released on January 27.

Joe Hammen, better known in filmland as "Arizona Bill," enacts the role of Joyce, the famous aviator, and as usual performs daring feats before the camera's eye. Audiences the country over have come to expect the most unlooked for and apparently impossible "stunts" from Hammen, whom they have seen time and again risk his life to inject an unusual thrill into the films, and he never disappoints.

The customary high photographic quality of Kleine-Eclipse pictures is evidenced in this latest three-reel feature and the tinting of several of the scenes adds much to the charm of the picture as thrown on the screen.

As the story runs, Morgan and Clarke, aeroplane manufacturers, are partners. Morgan, a much older man than Clarke and father of a charming daughter named Betty, leaves a good deal of the business to the junior partner, who is very ambitious and whose one aim is to make a fortune quickly. Finding money does not roll in fast enough to satisfy him, Clarke, wishing to get rid of his senior partner, conceives a plot to gain his ends.

A contract has been given the firm to build an army aeroplane, and two workmen, bribed by Clarke, swear that they have received instructions from Morgan to send a duplicate of the most important part of the machinery to a foreign government. An inquiry is opened and Morgan is accused of treason, but his conscience awakened by the sight of his kind old master's plight and the grief of his daughter, one of the workmen confesses and Clarke is unmasked. The latter quits the works with rage in his heart and a fierce desire for revenge.

Morgan Forces a Confession from Clark.

Several months pass and Clarke becomes the head of a band of lawless adventurers. By a lucky chance he finds a quantity of hidden treasure, and again he determines to get even with his late partner. A great aeroplane race has been arranged, and Morgan has entered his latest model, which is to be piloted by Joyce, his chief aviator, who is well known to the public and is the favorite for the race.

Held Prisoners by the Outlaws.

The day arrives, but Morgan is confined to his house with a bad attack of gout. Betty drives off in her automobile, alone, to witness the start from the flying ground several miles distant. En route the girl is stopped by a band of horsemen, sent by Clarke, who take her prisoner and drive off with her in the car.

Meanwhile Joyce, high in the air, sees the car a mere speck in the distance, but being somewhat disappointed that neither his employer nor his pretty daughter has come to see his ascent, he wonders if they have been delayed and focusses his field glasses on the auto. To his astonishment he recognizes Betty struggling with her captors. Without hesitation he abandons the race to go to her assistance, but the desperadoes number four and advance upon him, pushing Betty in front of them, thus making it impossible for him to fire. They force him to hand over his revolver and take him prisoner also, fastening his aeroplane to the back of the car and towing the machine along. Clarke's satisfaction may be imagined. A double capture! And all chance of winning the aeroplane race spoiled.

Meanwhile Morgan is in despair. Betty has disappeared and no news has been received of Joyce since he started off on the famous race. Everyone believes that the daring aviator has fallen into the sea and perished. Joyce, however, is not the man to confess himself beaten. One night, seizing his chance while his guard sleeps, he quietly forces his way under the tent flap, gets Betty and soon finds his aeroplane, which is intact. He sets the machinery in motion and the aeroplane rises into the air. But the noise has roused the camp and Clarke and his men are soon in pursuit.

A bomb is thrown at the aeroplane and sets fire to the huge wings, and with terrible speed the huge bird falls useless to the ground. Betty and Joyce are taken from among the debris, both terribly injured, and carried back to captivity.

Some weeks later, the prisoners having recovered from the injuries, Clarke fears they may again escape him and he has them carried into an underground cavern and has the opening closed with stone and earth. But Joyce is favored by fortune and finds some kegs of explosives left by the miners. The two prisoners arrange the powder, set a trail, and soon a terrific explosion occurs just beneath Clarke's encampment, the miserable man meeting a well deserved fate, in company with his associates. Betty and Joyce, free once more, catch two of the horses which escaped death and are soon galloping towards home. Mr. Morgan can scarcely believe his eyes when the lost ones enter. An enthusiastic welcome is accorded the intrepid Joyce, and he and Betty, having discovered their mutual love, exchange their first kiss.

Much interest will attach to the opening scene, in the aeroplane factory, for this portion of the film was actually taken in the Bleriot aeroplane plant near Paris and we see the famous air craft being constructed by the experts who manufacture them. This is said to be the first time that a motion picture camera was ever used inside the walls of the famous factory, and unusually sharp and clear pictures were taken.

Girl Forgotten In Gold Rush

The Lubin feature "The Inscription" is a most interesting picture. It was written by George Terwilliger and produced by Edgar Jones. As the story goes John Bobb and Nell Phelan are sweethearts long before the war in the South. John wins Nell's consent and that of her father, and is debating upon the wedding date, when his friends get him to join them in the western rush for gold. Nell has a premonition that all will not be well, but John laughs at her fears, especially when she gives him a written message "Don't forget Nell." He leaves and promptly forgets her in the greed for gold that takes possession of him.

An important scene from Lubin's "The Inscription."

In the meantime Nell's father is visited by Sam Rand, the son of his old chum. Sam is made welcome and promptly falls in love with Nell. As the weeks and months pass by with no word from John, she gradually turns to Sam for her romance. John has totally forgotten and is still searching for the will-o-the wisp. Finally Sam wins out and he and Nell are married.

About this time John strikes it rich, and as he is packing up his things to return to civilization he finds the written message. He still thinks there is a chance for him, even if he has neglected Nell, and goes back to the old town. He finds her happily married and she scathingly rebukes him, at the same time agreeing to his request for a photo of her in remembrance. She writes on the back "In my great happiness I wish you well." His emotion gets the better of him and he kisses her hand while she pats his hair in a caress of sympathy.

Sam enters and, unseen, witnesses the kiss, the touch on the hair and the pocketing of the photo. Enraged, he waits for John, attacks him at the road house and gets the photo, then returns to Nell. She shows him the reverse side and, ashamed, he returns to John and secured his foregiveness with a return of the photo. Then he goes back to his wife happy and contented.

The cast follows:

John Bobb	Edgar Jones
Nell Phelan	Louise Huff
Sam Rand	George Hartzell, Jr.
James Phelan	James Daly

"The Accursed Drug"

The second release of the Eclair Features Ideal is the three-reel depiction of the ravages caused by "The Accursed Drug." The Oriental atmosphere which pervades the offering adds to its interest and the surety of the fate which awaits the drug's victims is pictured with revolting reality. There are many strong scenes and the settings offer novelty and interest.

Robert Marty, who is in love with Marise, daughter of his senior partner, Garnier, leaves for China in the interest of the firm. While he is bidding Marise good-bye, the girl's negro attendant approaches and gives Marty a pair of gloves Marise has worn; she bids him keep them, since as long as he possesses something of Marise's, their hearts shall be bound together. In China, the troublesome business upon which Marty has come, stretches itself out over months; Marty, homesick and despondent, goes to the cafe of Mme. Cantaloube where he learns to like the strange drinks she serves and becomes a habitue of the place. Then one day she shows him the opium den, where he sees rows of silent figures dimly through the thick haze of the room, and he runs away, afraid and horror-stricken.

But this very horror of the place seems to draw him back and soon he is numbered amongst the drug's victims. He gets paler, weaker and more emaciated each day and finally takes the advice of his doctor and goes home. He takes two native attendants with him and they amuse themselves in any way, while he lies weak and exhausted. One of the natives dances out to him one day wearing the gloves belonging to Marise. Enraged, Marty pulls them from her brown hands and sinks back into his chair. With the touch of the gloves comes a vision of their owner, not the laughing, happy Marise he knew, but a dying Marise, broken hearted over his neglect and the reports received as to his condition. His scant desire for life leaves him and the accursed drug accounts for its final flickering.

John Barrymore Joins Famous Players

Even today, when so many legitimate stars of note have transferred their art to the motion picture screen, even discounting the impressive array of stars whom the Famous Players has already presented in film, the connection of Jack Barrymore, the distinguished dramatic favorite, with that concern, is a matter of great importance, in calculating the increasing prestige of the motion picture. The subject selected for him is the celebrated comedy-romance, "An American Citizen," by Madeline Lucette Ryley.

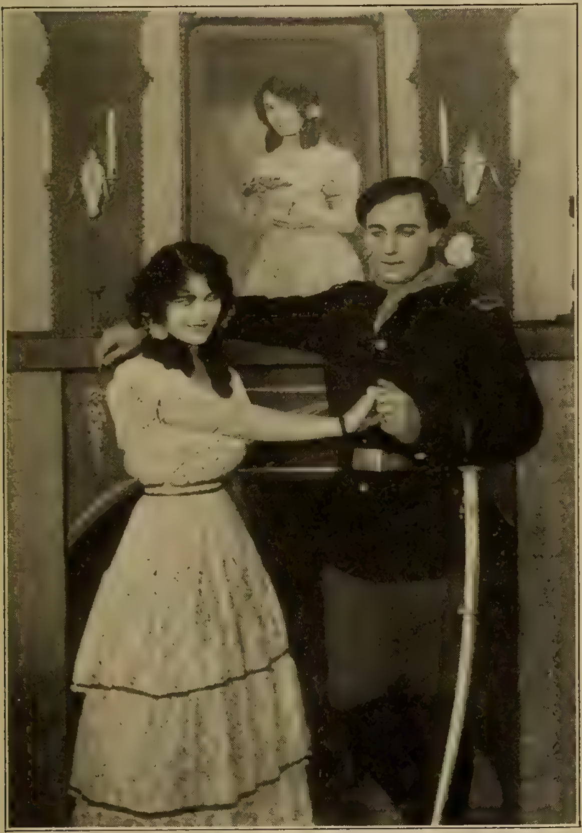
First Three Reel Subject from American

"Destinies Fulfilled."

"DESTINIES FULFILLED," the first three reel offering from the American Film Manufacturing Company's studios, takes us from 1900 back to 1865, and then brings us up to 1900 again. Sydney Ayres and Vivian Rich shift their costumes and make-up to accord with the shifts of the story and create the illusion of passing time most capably.

Mr. Ayres, in particular, is entitled to praise for the character work he does as "John Carr" in the 1900 period of the story, for even those who have seen him in many productions are sure to be puzzled as to his identity when he first comes upon the screen, so well has he concealed the real, modern Sydney Ayres in the rheumatic, long-haired old mountaineer character he portrays.

Miss Rich enacts the role of a girl in her teens when the story opens and then "doubles" as her own mother, at about the same age in the 1865 period of the story. In the earlier impersonation she is especially pleasing, fairly radiating youth and coquetry, though she makes a most lovable woman of her mother in her girlhood days.



Carr and Lucille.

The story is carefully handled and skillfully produced, the outdoor scenes being particularly attractive on account of the soft, rich tint given them by the factory. The photography is, in most scenes, up to the usual American standard.

Frank Davis, a young engineer, goes into the mountains in search of health and there encounters pretty Rosemary Carr, a girl of the mountains, with whom he immediately falls head over heels in love, despite the fact that John Carr, her rheumatic, long-haired and rather ragged old father, seriously objects and orders the young engineer away from his home.

Seeking companionship at the general store in the village, Davis gleans from the old storekeeper the story of Rosemary's life, which is shown in dissolves. Back in 1865 there lived an old Southern fire eater named Pennington, with his daughter Lucille. John Carr, a lieutenant in the small Yankee force that visited the city during war times, saw and fell in love with Lucille, but was ordered away from her home by Pennington. The final fall of the Confederacy led Pennington and his daughter to flee into the mountains, where they practically buried themselves.

Carr Finds Lucille Again.

Though the years passed, Lucille did not forget her Yankee sweetheart and, finally fate brought them together again. Carr at length overcame the hatred which Pennington bore toward all "Yanks," and married Lucille, upon a promise made to her father not to take her from his side. They lived in happiness for a year until little Rosemary was born, but that ordeal proved too much for the mother and Lucille passed away in giving birth to her baby. The shock of his wife's death upset Pennington's weak heart and he, too, died. The

Luke Evok's Only Laughter from Rosemary's Father.

shock of the double tragedy in his home weakened the mind of Carr and he lived ever afterwards in a kind of daze.

As the storekeeper relates this story to Davis and the vision fades from the screen we see the young engineer rising to again seek the girl he has met and loved, though now carrying with him a strong feeling of sympathy for her weak-minded old father.

Luke, a rough mountaineer, also loves Rosemary and when he beholds the girl with Davis in a beautiful little nook beside Rippling Water creek, he hastens back to inform Carr that a stranger is trying to take Rosemary away from him and the mountains.

Carr seizes his rifle and sets out with Luke to exterminate the stranger, but in the meanwhile, Rosemary, frightened by the sudden tumult in her heart, has fled back to the little cabin home in the mountains and Davis, following, is undiscovered by Luke and Carr.

Davis and Rosemary.

Arrived at home, Rosemary, seeking to make herself more attractive in the eyes of her new lover, suddenly recalls an old gown of her mother's concealed in the attic. Thither she goes and a short time later reappears clad in the quaint old costume worn by her mother in the '60s. She is then the veritable image of an old portrait of her mother, which hangs on the wall of the mountain cabin and which is one of the few relics of the old home which Lucille and Pennington had carried with them when they fled from the city.

The girl looks more than ever desirable when Davis arrives at the cabin and beholds her, but the quaint old gown and the startling resemblance to his dead wife drives the old man frantic when he returns, having been unable to find "the stranger" mentioned by Luke. Carr orders Davis from his home and the engineer goes, after having arranged to elope with Rosemary that evening.

The girl keeps her promise and packing up a few little trinkets she leaves her home and her father and goes with Davis to the city. The crazed father attempts to follow, when Luke rushes in to warn him that his daughter is leaving with the stranger, but the lovers manage to elude their pursuers and get safely away.

A year passes and a babe comes to brighten the home of Davis and Rosemary, but the girl wife has discovered in the meanwhile that she is not fitted for life in a city and is constantly longing for her old home in the mountains. Luke has finally induced Carr to follow his daughter to the city to wreck vengeance upon Davis, but his plan miscarries because the old man's sight of a recruiting office and of the well remembered army uniform takes him back to his old days in the army and in a measure restores his mind, so that he no longer will concur in the plans of Luke.

Rosemary finds her father upon the streets of the city and takes him home with her, where Davis welcomes him and permits him to hold his tiny grandchild upon his knee. When Davis discovers how deep is the longing of both father and daughter to return to. their beloved mountains he takes them back.

Luke once more endeavors to seek revenge upon Davis for having taken Rosemary from him, but his aim is poor and Carr, suddenly aroused to the true character of the young mountaineer, follows him through the hills and finally disposes of him once and for all.

Davis and Rosemary, in the old nook beside Rippling Water creek, find peace and contentment, while the old man takes joy in playing with the grandchild who has come to brighten his declining years. All therefore decide that destiny has been fulfilled and that happiness has come to stay.

The complete cast as given on the press sheets of the American Company is as follows:

Period of 1900—

John Carr	Sydney Ayres
Rosemary (the girl of the mountain)	Vivian Rich
Frank Davis	Harry Von Meter
Luke (a young mountaineer)	Jacques Jaccard
The Storekeeper	Charles Morrison

Period of 1865—

John Carr (a young lieutenant in U. S. Cav.)	Sydney Ayres
Thomas Pennington (a Southern fire eater)	Jack Richardson
Lucille (his daughter and mother of Rosemary)	Vivian Rich
The Storekeeper	Charles Morrison
Colored maid	Louise Lester

Period of 1880—

John Carr	Sydney Ayres
Lucille	Vivian Rich
Pennington	Jack Richardson
Mammy Nappers	Louise Lester
Storekeeper's father	Joseph Knight
Mrs. Tolliver	Charlotte Burton
Mrs. Vaughn	Caroline Cook

The Vitagraph Theater

Within a few weeks, as you proceed along Times or Long Acre Square, New York City, there will be conspicuously seen, flashing amid the bright lights of the Great White Way, an electric sign bearing the device—"The Vitagraph Theatre." In this magnificently appointed motion picture theater, will be shown the greatest and latest multiple releases of the Vitagraph Company. It is here they will receive the critical "once-over" of the reviewers, the approval of the "first-nighters" and the endorsement of metropolitan sanction; serving as a guarantee for merit and superiority before their general distribution throughout the country, as "Broadway Star Features."

Motography's Gallery of Picture Players

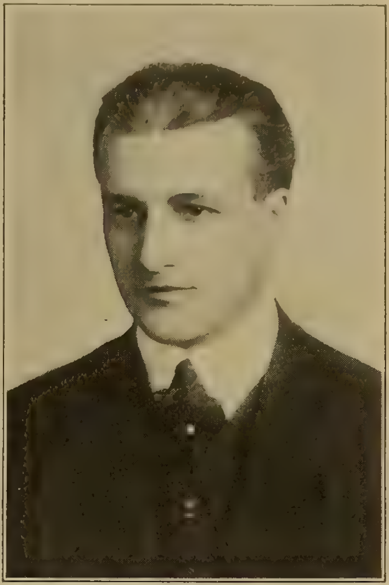
MARGUERITE LOVERIDGE has said good-bye to the East for a while and has swung out to that western gate of film entries and other things for which California is famous, and, there, will continue to support Fred Mace in the "funnies" he has gone there to make. There were ever so many people Miss Loveridge hated to say farewell to, her sister, Mae Marsh, of the Biograph company heading this list. But duty in a sunny clime and film comics called, so she away-ed with the rest of the Majestic people whom Fred Mace has on his honor role. She's a very pretty girl, with dark eyes, dark hair, a wide smile and a happy disposition, and received a warm welcome from the many friends she had made in Los Angeles during her previous work at the Majestic studio there. Both her stage and former work in films has adapted her talents particularly well for the new roles she assumes.

Marguerite Loveridge.

LAMAR JOHNSTONE'S face is familiar to you for a reason which many of you do not know; but if you'll look closely at the face of the lathered young man who meets your glance the next time you see the caution "Use a Gillette safety razor," you'll recognize it as that of Mr. Johnstone. As a leading man in Majestic films he is notably familiar and has scored in this capacity since the "New" Majestic's inception last spring. Stock and repertoire comprise his out-of-pictures experience and this he gained in Columbia stock in Washington, D. C., and the Crescent stock in Brooklyn, N. Y. About three years ago he joined the Eclair company and made a reputation there worth while during his two years' stay. Last winter he went to Oklahoma with a Reliance company and along in May of last year he commuted to New Rochelle on a visit to the Thanhouser studio.

Lamar Johnstone.

WILLIAM GARWOOD, better known as "Billy," was one of the happiest of the Majestic players who left recently for the western coast. For "Billy" likes the West; it was there he got his start in things theatrical and he likes the West, anyhow. The Elitch Garden Stock Company of Denver gave him his first stage experience and from there he went with Virginia Harned in Charles Frohman's "Mizpah," back to the Garden stock with Joe Wheelock in "Just Out of College," with Kyrle Bellew in "Brigadier Gerard," S. M. Kent in "Raffles," stock in Los Angeles, Alcazar Stock Company in San Francisco, and "Cameo Kirby" with Dustin Farnum. His debut in pictures was made one and one-half years ago at the Thanhouser studio; a brief return in stock was followed by his reappearance at the New Rochelle plant. Last May he joined the Majestic.



Billy Garwood.

FRANCELIA BILLINGTON, seen these days in Majestic pictures, is generally known as "the girl the critic made famous." Seen in the background of a Thanhouser feature film, she was put into print as being too beautiful to be just a background; thereupon directors searched wildly about for the pretty "extra," memorized her name and put her into the picture foreground with a leading man opposite, and so well has she interpreted the roles accorded her that her trial as leading lady has given her a permanent right to that title. From the Thanhouser company she won her way into the Majestic cricle, where she has the reputation of being a most versatile little lady. California is the country Miss Billington calls "home;" it was there she had her first picture experience which was also her first stage experience. But ability has put Miss Billington into the class of active film players.

Francelia Billington.

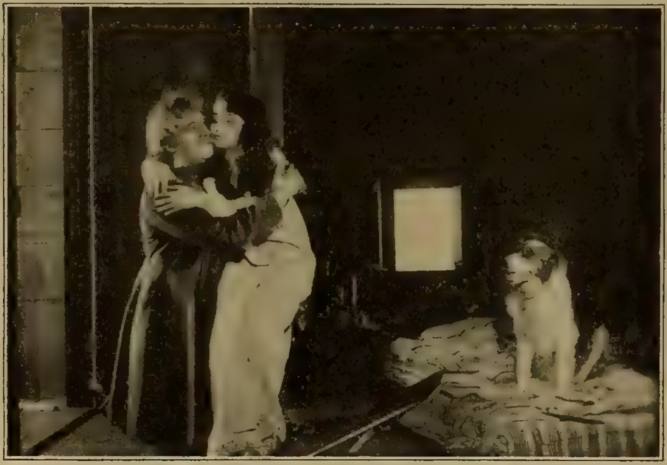
"Good Pals"—a Pathe

Pathe Freres will release on Saturday, January 17, a two-part drama featuring little Miss Risser and a very intelligent dog. Between the two they keep up interest to the very end and make a really unusual offering.

The story is built around the treacherous and jealous nature of a woman cousin of John Kane, whom he has taken into his house out of the kindness of his heart. The money which she obtains she hoards as a miser and, outwardly pleasant, hates the Kanes because they have more money than she.

The father, John Kane, is called west on business and leaves Beatrice in charge of the cousin, to whom he gives plenty of money to insure funds and comfort while he is gone. His cousin adds the money to her private hoard without compunction.

Kane meets with an injury in an encounter with bears and is reported dead. Through a strange combination of circumstances a large sum of money in his possession is stolen from him but, later, reaches his cousin Jane as the legal guardian of the child. Jane now gives vent to her hatred and driving Beatrice to the garret tells her that her father has died penniless and that she is now a beggar. The abused child finds her only comfort in Shep, the faithful dog, who is her constant companion.



Scene from Pathe's "Good Pals."

How Kane finally returns to set things right is one of the interesting parts of a very interesting story.

"Pop" Rock's Present to "The Boys"

"The boys," Messrs. J. Stewart Blackton and Albert E. Smith, will long remember "Pop" Rock's Christmas present to them in 1913. He certainly sprung a great surprise which will long be cherished as an evidence of his good feeling and kindly spirit to "the boys," as he familiarly and affectionately calls them.

Upon their arrival at their office at the Vitagraph studios Wednesday morning their entrance was blocked by two enormous rosewood boxes about four feet square, each labeled with a gold plate, one with the name J. Stuart Blackton, "Merry Christmas," 1913, the other Albert E. Smith, "Merry Christmas," 1913, each box contained a complete table service of solid gold, 300 pieces, including candle sticks and smoking set, inscribed with their monograms. The knives, forks and spoons of different kinds were in three separate drawers of the chest. Nothing more beautiful or serviceable could be imagined than these gifts. It is doubtful if the board of a king has ever been more richly decorated than will be the tables of Messrs. Blackton and Smith.

Just A Moment Please

Happy New Year!

—

Dick Nehls and his able assistant, Chas. Ziebarth, certainly started something when they began making those "Mutual clock" tailpieces on American films—for now all the companies releasing through the Mutual are doing it. Yes, indeedy, you have to get up pretty early in the morning when you beat Dick or Chas. to a new wrinkle.

—

What the dickens kind of a convention are they going to have down in Ohio anyway? We lamp by Neff's weekly BULLetin that photographs of Frank Dyer, Carl Laemmle, C. J. Hite and "Pop" Rock are to be present, together with a full set of players' photographs from the Vitagraph, Eclair, Ben Bolt and Itala Companies. Here's looking at you!

—

Thought D'Arcy was Lubin's publicity architect, but Pathé announces Dharsay as "Souvarine" in "Germinal."

—

Remember that story on Paul's Woodruff's cane we "spilled" last issue? Well the type hadn't hardly been set on that yarn when The Goatman marched through our sanctum with a new cane he had just purchased, and where do you think he was carrying it? Hung jauntily in the armhole of his overcoat, which was carefully buttoned around it. Now who's the most modest man—or was it just bashfulness?

—

IS ADLER KIDDING US?

Bert Adler of Thanhouser fame slips us the info that Clarence Dull has been appointed property master of "the Big Uns." Gee, Bert, you must have the monicker wrong—ask him again what it is.

—

Don Meaney, plump and genial, seldom tips us off to anything that proves a flivver, but we were some disappointed to miss that Christmas number of the *Essanay News* and are wondering yet why the edition was side tracked. Guess we'll have to put "Cleek," or "Homelock Shears," or some other A1 gumshoe on the case.

—

THEIR FAVORITE FILMS.

Huerta: "In the Days of War" (Patheplay).
Bryan: "Intemperance" (Kalem).
Sam Trigger: "The Politician" (Majestic).
Mary Pickford: "Owing More" (Victor)
Tom Mix: "Cowboy Sports" (Bison).

—

E. S. Gaylor of the Morgan Lithograph Company is getting to be known as "the alphabetical kid" among certain of his Chicago customers. Wonder why?

—

Great Scott what a shock Bert Ennis gave us this week! Opened the last issue of the Eclair Bulletin to find on the inside cover page the words of a song, with instructions to sing them to the tune of "Casey Jones." And the author's name was given as Robert Levy. We pulled out a whole handful of our hair in our chagrin over the fact that Bert had beaten us to the discovery that "Bob" Levy was a poet—imagining of course that the popular and energetic "Bob" of the Chicago Exhibitors Association was meant—but a further slant at the printed page disclosed the fact that the Robert Levy Bert meant was the king of the Eclair projection room, so we feel better.

—

Lloyd Robinson of Edison's almost got our goat the other day when he sent us a beautiful still picture of a brightly lighted street at night, which is shown in a coming Edison release, and carefully explained for our benefit that the electric signs "are intermittent flashes such as New York has all up and down its Great White Way—though probably Chicago hasn't progressed sufficiently to have such flashers yet." Really, old top, the Indians no longer roam up and down State street, and you could venture out fully a block in any direction from either the Blackstone or the La Salle without endangering your life. "Come on over" and we'll show you a few "flashers" of our own.

—

Wasn't that an awful insinuation though?

—

Our blood boils yet.

N. G. C.

Chicago Studio Springs Surprise

Produces Railroad Drama

In "Through the Storm," its release of January 23, the Essanay Film Company offers a decided novelty, for this two reel feature proves to be a railroad drama, which is a decidedly unusual type of picture to come from the Essanay studios, but only goes to show that the big north side plant is able to turn out most any sort of a production.

Francis X. Bushman and Beverly Bayne take the leading roles, though they are ably assisted by other Essanay notables. Their work throughout is marked by the usual high quality of which they have shown themselves capable in many past releases, but the direction of this drama falls far below the usual Essanay standard, for there are several scenes which are decidedly bad, and one or more which are apparently dragged in, though with what particular object in view it is hard to say.

Praise is, however, due the director for his skillful handling of the rainstorm scenes, both at the creek and, later, before the little shanty in which Andy stores his railroad velocipede, for a more realistic or convincing rainstorm has seldom been seen on the screen. Furthermore, unusual care was used in succeeding scenes to see that the players really appeared wet, and as though they had just passed through a storm. That oft repeated fault of letting players appear dry, in a scene immediately following one in which we have seen them drenched to the skin, was absent and for this alone the director is entitled to credit, though he is hardly to be excused for the remarkably unconvincing fight at the bridge, when the "yeggs" are captured, for the uncalled for views of the drunken farmers at the railroad crossing, or for the flash we get of a farmer at work near his house, in the scene where Mr. Bushman is supposed to be badly injured and is vainly struggling to obtain help and assisttance.

The lineman in his home.

As the film passes we discover that Andy Burton, a railway lineman, patrols an isolated section on his railway motor-car, watching the telegraph service of the company. He lives with his wife and their baby at Daley's Creek, a flag stop on his section, where there is no telegraph service. Susan's ambition is to become a telegraph operator and she has written, asking the company to install an office at their station, and has been studying and practicing telegraphy at home with Andy.

Susan made telegrapher at Daly's Creek.

Her request to the company for a position as operator, unknown to Andy, is refused and Daley's Creek denied telegraph service.

Coming home, late one stormy night, Andy overhears tramps in the ravine plotting the blowing up of the trestle, three miles below. One of the party spots Andy's car when he arrives home late; the others are in the ravine laying in wait for Andy to pass, knowing then the road will be clear for them to get his car without his knowledge and to wreck the fast mail train.

Andy is discovered by the tramp who has trailed him from the motor-car shanty, and who gives the alarm to the rest of the gang. The gang set upon Andy, leave him for dead, and then take his motor-car and start for the tresle.

Andy revives, in spite of his broken leg, and drags himself through the storm, which is raging, to his motor shanty, only to discover that they have taken the car. He instinctively searches the shack and finds a pair of pole climbers and a pair of pliers, then drags himself out into the storm, climbs a telegraph pole, searches among the wires, finds the proper ones, cuts them and with an end of the wire in each hand telegraphs a message of alarm to the train dispatcher's office.

By mere chance Andy's message is received in the dispatcher's office in time to head off the fast mail and advise it of impending danger. A special train with officers, and a doctor to attend Andy's injuries, is sent from division headquarters via Daley's Creek.

In the meantime, the tramps have had motor trouble with the car, which delays them. The fast mail train halts at the trestle and trainmen, with their lamps hidden under their coats, go ahead on foot, to the bridge. The plotters are caught and their arrest is accomplished.

The special drops off the doctor at Daley's Creek to attend to Andy, who, having recovered, drags himself to the platform. The men volunteer to stay with the doctor and help him with Andy, and the special moves on towards the bridge.

Dave Kirkland, Frederick Church and Harry Todd in Essanay's "The Cast of the Die."

As a reward for Andy's bravery, a committee of officials later come to his cottage and find him convalescing. His devoted wife is attending his wants. The superintendent orders the installation of telegraph serviice at Daley's Creek and makes Susan it's first telegraph operator and station agent for the company, Andy is made chief of the road's telegraph department for life.

Edison Has a Thriller

Thrills aplenty are found in "A Night at the Inn"—the Edison feature by Jeanette L. Gilder, taken at St. Augustine, Florida.

Frank Harding was very indignant when his mule balked for Frank was anxious to get down to the fiesta in the great city, and he was aggrieved that fate should delay him by so ordinary a reason as an obstinate mule. But when the mule ran away, Frank, in a very bad humor, started forth in search of shelter and food.

The Inn offered shelter for the night.

A chance-met peasant, Carlo by name, proved to be the proprietor of a small hostlery to which he guided Frank. The house was not prepossessing in appearance, but the tired and hungry traveler was little concerned about appearances.

Now as it happened, the landlord was a thoroughly disreputable person, and when Frank exhibited a well-filled purse, the landlord's greed was instantly aroused. At first he endeavored to win his guest's money at cards, but finding he had to deal with a shrewd and expert player soon changed his tactics.

Calling his sister to one side, he gave her a small vial which he bade her empty in the stranger's wine to make him sleep soundly. Maria, the sister, attracted by Frank's manner, spoiled this plot at the last moment and Carlo was obliged to resort to even darker devices. When Frank expressed a desire to sleep, the landlord led him to a room wherein an old fashioned bed was built into the wall. Frank was just composing himself for slumber when something suddenly caused him to spring up, wide awake. Although he could see the top of a picture when he got into the bed, he could now see only its middle. As he looked in astonishment, he suddenly realized that the heavy roof of the bed was descending slowly but surely upon him. Cold with horror, he sprang from the bed.

The cover of the bed descended until it lay on the surface on which he had been lying shortly before. A stealthy step sounded outside, and the landlord entered to rob his supposed victim. Frank grappled with him, and a furious fight ensued, which was stopped by the arrival of officers summoned by Maria.

Charmed by the landlord's pretty daughter.

Nicholas Power Honored

It is not generally known that over seven million people daily attend motion picture theatres, which brings to mind what an enormous task it is and has been to safeguard their lives. This is principally attained by means of proper and sufficient safety devices on the projecting machines, and it is interesting to note that a gold medal was recently awarded to the Nicholas Power Company, manufacturer of Power's Cameragraph No. 6A, by the American Museum of Safety, under whose auspices the First International Exposition of Safety and Sanitation was held at the Grand Central Palace, New York, December 11-20 inclusive. This distinguished tribute to the mechanical genius and untiring efforts of Nicholas Power has been the occasion of much rejoicing by those who have been bending their energies to uplift the motion picture art, especially with regard to the prevention of fire and accident, and Mr. Power has been heartily congratulated.

On the Outside Looking In

By the Goat Man

IT HAS been more than a year since the General Film Company decided upon issuing a house organ. What influences have held back the big makers and distributors of films is not known, but we are assured that the intent to do the thing is still alive. It has been hinted that the appearance of this particular journal will be before March 1 and that it will eclipse any journalistic venture that the trade has known. House organs seem to be the fashion. Every film distributing organization has one. General Film Company has never engaged in the publishing business on its own account, but the licensed manufacturers which largely constitute G. F. were sponsors of *Film Index* as far back as five years ago.

Marc MacDermott, Edison Favorite, Recovering from His Recent Accident While Vacationing in Belgium.

* * *

Very little imagination is necessary to substantiate the theory that *Film Index* still lives. The film manufacturing group responsible for that paper now threaten us with another. What it hopes to accomplish is more than we can determine at this time. Today a film is submerged with publicity. There are heralds, bulletins, posters, photographs, slides, house organs, trade journals, newspapers, maga-
zines, all recognized and c
most makers. The confu
pensive in the extreme. M
with each other to see how m
than how little they can spe
the film attract the exhibit

* * *

I have never seen a g
would not succeed wheth
vertised or not. The
really good film subject
his advertising to the trad
The practice of today seems to
the poster, but it is my belief that
Rainey's African exploit, for example
would never require more than the trade journal announcement and review. The film, when truly high-grade, will force its own merit wherever shown. Newspapers must give expression to the important things they see in motion pictures and a good film is always alive with new and fascinating subject matter.

As I judge the business after five years of close observation, the exhibitor—collector of the industry's supporting fund—wants first of all the film that will interest his public. Given the film, he will make a show of it if he has to paint his house red inside and

The Lubin Florida Company gave a dance recently to the players of the Edison and Kalem Companies in the same locality, and on New Year's eve the Edison players returned the compliment. Shown in the above picture are the following:—Kalem:—Robert Vignola, Tom Moore, Guy Coombs, Alice Hollister, Harry Millard, Marguerite Courtot, Helen Lindroth, Henry Hallam, Ben Ross, Robert Walker, Madam Courtot, Juliette Courtot, Leo Beyer, Lynn Darling, Mary Taylor, and Jack Mackin. Edison:—Herbert Prior, Mabel Trunnelle, C. J. Williams, Mrs. C. J. Williams, Yale Benner, William Wadsworth, Alice Washburn, Arthur Housman, Richard Ridgley, Richard Tucker, Elsie MacLeod, Carlton King, Harry Gripp, Bigelow Cooper, Lizzie Conway, William Chaflin, Alice Owen, Lena Coughlin, Saul Harrison, Wlliam Forsythe, and Henry Bredeson. Lubin:—Arthur Hotaling, Mae Hotely, Jerry Hevener, Frank Griffin, William Betts, Francis NeMoyer, Marguerite NeMoyer, Julia Calhoun, William Bowers, James Levering, Raymond MacKee, Walter Hiers, Peggy Anderton, Leola May, Neal Morton, Garry Hotaling, George Sherwood, and Henry Bard.

evise a way without heralds, or posters, f distracting offerings, once he gets his precious package that contains his show. cent of the so-called advertising expense to better film product, the exhibitor would spend his own money to exploit the business. The film manufacturer should shift more of the advertising upon the exhibitor. By such process he will discover that the exhibitor will buy space in his local papers; that the press will warm up to the value of motion pictures to a remarkable degree; that local sentiment would follow the exhibitor's service and enthusiasm.

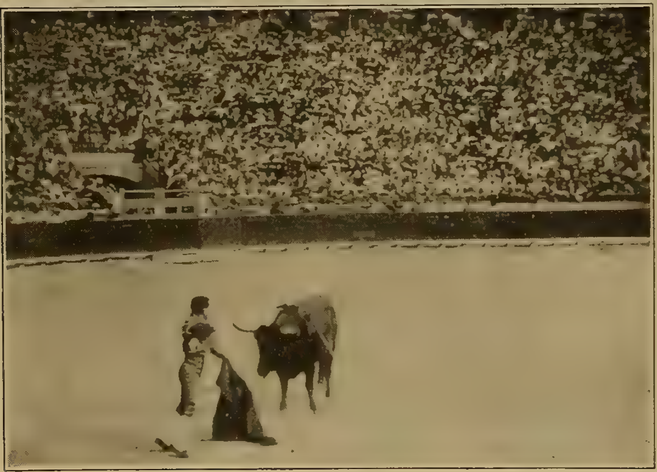
A thrilling encounter between man and leopard in Eclectic's "The Lost Diamond."

* * *

The power of money has my great respect, but I am sure too much of the film maker's money is being diverted into waste. Either a closer relation between exhibitors must develop, or the maker will eventually run the show himself. When he does that he will have little need of his house organ unless he cares to give it out as a show program.

* * *

The house organ is never taken seriously. The recipient regards the contents of the house organ as "bushwa"—the self-laudation of the house from which it comes. The leading lady has a hair-breadth escape from death—the house organ fails to convince. It is a dopester's dream. If "The Riot," in three cracking reels is all of that, it fails to carry conviction if the house organ says so. You've got to prove it. Maybe that is the only excuse for tolerating the trade journals. The trade journals, while prone to commercialism, have certain rules which govern. They do not laud a "piece of cheeze." If a film is rotten they pass it over. It never happened. If the film is good, the advertising is incidental. The trade journal can be depended upon in most cases of telling the truth—to whoop it up for the good ones.



The arena scene from Pathe's "A Thief of Hearts."

* * *

During the course of a year we receive a ton of dopester's dope that finds quick repose in the waste paper basket. Not so with the house organ. The dopester's dope is made for house organs! There is at least that difference.

* * *

I am going to pester you a lot about the next edition of "Motography's Hand Book and Film Record." If it comes to the worst I'll issue it in limp leather and emboss your name on it with gold leaf. That little book has no imitators. I never receive a mail delivery that is without a request for this work. I've spent a lot of time and stood for considerable loss in supplying this demand. The last number contained ninety-two pages of matter. It was printed on the thinnest stuff I could get. I wanted to save that cent per copy. When you pinch off a cent per parcel and keep it up on a 20,000 run you have $200. That will buy a lot of Edison records! What I want to do is commendatory. I want to make this an honest to goodness year-book issued twice a year! I want to add a lot of material; increase the size of the book, increase the weight of the stock, put it in substantial covers. To do this I shall want advertisements from everybody who get theirs in the film game. I know that exhibitors are supplied with little vest pocket, loose leaf contraptions that accommodate little flimsy pink and blue and white slips with current releases, but I know, too, that these do not constitute a permanent record of the films. "Motography's Hand Book and Film Record" differs from the scheme about the same as Motography formerly differed from trade journals before the bunch commenced their imitations. We pride ourselves in being creative—somewhat original. Help us to make the Hand

Mary Fuller of Edison's and the doll she dressed for the Christmas Bazaar of the Professional Women's League held at the Hotel Astor.

Book and Film Record a Year Book. We'll show you how at the right time.

* * *

Christmas cards—mercy what a wad of 'em came to me. Maybe I'll get a solid gold dinner service some time, five hundred and forty pieces including candle sticks and for $2,000.00 maybe! That was an awful jolt for loving cups, yes?

* * *

It was some regular Dutch Lunch that we had at Hotel La Salle—us exhibitors. The newest thing that memorable occasion developed was Choynski's ability as toastmaster. It beats all what talent the m. p. crowd can uncover. Then there was Balaban and his newest song! If John Bunny only knew what he had overlooked in New York last July that thirty-pound Christmas turkey would make him sick. Abe Balaban as a character song artist hasn't any equal. When supported by Chris Whelan the show is a spasm. And to think that these fellows are satisfied to run m. p. shows!

* * *

It was one grand mob who sought foot room under the tables. Bill Sweeney was the only man in all the crowd who discovered that women were present. Dear Old Bill, he is always magnanimous. He saw the women and he came right out with it. He said they looked good to him, thanked them for coming along and then declared the benediction! Wouldn't give anybody else a chance.

Marguerite Snow as "Potiphar's Wife," this being Miss Snow's first appearance in the films since her return to the Thanhouser studio.

* * *

If you will look closely at the Dutch Lunch picture you will find Al Haase wholly surrounded by the officials of the Association. That little Dutchman plotted with the camera man and cut me out of the view. But then, I was up in the corner where they had the eats and where the amber came fresh from the spigot. I am older than Al.

* * *

Sam Trigger scored as a wheeze artist when he whipped out a telegram from Doc. Rhodes and read: "I want you to come to New York immediately, or I will come to Chicago. Your wife, Pauline." Sam liked Chicago so well that he almost regretted that the next convention would be held in his city.

* * *

Among all the speakers I wish to point out the man who won the plaudits—Hal Johnstone. Hal can talk shop and cash it in. I'd contribute eight dollars worth of hot dog for the same faculty.

* * *

I see that those active westerners are still administering shocks to prim little old New York. This time they announce the Reliance Motion Picture Company with a capitalization of a cool million dollars. This is the roof they are building to take care of D. W. Griffith. Here is a spot to watch for some big films. A million dollars buys a terrible lot of stuff.

Taking a scene for "Joseph in the Land of Egypt" in the new Thanhouser studio at New Rochelle.

* * *

If James S. McQuade is given to raving during the next few weeks, charge it up to C. H. Phillips, the gentleman from Milwaukee. Jim has license number 80110 to go as far as he likes.

* * *

A. A. McCormick is president of the Cook County, Illinois, Board of Supervisors. This is the rough-house administrative body of the continent. The president of the Cook county board knows the bad from the good. He attended grand opera just prior to Christmas and when he could get his breath he delivered himself of this bit of up-lift film sentiment that should line up with Prof. Starr's stuff: "La Tosca would not be tolerated for one hour in 5-cent moving picture theaters. What I want to know is whether grand opera is to be brought

An odd scene in Edison's "A Night at the Inn."

up to the moral plane established for moving pictures, or will we allow the pictures to drop down to the level of grand opera." And then in his next calm moment he said: "There is only one good thing about grand opera. It doesn't reach the number of people that the moving picture does. We have to be thankful that the prices make grand opera just as nearly prohibitive as it could be." Now, everybody, three cheers for McCormick!

An important scene in Hepworth's "The Vicar of Wakefield."

* * *

Grand opry is O. K. in an Edison disc phonograph, I betcha, eh, McChesney?

* * *

Maude Murray Miller is still nursing the Buckeye state executive's pet measure. That she is doing the job effectively is proving up. Maddox has already resigned and Vestal, another member of Ohio's censorship board, is champing at the bit. Maude is some regular terror as a censoress.

* * *

Mental note for George Balsdon: St. Louis and Kansas City are both "out west" according to my Rand.

* * *

And so Joe Brandt is back. Well Joe, here's a welcome. Your going across the pond never raised a ripple on Lake Michigan and we haven't been able to change the opinion of your boss since you left. He still believes in you and insists on spending his money his way. You have a lot of copy around 1600 Broadway that would look good to us—a lot of pretty girls that would look good to the trade as front cover subjects of Motography. As a New Year's resolution, put yourself in our place for five minutes and get our point of view. We've been at it for a half decade and have been able to get away with it. Five minutes of your time isn't a lot.

David Belasco visualizing a scene of Famous Player's "A Good Little Devil."

* * *

Joseph Edmond Robin doesn't sound like a bird name to me. That's the Missus' calling card stuff.

* * *

At last we have a blonde on the front page—a great big blue-eyed baby made with black and red ink. It was that beautiful smile that did it. Kathlyn, you have my congratulations.

* * *

I have just been reading the epic of the m. p. business—the trade journal that ventures a guess that $2,000 would be a small price to pay for a solid gold dinner set. That may be the reason for my immediate discontent. It is barely possible, too, that I will know how to spell a man's name after he sends me monthly checks totalling something like $3,600 a year!

Had the Editor Puzzled

In the publicity campaign attendant upon the production of its great fashion serial of fifty-two reels, "Our Mutual Girl," the Mutual's press department sent to a well-known magazine several photographs of Norma Phillips, the actress who plays the title role. The art editor selected for publication a "head," in which the "Mutual Girl" was wearing a chic little fur-trimmed hat.

As he intended to use it for a color reproduction on the front cover, the editor sought to determine the kind of fur that adorned the hat, so that his coloring of it might be true to the original. A guessing match with his staff then ensued, with the result that wagers were laid in favor of mink, raccoon, sable, chinchilla and fox by the various editors. To settle the matter they wired the Mutual and it was referred to Miss Phillips, who promptly informed them that they were all wrong. The fur used was skunk.

Authors for Mutual Film

In its effort to raise the standard of moving pictures the Mutual Film Corporation has contracted for the stories by many of the most prominent authors of novels and magazine stories and they will be condensed into scenario form and produced upon the lighted screen under the direction of D. W. Griffith, the Mutual's famous director.

Among the authors whose work has been contracted for are Thomas Nelson Page, ambassador to Italy; Paul Armstrong, playwright, whose drama, "The Escape," a romance of the underworld, is now being produced by Mr. Griffith personally; John Kendrick Bangs; George A. Birmingham, who wrote that very successful Irish comedy, "General John Regan," now playing in a long run at the Hudson Theater, New York; Daniel Carson Goodman, author of "Hagar Revelly," the publication of which Anthony Comstock attempted to prevent; Zona Gale, Eleanor Ingram, author of "The Car Behind;" Robert H. Davis of the Munsey Magazines; Paul West of the *New York World;* H. R. Durant, playwright and associate editor of *"The Cavalier;"* Gardner Hunting, editor of the *People's Magazine;* Homer Croy, the humorist of *Judge, Leslie's* and *Collier's;* George Pattullo and Roy Norton, both of whom are famous writers of Western stories; E. Phillips Oppenheim, the celebrated English novelist; Mary Roberts Rinehart and Roy McCardell.

Association Holds Important Meeting

Executives Advocate Consolidation

MEMBERS of the executive committee of the International Motion Picture Association met in Chicago at Hotel La Salle on December 18 and 19 for the first time since the birth of the new organization last July, and before adjourning, took one of the most important steps forward since the eventful happenings of last summer, when delegates from several of the largest states in the union walked out of the national convention of the Motion Picture Exhibitors' League of America.

An hour before adjoining, to meet again in Cleveland, Ohio, the first Tuesday in March, 1914, the executive committee unanimously passed a resolution reading as follows:—"Resolved, that a committee be appointed to devise ways and means of consolidating all the exhibitors of the country into one national organization and that this committee meet with the executive committee of the Motion Picture Exhibitors' League of America to see how this can best be accomplished and report back to the body which created it."

Just before the above resolution was passed, a resolution unanimously endorsing Samuel H. Trigger's letter to the trade papers, in which he advocated a union of the Association with the League, upon the condition that the president of the League be eliminated, was passed and all those speaking on the subject of the second resolution made it plain that Mr. Trigger's letter expressed their sentiments exactly and that no consolidation could occur should M. A. Neff elect to remain president or even a minor official of the united organization.

The session of the executive committee was called to order on Thursday, December 18, by President C. H. Phillips of the Association, and reports of the various state organizations were at once called for.

William J. Sweeney of Chicago reported for Illinois, pointing out that the membership in his state has steadily increased, and he briefly touched upon local troubles, such as the ventilation question, the recently demanded five minute period between reels, and other impending adverse legislation. Thomas Furniss of Duluth, Minnesota, made the Gopher state's report, declaring that thirty-four members of the League out of a total membership of sixty-three, had been present and endorsed the stand taken by the Minnesota delegates to the New York convention last summer. The Minnesota association has established headquarters at room 580 of the Shubert Building with C. E. Goodman in charge. At a meeting held several weeks ago at Morris, Minnesota, attended by seventy-nine exhibitors, sixty-eight applications for membership in the Association were received.

Samuel Trigger, reporting for New York state, referred to the $2,760.00 turned over to President Neff to defray the mileage of the national vice presidents attending the New York convention, and called attention to the fact that at least four of the vice-presidents had never received the sums due them. The New York Association is steadily growing and has recently added three new organizations, two in Brooklyn and one in Westchester county, with a total membership of 670.

Fred Herrington of Pittsburgh asserted Pennsylvania exhibitors considered the National Board of Censorship good enough for him and that his fellow members were opposed to any state consorship boards, pointed out that Pittsburg Local No. 1 had but 80 members at the time of the New York convention, while today its membership roll includes 117 exhibitors.

President Phillips summed up conditions in Wisconsin tersely, showing that of the fifty-two exhibitors in Milwaukee all but one were members of the Association.

Letters were read from the exhibitors' associations of California, Indiana and Massachusetts, showing that all were prospering and ready to affiliate with the International Association. Dr. Rhodes of Indiana would have been present but for a typhoid fever epidemic in his city which necessitated his presence there. The Massachusetts report showed that Massachusetts had withdrawn from the League and that the attempt of the League's president to reorganize a state branch there had met with very slight results.

Thursday evening an elaborate Dutch lunch was given by the Chicago Association, which is reported eleswhere, and on Friday morning another business session was held, at which William J. Sweeney of Chicago was elected national treasurer of the organization.

President Phillips made his annual report, showing that he had visited Minnesota and Wisconsin legislatures and, with the aid of two representatives from the National Board of Censorship, had been instrumental in preventing impending adverse legislation.

National Secretary Harold W. Rosenthal briefly reported his activities since his election, chief among which was his trip to Massachusetts where he helped the exhibitors to decide upon a withdrawal from the Motion Picture Exhibitors' League of America. He also stated that the International Association had recently been chartered and incorporated in the state of New York and would shortly be ready to issue state charters. A letter was read from the secretary of the National Board of Censorship, in which an offer was made to appoint representatives of the exhibitors' association on the censorship board if so requested. A letter of acceptance was ordered written and a resolution endorsing the work of the National Board of Censorship, and thanking it particularly for the aid given the Association in combating state censorship was unanimously passed.

The resolutions endorsing Mr. Trigger's letter written to the trade papers, in which he urged an amalgamation of the League and the Association, and creating a committee of five to meet with the executive committee of the other organization and seek ways and means of effecting such an amalgamation were next in order. Following the passage of the last resolution President Phillips appointed Samuel H. Trigger of New York, William J. Sweeney of Chicago, Thomas J. Furniss of Duluth, B. K. Fischer of Milwaukee and Fred J. Herrington of Pittsburgh as the committee.

Samuel Trigger again brought up the matter of the $2,700.00 which had been turned over to President Neff of the League to cover the mileage of the national vice-presidents attending the New York convention last July and which, so far as known, has never been distributed, and after a lengthy discussion of the matter and a report from four of the national vice-presidents that they had never received a cent from Mr. Neff, it was voted to refer the matter to John B. F. Rogers, legal counsel for the Association, to take such action as was deemed necessary.

Upon motion the gathering then adjourned to meet again in Cleveland, Ohio, on the first Tuesday in March, 1914.

That Dutch Lunch

If you were not there you missed something, and it is to be hoped you not only will be a member of the association next year, but that you will be sure and attend, because the third annual Dutch luncheon given by the Motion Picture Exhibitors' Association, Chicago local, was one of the finest little get-together meetings ever held by any association, anywhere.

The Red Room of the La Salle Hotel on Thursday night, December 18, was not large enough to hold all who attended and the overflow was accommodated in the hallway.

As usual, old Bill Sweeney was the magician who performed the trick, "ably" assisted by Abe Balaban and our own little extemporaneous speaker, Choyinski. From the time you entered the corridors of the eighteenth floor, where you checked your coat, until the final good-byes were said, you were made to feel entirely at home and given the entertainment of your life.

The Dutch luncheon was given in honor of the visiting officials of the International Motion Picture Association and they were made to pay for their entertainment by being called upon for a few words before, during and after the meal, which was a splendid assortment of viands served on a plate, together with such liquid refreshment as ordinarily comes in mugs, and to which largely is due the fact that the town of Milwaukee is located in the United States. The magician is to be congratulated upon the excellent menu which consisted of potato salad, frankfurters, cold roast pork, boiled ham, cold roast beef, tongue, pickles, white and rye bread.

The toastmaster, Mr. Choyinski, apologized for interrupting us while eating by stating that we would be honored with a song from Miss Flo Jacobson, which was very well rendered and received, after which the audience was notified that the Association officials would be called upon for a few words and those who wished to escape might do so then, although but three minutes was to be allotted to each speaker.

The first speaker was C. H. Phillips, president of the Association, who very boldly related the wherefores, and whereases, and whybecauses of the Association and its hopes, and purposes, and aims, which were interestingly accorded the attention of all present, after which the Harmonious Trio entertained with songs, banjo and trombone selections.

Samuel H. Trigger of New York was the next speaker and in his own inimitable way apologized for usurping the time of those present and stated that he had just received a telegram from New York which read as follows: "Either you must come to New York at once, or I will come to Chicago. Your wife, Pauline." The dreamy-eyed hall baladist sang "The Curse of an Aching Heart" with feeling, after which our own Goatman was introduced by the toast master and after a little advertising talk about MOTOGRAPHY, wound up with a story about a little boy, which was received with laughter.

Butler and Denton then were called upon for a few songs and John Rock of the Vitagraph Company spoke in the interest of the manufacturers. Hal Johnstone, secretary and treasurer of the Operators' Union, made a speech in favor of an amalgamation between the operators and exhibitors. Frank Rembusch, of Mirror screen fame, told something of his experiences at the exhibitors' ball in New York the previous week. Fred Herrington of Pittsburgh made a short address, Mr. Hirtzberg, of a feature film concern, apologized for his inability to make a speech, C. J. Ver Halen of the *News* made a short address, and "Bill" Sweeney wound up with the thanks of the exhibitors for the ladies who graced the occasion with their presence.

Among the other entertainers were Howard and Stadler, Egert and O'Roorke, Earl and Jennings, in songs, and the hit of the evening was Abe Balaban, in songs, assisted by Chris Whalen, the boy comedian of the Washington Theater, in characteristic dances.

It was 2:45 a. m. before the party broke up and it is to be seriously doubted whether any one present had any idea what time it was when the proceedings were brought to a close.

The Wisconsin Convention

One of the best attended conventions ever held in Wisconsin occurred in Oshkosh, on the 16th and 17th of December, 1913, at the Athearn Hotel. President Neff was in attendance, and opened the convention, and was in the chair until just before the convention adjourned, when the following elected officers were installed:

National Vice-President—John R. Ek, Star theater, Oshkosh.

President—Harry H. Buford, Bijou and Lyric theaters, La Crosse.

First vice-president—W. J. Judson, Home theater, Portage.

Second vice-president—H. Z. Zander, Majestic theater, Rhinelander.

Secretary—A. E. Gray, Rex theater, Oshkosh.

Treasurer—Neil Duffy, Elite theater, Appleton.

Sergeant at arms—C. L. Hiller, Lyric and Unique theaters, Eau Claire.

Several feature film men were in attendance, one or two manufacturers and musical men. The Nichols Power's representative, showed pictures and a new motion picture machine from Chicago was on exhibition.

The next convention will be held in Green Bay, Wisconsin, in the month of April. A League organizer will be placed in the field immediately, under the instructions of the state president and secretary. The convention wound up with a big banquet, which was voted, while not the largest in attendance, the most enthusiastic, harmonious, get-together banquet ever held by the League.

An Enviable Record

George Terwilliger, as the author and Lottie Briscoe and Arthur Johnson, as the co-stars, are said to be rejoicing in the proud knowledge that their joint work in the "District Attorney's Conscience" and "The Parasites" resulted in the two most successful films, both from an artistic and a monetary point of view ever released by the Lubin Company of Philadelphia.

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CHICAGO, JANUARY 10, 1914

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THE NEW YEAR.

NEW YEAR'S day has grown to be the time of all the year when individuals, firms and corporations look back over the past twelve months and review their accomplishments, seek for their mistakes, and arrange their programs for the coming year.

Looking back upon the motion picture industry for the three hundred and sixty-five days just past, one is astonished to behold the changes wrought since nineteen hundred and thirteen was born. Film brands have come and gone, reformers have risen and been converted, associations of manufacturers have grown and developed, organizations of exhibitors have divided, and pictures so stupendous as to have been considered impossible of production a year ago, have been screened and applauded.

Throughout every phase of the industry growth, development and progress toward a higher and better ideal have been marked, and the new year finds all individuals and corporations engaged in the manufacture and exhibition of films looking forward toward a still more remarkable development as the months roll by.

Probably the trite expression, "the motion picture is still in its infancy," was never more true than it is today, for though some, over a year ago, were inclined to believe that the "infancy" of the pictures was outgrown and that they had reached their maximum development, today we can clearly perceive from the marvelous accomplishments of the past fifty-two weeks that the zenith of the films is still a long ways off.

Nineteen thirteen was peculiarly the year of the feature, for, between January first of that year and the thirty-first of December, the multiple reel production was born and came into its own. Today there is hardly a manufacturer of film who has not produced from one to forty feature films—subjects from two to ten reels in length.

The "series" idea in pictures has also been most successfully worked out and approved by the public, and today we find many manufacturers offering a connected story in anywhere from twelve to fifty-two parts, these parts being released at intervals of from one week to four.

Turning now to the various associations of film manufacturers, we find the General Film Company has grown and developed along many lines; created for itself feature and poster departments, and special restricted service of a kind wholly undreamed of a twelvemonth ago.

Though the Film Supply Company of America, born just before the New Year of 1913, has vanished, out of it has grown the Mutual and the Exclusive corporations, either of which is undoubtedly stronger in every way than the Film Supply Company ever was.

Manufacturers of feature films exclusively have, in many instances, contracted with one or another of the various feature film concerns, specializing in the marketing of multiple reel subjects, and by this arrangement must be succeeding far better than would have been possible had they continued under the old plan of individual sale and distribution.

The old restrictions between so-called "licensed" and "independent" theaters have well nigh been wiped out, for, today, in all of the large cities, the exhibitor is privileged to show films from any maker he chooses and it is not uncommon to find pictures of the General, the Mutual, the Universal or the Exclusive on the same program.

The middle of the year just past saw the division of the exhibitors' organization, called the Motion Picture Exhibitors' League of America, and the birth of a new body, called the International Motion Picture Association; but efforts are already under way again to unite and consolidate these two organizations, and before 1915 dawns Motography will undoubtedly be able to record the accomplishment of this much-to-be-desired event. The proverbial "In union there is strength," certainly holds true with respect to such a consolidation.

Players' organizations, such as the Screen Club and the Photoplayers, have grown by leaps and bounds, created new and magnificent homes for themselves and bid fair to equal both in name and fame the older organizations of the legitimate stars.

Names hitherto always seen in electric lights over the entrances to the nation's largest legitimate theaters can now be found as featured stars on motion picture posters, for celebrated players the world over are following the lead of Sarah Bernhardt and "going into pictures," having discovered that the work in films offers them opportunities far more to be desired than any rewards for work on the legitimate or vaudeville stage.

This influx of new stars and the filming of gigantic spectacles and famous plays or novels has enabled the once-despised films to invade the heretofore sacred precincts of Broadway and Randolph street—in fact, so rapid has been the invasion and so unprepared were the magnates of legitimate theatricals to meet it that today we find the "pics" comfortably installed in the greatest temples of the drama in the land, and being booked out over numerous circuits with all the press work that would attend the coming of a celebrated star in the flesh.

During this time, when financiers and captains of industry in all other lines are predicting the dawn of a new era of prosperity, when bankers and brokers and merchants and tradesmen are looking expectantly forward toward a period of renewed business activity and increased financial reward, it is not hard to predict that nineteen fourteen will have a proportionate reward in store for the makers and exhibitors of motion pictures, and that success and prosperity in the highest degree will be achieved.

FILMS AS CHURCH AIDS.

FOLLOWING a meeting of 600 Methodist ministers at 150 Fifth avenue, New York City, recently, it was said that in all probability moving pictures would be installed in a number of churches in and around New York within a short time.

This is the first formidable step taken with a view of introducing the pictures in houses of worship and the prediction was freely made by many that every church in America will exhibit films as a part of its service in the very near future.

The meeting was instigated by some of the more progressive ministers of the Methodist church, who admitted that attendance at religious services had fallen off alarmingly in recent years. They declared they believed the films would prove one of the surest means of "pulling back" their wandering flocks.

Foremost in the new movement is the Rev. C. F. Reisner, pastor of Grace M. E. Church in West One Hundred and Fourth street. Dr. Reisner was perhaps the pioneer in using moving pictures as a part of the service in his church.

"During the last year more than 17,000 children have attended our picture entertainments," he said. "I, for one, firmly believe that these entertainments do as much to stimulate interest in church and Sunday School work as anything else."

Several other ministers have followed Dr. Reisner's lead. One of them reported that his Sunday school attendance alone increased 800 the first week moving picture entertainments were given.

While it is proposed to show a number of religious films in the churches, Dr. Reisner declared that the entertainments would not be limited to these.

"Why, I have already shown pictures of cotton growing in the South, wheat raising, etc., and for next Sunday have arranged for a number of motion pictures taken in China," he said. "Of course, I lecture on the subjects depicted with which I am conversant.

"One of the larger film manufacturing companies has furnished our churches with a list of 5,000 excellent educational films, from which we may select our programs. The expense is comparatively small, and the good to be accomplished through this work will undoubtedly be very great.

"Of course, I cannot speak for all the other ministers, except to say they are most favorably impressed with the idea. Many of them will doubtless install motion picture outfits and give the proposition a fair trial."

While there was no formal discussion of the advisability of introducing motion pictures into the churches, the consensus of opinion was that the films are destined to play an important part in church and Sunday school work of the future.

GRAND OPERA VERSUS PICTURES.

A. A. McCORMICK, president of the Cook County Board, thinks that motion pictures are being discriminated against when grand opera is allowed to pass uncensored in Chicago, for he considers that one, at least, of the recent productions of the Chicago Grand Opera Company would never have "gotten by" the police board of censors had it been a film production.

Comparing grand opera with pictures recently Mr. McCormick said:

"I am used to almost anything as a result of my year's experience on the county board, but grand opera makes me catch my breath."

"'La Tosca' would not be tolerated for one hour in 5-cent moving picture theaters.

"What I want to know is whether grand opera is to be brought up to the moral plane established for moving pictures, or will we allow the pictures to drop down to the level of grand opera? There is no question that the pictures are much cleaner.

"If a film portraying anything approaching the fervent love scene that Mary Garden and Vanni Marcoux put on amid the applause of white-gloved hands at the Auditorium appeared in a moving picture house, a patrol wagon would be backed up to the door for the loading of that proprietor and his assistants as accomplices.

"There is only one good thing about grand opera. It doesn't reach the number of people that the moving picture does. We have to be thankful that the prices make grand opera just about as nearly prohibitive as it could be," Mr. McCormick concluded.

JAPANESE INSPECTION OF FILMS.

The educational authorities are endeavoring to utilize the cinematograph for educational purposes in Japan, and government regulations for the inspection of films have been issued.

Sans Grease Paint and Wig

By Mabel Condon

Crane Wilbur.

FROM THE heights of Jersey, Crane Wilbur was about to descend upon New York. I prepared for his coming by getting out the near-brass ash-tray and the almost-silver match-holder and placing them conspicuously on the desk that belongs to the Goatman, on his seldom trips to Gotham town.

Even if Mr. Wilbur wasn't possessed of a cigar, I reasoned, the sight of an ash-tray and match-holder might make him feel more at home. My only regret was that Fred Beecroft had not yet managed to save up the forty or fifty dollars worth of coupons necessary to make him the possessor of a dollar tray that ascends two or three feet from the floor and which, if he ever gets, he has promised to donate to me.

Meanwhile, for possible service and doubtful decoration, a Japanese shop near Wall street yielded the near-brass tray and a kindly man from Newark proffered the almost-silver match-box.

So, when I had removed my hat and coat to the furthest bracket on the hat-tree, thus leaving the remaining three brackets for Mr. Wilbur's things, and when I had put my Alkali Ike doll aright on his horse and straightened the photographs of Earl Williams and F. X. Bushman—on display as a reminder that other and as valiant men had gone before—then was all in readiness for the coming of Crane Wilbur.

He came. He was not possessed of a cigar. There was not the slightest redolence of cigar smoke about him. He hooked his leather-colored cane on one of the brackets, hung his blue English coat, with the belt and the plait in the back, on top of the cane and set his derby on top of that. When I had slid into the Goat-Man's big chair, he settled himself in the one that had the ash-tray and the match-box as part of the scenery and didn't even see them.

"I'm sorry to be late"—I had set my cameragraph clock five minutes fast—"but when I've been away four or five days as I have just been (we were making a picture at Block Island) I'm back so far with my other work that I keep at it until the last minute."

"I thought Crane Wilbur was so busy being other people in Pathe pictures that he didn't have time to even think of other work," I said by way of asking him what the "other work" could be.

"No, we're not always working on a picture and when we're not we don't have to go to the studio at all. I call up every morning to find out if I'm wanted for that day and if I'm not I don't go down. That's one of the things I like the Pathe Company for"—he rested his left foot on his right knee and caressed the black instep—"they don't demand that you spend your time at the studio when you are not needed there."

"I see," I admired and wondered if he were going to disclose the secret of the "other work." He was, and went on:

"The time I'm not working in pictures I spend in my office at home—I live in Jersey in a cottage that I built myself. No, nothing big before that, only little things that every kid makes, but I always felt I could do it if I had a chance, so experimented on the cottage. I like to live where I can take a deep breath—besides, I have six bulldogs and they need lots of room."

Were the bulldogs the "other work," I wondered to myself, and just then Mr. Wilbur explained how they were not by offering:

"I have three vaudeville numbers on the road and I have written an act with which I am going into vaudeville—big time, not soon, but in the distant future—please be sure to say 'distant future,' will you?"

I promised and he made the startling statement: "I have every week of my life for the next two years mapped out now. But vaudeville for myself doesn't enter it until—well, until the 'distant future.'" He laughed the laugh that has helped make him so popular with picture fans and asked, "Would you care to hear the introduction I have written for the act?" I would and he told it to me—not recited it, but just talked it in a "me to you" manner. It's poetry and tells about his start in the working world via a butcher shop and how he happened to become a Pathe player three years ago.

"It wasn't that I wanted to work in the butcher shop," he explained, his black, heavy brows coming together in a thinking frown over his straight nose, "but I had to make a start and that was one of the ways of doing it. Later I was a grocery clerk and my ambition was to be an actor. Well"—he discovered a position that offered more comfort, and after shifting to it, continued, with his deep-set eyes seemingly deeper than ever—"I got my chance. Tyrone Power, who is my uncle by marriage with my mother's sister, Edith Crane, got it for me with Mrs. Fiske, and for four years I played in her company, 'Mary of Magdalen.' A wonderful opportunity came in England when I secured a place in Henry Irving's company. I had one scene with the great actor; in it I was to say one word, 'Yes,' and I forgot it.

"Mr. Power and my aunt kept me with them for some time and I made the trip to Australia in their 'Crane-Power' company. Then I did one-night stands in 'Romeo and Juliet' for two years—104 weeks straight—and played vaudeville, time and stock. Every once in a while now I appear at some theater where I was a stock favorite.

"But I didn't tell the audience 'how they make motion pictures.' The audience doesn't want to know that, nor how many escapes from death an actor has had while doing daring things before the camera, and how he 'insisted upon finishing the scene.' The audience wants to be entertained, not bored to death, and I have tried to keep this in mind while preparing the sketch I'm to use in vaudeville."

"The one for the 'distant future?'" I asked, and the Pathe favorite replied, "Even so."

"It was through Harry Handworth, with whom I had worked on the stage, that I chanced to begin picture work, and it was while I was waiting for the commencement of an Al Wood contract that I took up the work as a filler-in. But I got to like it so well that the thought of filling the contract began to bother me and I got a release from it. That was three years ago and Pathe's is the only company I've been with in that time. I started as a cowboy—you know there are Jersey cowboys as well as western ones—and I still like romantic western pictures best of all. A peculiar thing about being born in Athens, N. Y."—and he told how a number of Greeks had read that his birthplace was Athens and not waiting to read the "N. Y." after the name of the town, sent him a letter voting him into some Grecian brotherhood as an honorary member.

"Tyrone Power asked me to call on him a few weeks ago at his Riverside Drive home," he resumed when he had ceased being the "Tony" his Italian fellowmen had believed he was. "I went for lunch and came away just as school was out. Mr. Power came to the door with me and as we stood there talking, a number of school-children came along and some of them recognized me. They stood and whispered, and watched, and gathered more of their playmates around them and Mr. Power wanted to know if there was something odd about us that the children were noticing. I knew it was because they had probably seen me on the screen the night previous and said so to Mr. Power. Then the children began calling my name and Mr. Power, in absolute wonder that motion pictures could make one so well known, gasped:

"'They know you—they call your name! Great heavens, they don't know *me!*'"

His Tyrone Power impersonation over, the Crane of the screen tried to smooth back his curly hair which drooped its obstinate thickness over his right eye, no matter what the objection of its owner, and casually offered the information—

"I have a book of stories in verse at the publisher's and hope to realize a big sale on it, on the strength of the popularity the screen has brought me."

Perfectly frank, just like that.

"Five-five," my cameragraph clock mistold him, "and I have an appointment at the Knickerbocker hotel at five—I have a desk there—it's necessary to be in touch with things right at their heart," he confessed, adding, "with all due respect to Jersey."

When the door had closed upon him and his rapid footsteps died away around the curve in the hall, I gently replaced the near-brass ash-tray and the almost-silver match-safe in the upper right-hand drawer of the roll-top desk for a like future decoration, or maybe use. Then I closed my typewriter desk and went down Broadway to find a Pathe picture with Crane Wilbur.

"The Third Degree"

The Lubin Company has a big production in its five reels of the Charles Klein play, "The Third Degree," which is being released by the General Film Company as one of its feature stories. The photography and direction, which is that of Barry O'Neill, is good, and the settings closely follow those of the Klein stage version. But there is disappointment in the casting of Carlotta Doti as Annie, the waitress who later becomes Mrs. Jeffries, Jr. She does not fit in as a waitress, nor does she fit in as the sympathetic wife, whose persistency and appealing manner are supposed to win over the great lawyer, Brewster, and cause him to champion her husband's case. One has the impulse to shake some emotion, some life into her; but one can't. As her husband, Howard, Gaston Bell, recruited from the Kinemacolor forces, is seventy-five per cent good as also is Mrs. Jeffries, Sr., portrayed by Lily Leslie. Robert Durbar was necessarily uppish and dignified as Jeffries Sr. and the role of the police captain, who hypnotized Howard into a confession of the killing of his former schoolchum Underwood, does well his heavy and disagreeable role. Bernard Siegel as Doctor Burnstein is commendable in his few appearances and Underwood, the art dealer, is Robert Whittier.

The first two reels of the film deal with the acquaintance of Howard, Underwood and Annie the waitress, while the boys are still at college. A football scene is shown in which Howard wins a big sum of money and lends half of it to Underwood. In an alcoholic state, Howard offends the waitress at the college lunch-room and later apologizes, invites her to accompany him to a theater, and finally asks her to marry him. Annie consents but when Howard takes her to his home to have his father meets her, Jeffries Sr. disowns his son for marrying beneath him and tells him any aid from himself or his wife—the second Mrs. Jeffries, Sr.—will be denied him.

Howard and Annie start house-keeping in two poor little rooms and when Howard loses his job Annie serves as waitress in Child's and does fancy ironing at home without Howard's knowledge to help defray living expenses.

Underwood, who had known the second Mrs. Jeffries, Sr. before her marriage, has an art studio where he trades upon the former friendship of Mrs. Jeffries to induce sales. Mrs. Jeffries writes him that the patronage of herself and friends has been withdrawn on account of imposition of his. He answers that if she does not retract this judgment, he will kill himself and she will be the cause. Receiving no reply to this threat, Underwood prepares to shoot himself. Howard, in an intoxicated condition, calls to demand the payment of the money borrowed at college and sleepily drops on the couch.

Mrs. Jeffries, Sr. is announced and Underwood screens off the sleeping Howard. Mrs. Jeffries tells the art dealer he is an imposter and too cowardly to commit suicide, and when she has left, Underwood shoots himself.

It is hours afterward that Howard regains consciousness and finds the dead body of his friend. He summons the bell-boy, the police are sent for and, through the remaining hours of the night and those of early morning Howard is put through the "third degree."

"Confess and we'll let you sleep," the captain promises and his compelling eyes cause Howard to repeat a confession after him. Jeffries, Sr., when he hears of his son's arrest, resolves to give him no aid, and forbids his lawyer Brewster, to have anything to do with the case.

After repeated trips to the great lawyer's office, Annie succeeds in seeing him and he takes the case. The bell-boy and he discover the identity of the woman who visited Underwood the night of his suicide, and to save the name of Mrs. Jeffries, Sr., Annie takes the responsibility for this visit. The case is tried and won by Brewster. Mrs. Jeffries, Sr., confesses to her husband her part in the tragedy and he forgives her; together they seek out their son and Annie, forgiveness is accepted and happiness begun on a safe foundation.

The Best of Many Good Ones

"A Lady of Quality"

WHEN the last foot of the five-reel film "A Lady of Quality" had faded from the screen, on its first showing to the "powers that be" at the Famous Players Film studio, the general verdict was "It's the best film we ever made." And the greater number of those who since then have been given a view of this film, agree with the verdict.

Cecilia Loftus makes her picture debut in the title role and does it without a trace of camera-consciousness; the part she played so many times on the stage in Frances Hodgson Burnett's dramatized novel, she takes on the screen with the same hoydenish abandon and, later, the womanly charm that has made the role particularly her own.

Beautiful interiors, giving the effect of massiveness and space that the ancestral homes of "Ye Knights of Old" possessed, and gardens with brick-tiled walks and century-old marble benches, lend themselves to the enchantment of the play. The inn wherein bewigged gentlemen drank from generous glasses; the wine-cellar where the body of Sir John Oxon was buried behind a brick partition and the court-yard of Sir Jeoffrey's castle, are especially typical of the days of knighthood.

Cecilia Loftus as "Clorida" Fencing.

Peter Lang is Sir Jeoffrey, and he takes honors next in importance to those earned by Miss Loftus. His rage and his jollity are equally appreciated and speak for Mr. Lang's having made a big opportunity of the role of the woman-hating lord. Clorinda at the age of seven, shows the comprehensive work of little Miss Edna Weick. Hal Clarendon succeeds in making the character of Sir John Oxon a caddish one and House Peters plays the gentlemanly knight, the Duke of Esmonde. Roy Pilser depicts the elderly Earl of Dunstanwolde, whom Clo marries, and Dave Wall and Alexander Gaden assume knightly roles. Geraldine O'Brien is a likeable Sister Anne and Henrietta Goodman exemplifies the first syllable of her last name in her portrayal of the peasant girl, a victim of the wiles of Sir John.

Sir Jeoffrey, imbibing, never wisely, but always too much, receives word that he is the father of another daughter. On arriving home, he commands that his two girls, now motherless, are never to be brought to his attention. Six years pass. Entering the living-room one day he sees a little girl playing with his powder-horn; he takes it from her; she grabs it back and, on Sir Jeoffrey's finally putting it out of her reach, seizes a whip with which she administers what she thinks are stinging blows. Sir Jeoffrey is delighted with her spirit, which is but a reflection of his own, and on learning she is his own daughter, has her attired in boy's clothes. Thus as a member of her father's sex, she grows to womanhood sharing the companionship of her father and his dissolute associates.

Sir Jeoffrey Dscovers His Daughter.

Hearing of the beauty of the girl, Sir John Oxon, the beau ideal of London town, wagers that he will win her heart in a fortnight, and sets out to meet the masculine Clorinda. She bests him in a duel and he pretends to be her slave. The Duke of Osmonde meets Clo and is shocked at her wearing male attire. Shortly afterward the clergyman of the neighborhood protests to Sir Jeoffrey at Clorinda's mode of dress and she, with a just-born desire to assert her womanhood, appears in the role of lady before her former men companions.

Lady Clo Struck Sir John With Her Riding Crop.

As Lady Clorinda, she receives the ardent court of Sir John, and believes she loves him. In a scene of fire-light love and a secret tryst, Sir John secures a lock of her black hair and this he takes back to London as proof that he has won his wager.

Lady Clo learns that Sir John is merely a flirt and out of pique marries the old Earl of Dunstanwolde, who dies from heart failure two years later. Another year passes and the Duchess of Dunstanwolde realizes that she loves the quiet, manly Duke of Osmonde. Coming in from a brisk ride one day, she finds Sir John awaiting her. He demands that she accept his love and with the lock of hair stolen three years before, as proof that she once loved him, he threatens to go to the duke and defame her.

Furious, she turns upon him with her riding whip and when he drops from the effect of a blow on the temple she continues to lash him. The still body terrifies her and she realizes that the worthless Sir John is dead.

A servant raps and the duchess, releasing the lock of hair from the tightened fingers, places a divan over the body. A number of guests are invited for the evening and they enjoy their revelry in the room in which is the lifeless body of Sir John. They leave just before midnight and the duchess descends to the quiet parlor, drags the heavy body through the hall, and down the cellar stairs to a wine-room, wherein she locks it and, the next day, has a brick partition built across the door.

With alms and assistance to people whom Sir John had wronged, the duchess endeavors to wipe out her crime in anger. In the chapel of her castle, she confesses the awful happening to her sister. The duke who enters unobserved, hears it and offers his arms and name for the protection of the remorseful "Lady of Quality."

All Star's Latest Feature

There is a wealth of magnificent scenery in the All Star Company's "Soldiers of Fortune" with America's own Dustin Farnum in the leading role, that of Robert Clay who discovers valuable ore in the rocky interior of the little tropical republic, Olancho, and interests the Langhams in forming the American Mining Company. Thus the setting of the play is shifted from the Langham home in the States to the tented colony of Clay and his men in Cuba and, with the Langhams as visitors, the activities of those who are soldiers of fortune, begin.

The story is in six reels though five reels would have told it, perhaps, more effectively than six. In its making, Richard Harding Davis, the novelist, and Augustus Thomas, its dramatist, were intimately concerned, and accompanied the players to Cuba where the play was filmed under the direction of William Haddock.

Mr. Farnum had admirable support in the persons of Helen Lutrelle as Hope, Leighton Stark as MacWilliams, Winifred Kingston as Madame Alvarez, John Sainpolis as President Alvarez, Ernest Laceby as Burke, Winthrop Chamberlain as Ted Langham, John Pratt as Reginald King, George A. Stilwell as Captain Stuart, William Conkilin as General Mendoza, Thomas Cook as General Rojas and Sam Coit who had the small but humorous role of the American consul.

There are splendid distance-effects gained in the street-scenes and hundreds of people are used to pack the verandas and pavements during the review of the soldiers. The giant palm trees dwarf substitute settings into insignificance, and aid the tropical environment that only the tropics themselves can offer.

By invitation of the All Star Company, the American theater had a large patronage on the morning of Dec. 24, to view the first public showing of the play. The special musical score arranged for its accompaniment is so expressive of every action throughout the six reels that it is worthy of especial praise. Manuel Klein, its composer, presided at the piano.

The story of "Soldiers of Fortune" is so well known to theater-going people that the popularity of the film is assured from the start. In Olancho, Clay has the interests of the American Mining Company under control when he and Ted Langham receive word that Mr. Langham and his daughters, Alice and Hope, are on their way to visit them. The president of the republic has an enemy in General Mendoza, who wishes to supplant him, and the general orders contraband arms of Burke and incited his men to revolution.

Clay is approached by the general, but resolves to combine forces with President Alvarez. A ball has been announced by the president and on the evening of its giving, Hope is refused permission to go on account of her youth and Clay remains behind to keep Hope company.

On the town's main street he sees notices being posted by Mendoza's men, inciting the people's hatred against the president's Spanish wife. The posters bespeak revolution and Clay sends his foreman, MacWilliams, with some men down to the shore, where they capture the contraband arms and make the filibuster, Burke, a prisoner. An announcement that the president's house is being surrounded breaks up the ball and protection is sought.

The review of soldiers arranged for the following day takes place and as the president's carriage arrives, the occupant is seized by the revolutionary forces and the up-rising is general. Clay comes to the final rescue of the president's widow and Hope, at the besieged palace, and helps the former to get safely away. Captured by Mendoza, Clay and MacWilliams are ordered shot and only escape through the coming of a rescue band of sailors. As Hope and Clay rejoice over the latter's safety, Clay is hailed as president of Olancho and Hope as the "first lady of the land."

Special Announcement

Starting with the New Year 1914, The Vitagraph Company will release an entirely new line of production; of four, five and more parts; to be known as "Broadway Star Features." These, it is said, will surpass all previous Vitagraph achievements.

Scene from Gaumont's Latest "Fantomas" Picture.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VI—Continued.

Get a piece of third color and connect the remaining spring of the new push button to the remaining binding post of the new buzzer, and the new push button will ring the new buzzer.

THE DIAGRAM.

The wiring diagram shown by Fig. 54 shows an arrangement for a small theater where the program is conducted by the door-keeper. The "Code" will explain the meaning of the different parts of the diagram, and from this it should be easily understood.

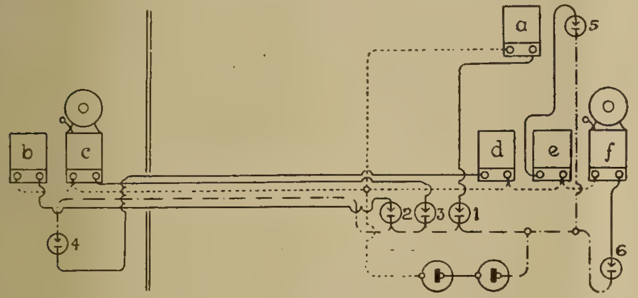

Fig. 54. Bell wiring. A complete system.

In the diagram, button 1 will ring buzzer a and no other; button 2 will ring buzzer b; button 3 will ring bell c; button 4 will ring buzzer d; button 5 will ring buzzer e; button 6 will ring bell f.

In this arrangement, the door keeper is in position to control the program of the show. The door keeper has buttons 1, 2, 3, buzzers d, e, and bell f. In the retiring room behind the stage are buttons 4, buzzer b, and bell c. In the picture operator's booth are button 5 and buzzer a. Button 6 is in the cashier's booth and is an emergency call from her to the door-keeper.

SPECIAL CONDITIONS.

While this covers all conditions usually met in bell wiring for small theaters, yet there are special conditions likely to be met at any time, and three of them will be taken up in detail. These are (1) the ringing of one bell from several buttons, (2) the ringing of several bells from one button, and (3) special battery conditions for long lines of wiring.

ONE BELL FROM SEVERAL BUTTONS.

Taking up first the ringing of a single signal device by two or more push buttons, the circuits for a buzzer and three push buttons are shown in diagram in Fig. 55. The method of wiring is as follows:

Having mounted the buzzer and the three buttons where desired, take a piece of wire of the first color of the color scheme, and connect either binding post of the buzzer to the side of the battery which already has connected to it a wire or wires of the same color as the wire being used. Next, take a piece of wire of the second color of the color scheme and connect the remaining side of the battery (which already has wires of the second color attached to it) to one of the springs of each of the three push buttons. This may be done by running the wire from the battery to one of the springs of one of the buttons and then from that spring (leaving the other spring of the button empty as yet) to one of the springs of each of the other buttons; or, if more convenient by reason of the locations of the buttons there may be two or three of the second color wires, leaving the battery in different directions, and going independently to the two or three or more buttons which are to ring the buzzer. In any case, each button has an empty spring left upon it, after the second-color wires, or battery wires, have been connected.

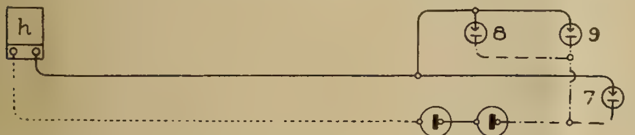

Fig. 55. Bell wiring. Several buttons to ring one bell.

Now take a third-color wire and begin at the buzzer. Attach the third-color wire to the remaining binding post of the buzzer, and run to the most convenient of the buttons, attaching to the remaining spring of that button. To reach the other buttons, a third-color wire is used, but it may be run either from the buzzer or from the button which was connected first, or from any point on the third-color wire first put in between the buzzer and the first button. The running of the wire from an intermediate point is not desirable, because of the joint which must be made, unless it is inconvenient to run it either from the buzzer or from the first button.

ADDING A BUTTON TO SYSTEM.

In adding a second button to a system which is already in operation, to have the new button ring a buzzer which is ringing already from one button, the simplest method of all is just to run two wires from the old button to the new one; in doing this, however, if your complete installation was put in properly with three colors of wires, then the new wires should be carefully placed to match the right colors, otherwise trouble will result when making still further additions to the system, later.

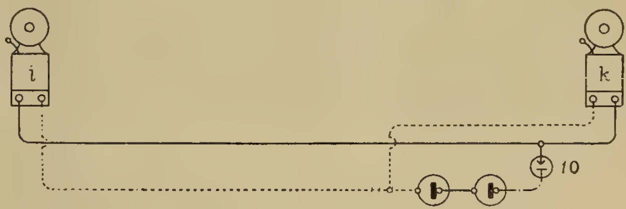

Fig. 56. Bell wiring. Two bells from a single push button.

TWO BELLS FROM ONE BUTTON.

Another and fundamentally similar case arises when it is desired to ring two bells or buzzers from the same push button. This case is illustrated in Fig. 56. In that diagram the bells are widely separated and the button is near the battery. From the battery two wires of first color run to the two bells independently; a short wire of second color runs from the battery to the button, and from the second spring of the button two wires of third color run independently to the second binding posts of the two bells. Care should be used in connecting up this arrangement according to the color code if any three colors of wire can be obtained.

Little difficulty ever is experienced in ringing two bells from one push button, but when more than two are required to be rung a special battery arrangement may be required. The reason that two bells seldom give any trouble is that two bell tappers will strike alternately. The principle of the vibrating bell is that when it is pulled up by the battery current it breaks its own circuit and stops the current, the tapper then falling back while the circuit is broken and the current is not flowing, but when the tapper falls back it closes the battery circuit and is pulled up again. The second bell, therefore, gets the full force of the battery, while the first bell is in its striking position and the second bell pulls up and taps while the first bell is falling back. Thus, two bells will take "turn about" with the battery and will ring satisfactorily, even though one of them be at a considerable distance from the battery and the other very near (the worst possible condition, for the nearer one tends to "rob" the battery current from the far one).

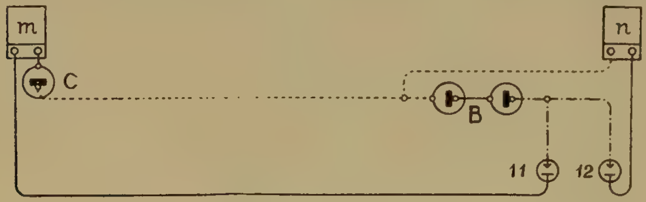

Fig. 57. Bell wiring. A booster battery.

THE PROBLEM OF LONG LINES.

Another condition requiring special treatment is that in which one of the bells or buzzers of a system is located at a very much greater distance than the remaining ones. A push button at a distance involves the same trouble and is cared for by the same remedy. This condition is shown in the diagram of Fig. 57.

The buzzer *n* and the buttons 11 and 12 are located near the battery *B*. The buzzer *m* is at a distance so great that it does not ring satisfactorily with the two cells of the battery *B;* yet if three cells are used at *B* the buzzer *n* makes more noise than is agreeable, and, furthermore, the batteries deteriorate more rapidly because of the greater current taken.

A BOOSTER CELL FOR LONG LINES.

The solution of the trouble is to put an additional battery cell in the circuit for the buzzer *m* without including it in the circuit for the buzzer *n*. This is done by placing the extra cell either at the buzzer or at the button which rings it. The cell may be placed in the third-color wire, but preferably is placed in the first-color wire if placed at the buzzer, and in the second-color wire if placed at the push button. Buzzer *m* now rings through three cells and buzzer *n* rings through two cells.

The added cell is called a "booster." In installing a booster cell the carbon terminal of the booster cell must be connected to the zinc terminal of the cells of the main battery, or the zinc of the booster to the carbon terminal of the main battery. It having been decided that the booster cell will be put in at the buzzer, and therefore that it will be put in the first-color wire, notice that the first-color wire at the battery is connected to the edge binding post of the cells; then at the buzzer connect the first-color wire to the middle binding post of the booster cell, connecting the edge post of the booster to the buzzer. This connects the middle post of the booster to the edge post of the main battery, or carbon to zinc, as required. If, on connecting in a booster cell the buzzer does not ring try reversing the booster by transposing the wires at its binding posts.

THE BATTERY FOR THE LINE WIRING.

In a bell and buzzer system the amount of battery required depends upon the length of the lines. An ordinary bell or buzzer is made to ring on one cell, and it should pass this test before it is put up for use. However the wire which is used in the circuit will take some of the power of the battery, and usually one extra cell is used to provide for waste of power in the wiring; one cell for the wiring and one cell for the bell. When the line of wiring is long, one cell may not be enough for the wiring and two or three must be used.

In the case of Fig. 57, therefore, the use of two cells for the buzzer which is near the batteries and three cells for buzzer which is more distant from the batteries does not in any way indicate that the buzzer requiring the three cells is not as good a buzzer as the one which works on two cells.

Were the buzzer near and the button distant from the battery the result would be the same; it is the length of the wiring which causes the hardship and requires the additional battery cell.

IMPORTANCE OF THE COLOR CODE.

The system of color-code for the wiring of bell and buzzer system should be understood and used in wiring any system of signaling circuits which has more than a single buzzer or a single button. The saving in time when something goes wrong with the system, whether from an earthquake or from a mouse's gnawing a wire in two, will repay all the trouble involved in putting in the system of wires properly at first.

(*To Be Continued*)

London Company Secures Jane Gail

Jane Gail has left the Imp Company and joined the London Film Company and all the Imp-ites are a'sorrowing. For Jane was liked, greatly liked, and there are many who regret her departure for London, which is the new scene of her work. That she will succeed in a new country and amid different film environment is certain, as the dominant note of Miss Gail's acting is her ability to appear natural at all times. That is why she is so well liked—she is one of the few who know how to be natural. In her new work she will be associated with George Tucker, and this fact figured largely in her determination to sign the London contract. It was George Tucker who wrote "Traffic in Souls" and it was Miss Gail who took the lead in it. As the "Jane" of the "Jane" comedy series, produced not so long ago by Director McNamara of the Imp Company, Miss Gail's name became a familiar one in film circles. It was not her start in pictures, however, as she had been with the Lubin Company for a year previous to her signing with Imp, two years ago. A graduate of the Frohman Dramatic School in New York, Miss Gail began her work on the stage as a member of the Bush Stock Company, under the direction of Barry O'Neill, in Chicago. She went on the road in Clyde Fitch's play "The City" and then became a Lubinite.

Jane Gail.

Of Interest to the Trade

That Third Annual Ball

It's over and Samuel H. Trigger has already begun to look about for a bigger place than the Fifty-eighth street Terrace Garden in which to hold the fourth annual ball of the Motion Picture Exhibitors' Association of greater New York.

The third annual, which occurred on December 15—or rather began then, for the end lapped away over onto the 16th—was quite the biggest of the association's affairs, so decided the three year's regulars; also it was the most successful, for everybody was well entertained and everybody received a bow from his or her own special film favorite and everybody, meaning those who arrived before ten o'clock and thus assured themselves admission, or those who, arriving late, stood nearest the door and managed to slip in when some others slipped out, all these were glad they had come and Mr. Trigger as the association's president played host and was gladdest of all.

There was an entertainment of pictures, the Keystone big comedy "Zuzu the Band-Leader" and Vitagraph laugh-film "Wild Beasts at Large" were part of the program and there were two singers. When the boxes had filled, which was about midnight, the chairs were cleared from the smooth floor and for half an hour the floor committee tried to make sufficient room in any part of the hall for the grand march to make its way.

With committee members to the front and sides of them, Mary Fuller, in soft white satin and with a diamond tiara topping the brown hair that curled low on her forehead, waved her bouquet of lillies in answer to the greetings that came to her from out of the throng on the ball-room floor and from the boxes above and King Baggott bowed and smiled his smile of smiles. He and Mary followed the zig-zag opening made through the crowd; after them came twenty-five, scarcely more, couples and when they had made the distance of the hall twice, they returned to their boxes and the program of dances began.

In the circle of boxes everybody found time to visit everybody else and all visits, gradually, led to the refreshment room. Here Mr. Hardin held forth in a five-man argument and David Horsley and Eddie Roskam issued at intervals to contribute a look as their share of the dancing. Herbert Miles knew people by their first names and was satisfied to let his wife name two o'clock as the hour for their going home.

S. Spedon extended the welcome of the Vitagraph box and there were many who came and shook hands for the sake of a Spedon smile. To the right, Mr. and Mrs. E. A. Offeman entertained in the name of Eclair and Alex Francis, Milly Bright, Hellen Marten and W. K. Sheerer were able assistants.

Little Andrew Clark slid into the corner front seat in the Edison box along about 8 o'clock and was still there at two. Across from him, the Thanhouser twins smiled down at the moving show and the Thanhouser Kidlet, she of the fat shoulders and saucy nose, got sleepy and said goodbye to the ball at eleven. Muriel Ostriche missed not one dance and Jean Darnell, just that day dismissed from the hospital, was content to watch the busy happenings from the box where C. J. Hite presided and where Marguerite Snow, James Cruze, Flo LaBadie and others of the New Rochelle studio, held regal court.

The white-lettered name "Ambrosio" announced itself electrically and minute-ly on a red back-ground and thus located this box for all who danced and saw. The World Special Films Corporation had the front of its section decorated with the big elephant-head that stands for the World company, and here E. Mandelbaum dispensed honors in company with Jules Burnstein, Phil Gleichman, Milton E. Hoffman, E. R. Davis and J. K. Burger.

Adolph Zukor was in the Famous Players Film Company's box but a small part of the time; others to attract attention to this section were Jack Barrymore, Laura Sawyer, J. Searle Dawley and Al Kauffman. To the left were the Kinemacolor people with Arthur H. Sawyer and A. E. Lowe as hosts to the visitors who came the way of them and the pretty girls the box contained.

Horace G. Plimpton fathered the group of young people in the Edison square and William Wright was neighbor to him in a like capacity for Kalem people in the adjoining booth. And there was the Mutual box with Hopp Hadley trying to act as chaperon to several pretty, blonde girls and directly across the circle one found the Universal headquarters where the various "who are who's" of the Universal company at intervals during the evening.

The Nicholas Power Company faction was a busy one giving and returning greetings and "Cameragraph 6A" and "Simplex" held forth electrically from the center of the circle.

The evening's biggest event was the appearance on the stage of the various photoplay favorites. Pearl Sindelar headed the list, introduced by Len Spencer; then followed Paul Panzer, Crane Wilbur, Edith Story, Ned Finley, Harry Eyetinge, Dick Neill, Irving Cummings, Gertrude Robinson, Mary Charleson, Jane Fernley, Marguerite Snow, Maude Fealy, James Cruze, William Russell, Lila Chester, Clara Kimball Young, Carlotta B. Felice, Ada Gifford, John Bunny, whose reception was exceptionally warm, Flo LaBadie, Muriel Ostriche, King Baggott, who won a wager with J. C. Williams by making himself heard in the Universal box, and then brought Mr. Williams out by the hand, Mignon Anderson, escorted across the stage by William Barry of the "6A" company, Eddie O'Connor, Kate Price clutching Carl Laemmle by the hand and implanting a kiss on his high forehead, Frank Lanning, an Indian with a western company, Irene Hunt, Ethel Grandin, Joe Farnham, Irene Wallace, Pearl White, Doc Willatt and his monacle, Owen Moore, Henry Walthall and Samuel H. Trigger and "Pop" Rock, hand in hand.

The souvenirs were miniature, paste-board worlds, each with a Buffalo nickle pasted on one side, the whole bespeaking the activity of the Universal Film Company. Then there were the programs, big and elaborate with committee names, personal jottings and ads.

It was a great little party and the committees deserve a big vote of thanks. Among those most entitled to praise for their efforts in making the ball a success are: Chairman of Arrangement, A. Coleman; Assistant Chairman of Arrangement, Eugene Elmore; Secretary of Arrangement, A. A. Corn; Treasurer, Grant W. Anson; Chairman of Reception, Adolph Weiss; Chairman of Entertainment, Wm. Hilkemeier; Chairman of Entertainment, Wm. Hilkemeier; Chairman of Invitation, J. A. Koerpel; Chairman of Motion Picture Entertainment, Robert C. Whitten; Chairman of Floor, M. Needle; Chairman of Program and Publicity, Wm. Brandt; Chairman of Printing and Badges, A. Bauernfreund; Chairman of Ticket Committee, L. Germain; Arrangement Committee—Peter Tisch, Wm. P. Fulner, Harold Rosenthal, Wm. Allen, Em. Straus, Rudolph Sanders; Reception Committee—Edward Valensi, Wm. Hilkemeier, Wm. Brandt, Rudolph Sanders, G. Koenigswald, P. Rosenson, M. Needle, Wm. H. Hollander, T. L. Allen, A. A. Corn; Entertainment Committee—J. A. Koerpel, L. Germain, Eugene Elmore, A. A. Corn; Invitation Committee—Rudolph Sanders, Eugene Elmore, Edward Valensi, Wm. A. Landau; Program and Publicity Committee—Wm. Brandt, A. A. Corn, Wm. Hilkemeier, Adolph Weiss; Printing and Badge Committee—Wm. Brandt, S. P. Weissman, J. King, Wm. Landau; Ticket Distributing Committee—L. Germain, A. A. Corn; Floor Committee—M. Needle, Chairman; Frank A. Tichenor, Floor Manager; Assistant Floor Managers—Lee A. Ochs, Lee Lazarus, F. Goldfarm, Sidney Rothschild, Hans Suckow, M. Hirschfeld, Edward Valensi, S. Eckman, N. E. Block, F. Petters; Brooklyn Branch Ticket Committee—L. Germain, Wm. Hilkemeier, Irving C. Clement, Wm. H. Hollander, Wm. P. Fulmer, R. Sanders, Chas. Fischer, Chas. Henry, M. Warshower, G. Koenigswald, M. S. Feltenstein, S. Frey, M. Marias.

Tetrazzini Caught by Cameras

Madame Luisa Tetrazzini fell a victim to the fascination of posing for moving pictures upon her recent arrival in New York on the *Mauretania*. The cameras of "Our Mutual Girl," accompanied by the little lady herself and a number of her supporting company, were on the dock to receive the big liner and meet some of the notables among her passengers. Tetrazzini took a lively interest in the proceeding and the result was several hundred feet of pictures showing the famous star being welcomed to America and her experience with the reporters and custom officials. The first "Our Mutual Girl" picture will be presented early in January and will begin a weekly series that is said to be one of the greatest innovations ever introduced in motion pictures.

Selig Filming Lillie Buffalos

The Selig Polyscope Company now has a stock company, headed by Tom Mix, in Pawnee, Oklahoma, taking a six-reel western picture in which a herd of buffalo owned by Major G. W. Lillie are to be strongly featured.

The *Courier-Dispatch* of Pawnee, Okla., in a recent issue published the following story:

"Again Pawnee is to be visited by a moving picture company. A. E. Kull, who operates the moving picture camera, arrived in our city yesterday and is making a few preliminary pictures of the buffalo herd of Major Lillie, which will be fitted into a six-reel film that will be the first to be prepared by this company in our city. The actors of the company will arrive shortly. The company will be directed by Jim Campbell of Los Angeles, Cal., and one of the actors, who stages the hair breadths of the pictures, is Tom Mix of Prescott, Ariz.

"The first story to be worked out is entitled 'In the Days of the Thundering Herd,' and will have its setting entirely in the open country. The time to be in the seventies. The story opens with a scene showing a prairie schooner making its way across the western plains, when they are attacked by Indians and the majority of the company killed, the hero and heroine are taken captives by the Indians. A touch of romance runs through the entire story, but the main feature of the play is centered around the buffalo herd and the Indians and plainsmen of that date.

"It is estimated that fully two months' time will be required to properly stage the action for this six-reel film.

"Major G. W. Lillie, through his acquaintance with Mr. Selig, president of the company, interested him sufficiently to induce him to send this company of actors to our city, as the herd of buffalo which the major has is the best suited for staging any of the scenes planned in the various films that this company hopes to be able to work out in this western country."

Nothing But Optimism

Business depression is an unknown term in the motion picture industry, according to news gleaned from the dividend columns of the daily papers.

The Mutual Film Corporation announces its regular monthly dividend, number eight, as one-half of one per cent, with an extra dividend of one-half of one per cent on common stock.

The New York Motion Picture Corporation, which manufactures pictures for the Mutual program, announces the seventh monthly dividend as one per cent on its capital stock and an extra dividend of one per cent thereon. Both of these notices are signed by Charles J. Hite, treasurer, the well-known motion picture magnate.

With special motion picture productions as the attraction in several Broadway theaters that have hitherto offered only successful stage dramas, and with the leading vaudeville theaters featuring multiple reel pictures in the same sized type as their head-line acts, things continue to look rosy in the world of filmdom.

New Reliance Company

Incorporation papers are ready for filing in a new company, to be known as the Reliance Motion Picture Company, with a capital stock of $1,000,000, to produce great dramas by great authors for the Mutual Film Corporation of New York at a cost of from $25,000 to $100,000 apiece. Harry E. Aitken, president of the Mutual, is the organizer and head of the new concern and his associates are prominent New York and Chicago bankers. This organization will take over the immense new studios of the Carlton Motion Picture Laboratories, one of which has just been completed on the estate of the late Clara Morris in Yonkers. Another, recently purchased, is the great Kinemacolor studio in Los Angeles, and the third is a big four-story loft building at 29 Union Square, corner of Sixteenth street and Broadway, New York City.

All of these will be under the immediate direction of D. W. Griffith, the best known of all moving picture creators, who is receiving $100,000 a year. Among the big things to be done at once are a tremendous production of "The Clansman" by Thomas Dixon, "The Escape," an eugenic drama by Paul Armstrong, and other great features by Thomas Nelson Page, Ambassador to Italy; John Kendrick Bangs, George Pattullo, E. Phillips Oppenheim, Mary Roberts Rinehart, Robert H. Davis, Homer Croy and Paul West.

To get the actual atmosphere of the stories, the pictures will be taken in the original locale, new studios

A Little Glimpse of the Gathering in the Red Room of the La Salle Hotel, Chicago, on the Evening of December 18, When the Motion Picture Exhibitors' Association of Chicago Was Host to the Officials of the International Motion Picture Association.

being opened next month in London and the South of France, and so as to have them historically and scientifically correct the leading experts, including the foremost professors of the prominent colleges of the world, will be engaged as critics.

A Stupendous Melodrama

Melodrama has lost none of its charm for thousands of people, as is exemplified by the reception of good films of this character. A thriller which cost thousands of dollars and some weeks to make is the coming Eclair drama, "Into the Wild." The action is laid in London, New York, and among the Rockies, and the plot, bristling with blood-stirring incidents, exciting climaxes and pathetic situations, carries the characters in rapid fashion from place to place. The big moment of the play is the train-wrecking scene in the third reel. An overland express of five passenger cars and a mammoth locomotive, running at high speed, is thrown off the track, and the cars catch fire, creating a most awe-inspiring and wonderful scenic effect.

Signs New Directors

Special directors have been signed by C. J. Hite to help in the making of his Thanhouser "Big Productions." Carroll Fleming, the famous New York Hippodrome producer, is one. Most of the great recent specatacles at the Hippodrome were creations of the ingenious Fleming and it is for spectacle scenes that Mr. Hite has wisely secured his services. Howell Hansel is the other new "Big Productions" director. He comes from twenty years' experience in the legitimate, where he staged numerous "big cast" plays, entitling him in Mr. Hite's opinion to an immediate chance at "Big Productions" film producing. Eugene Moore, the veteran of the regular Thanhouser directing staff, has been on the feature stuff of late. Marguerite Snow and James Cruse have joined Maude Fealy as stars in the features. Clarence Dull has been appointed property master of the big stuff and Michael Schliesser, as announced recently, is wild animals manager. Many of the feature scripts call for lions, tigers and other beasts of the jungle, and Schliesser, who was with Hagenbeck, Germany, will find himself a busy man. One of these scripts, "The Fall of Khartoum," calls for elephants and camels in addition to other animals. The new all-glass stage put up exclusively for the "big sets" in the features is half a city block in depth.

Pathe Gets the Plum

Pathe Freres have just been appointed official cinematographers of the Panama Pacific International Exposition, which will be held in San Francisco in 1915, to celebrate the completion of the Panama Canal. The contract was closed on December 5.

It grants to Pathe Freres the sole right to make motion pictures in black and white, in colors, and also talking motion pictures within the Exposition grounds, from the date of signing the contract to and including thirty days after the Exposition closes.

Competition for this appointment, with its accompanying privileges, was most keen. Cash offers, ranging from $10,000 to $50,000 together with substantial royalties on the gross receipts, were offered the committee. Pathe Freres secured the concession without the payment of any cash bonus, the committee and exposition officials being convinced that none of the other bidders could give the exposition the world distribution for the pictures that they were assured of receiving under the contract with Pathe.

Pathe Freres were represented throughout the negotiations by J. W. Binder who spent six weeks in San Francisco. Mr. Binder is a specialist in business organization, who for nearly a year has been making a study of the motion picture art, with a view of developing its use along industrial, educational and commercial lines. As a direct outcome of the Pathe contract, Mr. Binder has set apart one day out of thirteen to be covered by the World Congress on Education which will commence in San Francisco in July, 1915. The entire day is to be devoted to a practical exposition of methods of applyinig the motion picture to educational work from the primary school to the university.

Mr. Binder will represent Pathe Freres at San Francisco working out the details of the contract. He left for there January first.

Private Showing of "A Good Little Devil"

It was by arrangement with David Belasco that Daniel Frohman gave a presentation of "A Good Little Devil" to Mr. Belasco's theatrical friends, on the afternoon of December 16 at Belasco theater. With the exception of this modern fairy tale's showing during exposition week, at the Famous Players studio where the story was filmed, its showing at a Belasco afternoon, was its first public one, and it delighted the large though select attendance which viewed it. David Belasco and Adolph Zukor were among those present.

It was fitting that the first showing of so well produced and so widely heralded a film should have had its screening directed by S. L. Rothapfel, the peer of producers. The stage with its banking of ferns, the orchestra of twenty-five pieces—known to theater-goers as the Boston Fadettes with Mrs. Nichols as leader—and the vocal soloists who assisted, all were typical of a Rothapfel management.

Mary Pickford as Juliet, playmate of "the good little devil," Ernest Truex, was delightful and the work of William Norris as Mrs. MacMiche was remarked as being exceptionally good. The fairies, who influence the trend of the story, were real people and not merely shadowy, mythical ones, to "the good little devil," and the blind Juliet, and as such they came and went. The restoration of Juliet's sight and the love of her, resurrected in the heart of Charles, form the pleasing end of a fairy tale that is sure to be interesting to old and young, alike.

First Griffith Picture

Paul Armstrong's sensational drama "The Escape" will soon be seen as a four-part motion picture. It is being produced by the famous director D. W. Griffith for presentation on the Mutual program. The appearance of this pretentious picture will be of special interest, as it will not only mark the first appearance of Blanch Sweet as a Mutual star, but it will also be the first Mutual picture presented under the direction of Mr. Griffith. The cast is made up of such familiar favorites as Mae Marsh, Robert Harron, Donald Crisp, Earl Foxe, C. S. Abbey and Spottiswood Aitken.

Five Exposures in One Scene

A remarkable piece of photography has been accomplished at the West Coast studios of the Universal in Francis Ford's production, "The Return of the Twins' Double." In one scene a double-exposed vision is seen in a triple exposure. In other words, five separate exposures are made on the same piece of film. The story was written by Grace Cunard, Mr. Ford's leading woman, and is a sequel to "The Twins' Double." The female crook is on her way to prison when the last named story closes. In the sequel she escapes and the thrilling story is continued. Mr. Ford plays the part of a great detective. The camera work is by Al. Siegler.

Letter of Appreciation

Clarence J. Harris, Oklahoma City, Okla., wrote the scenario of "The Trail of the Lost Chord," a recent two-reel "Flying A" subject, which met with universal approval and is still drawing full houses. When the picture was run in an Oklahoma house Mr. Harris was so well pleased with the production that he wrote at considerable length to Ed. Coxen, who played the lead. We quote but the first paragraph, which reads as follows:

> Permit me to express to you my sincerest appreciation for your masterly and artistic work in my drama, "The Trail of the Lost Chord." Naturally I went to the theater with no little anxiety and expectancy. To say I was charmed with your work is slightly expressing it; the drama and its lesson depended on you; it all lay with you and you lifted it to most exalted altitudes and gave to it such a stamp of your own personality that it thrilled me as I felt the strength of your high ideals and magnificent individuality.

The letter is much appreciated by Mr. Coxen.

Ohio League Convention

At the Ohio state convention of the Motion Picture Exhibitors' League, which will be held in Cincinnati, Ohio, at the Sinton Hotel on January 27, 28 and 29, 1914, the question of censorship and the number of reels to constitute a program will be two of the very important subjects discussed. Other matters pertaining to the league will come up in their regular form and definite action will be taken.

A strong effort will be made to secure the attendance of every member in the state of Ohio. Letters are being received from many states, stating that the writer will be at the convention. A complimentary ticket will be reserved for every visiting exhibitor, manufacturer, film exchange man and all interested in cinematography to the big banquet on the night of the 28th, and the ball on the night of the 29th. Banquet, ball and all entertainment will be free for the visitors.

The national executive board will meet on the 26th and all grievances or suggestions should be presented in writing to the board before it meets. A full set of state officers for Ohio will be elected and a new treasurer, as Mr. Rieder has resigned.

Chicago Censorship Attacked

Attorney Henry J. Toner, representing the Mutual Film Corporation, the World's Special Feature Film Company, the H. and H. Film Service, and August Zilligen has begun a suit attacking the validity of the film censorship ordinances of Chicago, action having been started on Saturday, December 20 in the United States District Court. The complainants asked to restrain the city from enforcing it, until its constitutionality shall be passed upon.

Unconstitutionality is alleged "by attempting to lay upon motion picture films brought into Illinois from other states and countries imports and duties under the guise of an inspection tax."

Following are the eight principal arguments upon which the suit for injunction is based:

That the privileges and immunities granted to citizens of the United States by the Constitution, conducting business of this character, are abridged by the censorship ordinance.

That the censorship ordinance is an illegal burden upon the interstate commerce privileges granted by the United States.

That the censorship ordinance violates the spirit and genius of American institutions as set forth in the ordinance of 1787, creating the Northwest Territory.

That the censorship ordinance is in the teeth of the bill of rights as set forth in the Constitution of the State of Illinois of 1870.

That censorship and its consequent confiscation of property denies the right of trial by jury.

That the property thus taken is without compensation.

That the City Council has not the power to legislate on matters of censorship. This power is being absolutely alien to any known principle of American law.

That censorship is double taxation.

Henry J. Toner, counsel for the complainants, declares that the future of American institutions is at stake in the suit.

"If we fail," he said, "it will be but a short step to censorship of the press, the pulpit, the lecture platform, political conventions, educational courses, public speeches everywhere, publications of all kinds."

Christmas Dinner Dance

The most pretentious social event ever held at the Hotel Virginia, Long Beach, California, was the dinner and dance given by the Balboa Feature Film Company on Christmas Eve. The stars of filmland, who made up the majority of the guests, voted the evening one of the most enjoyable they ever attended. From dinner until the last guest had departed early Christmas morning, joy and happiness reigned with true Christmas spirit.

Among those present were: Miss Mary Pickford, Mrs. Pickford, Miss Laura Oakley, Miss Ruth Roland, Miss Clara Grant, Mr. and Mrs. Isidore Bernstein, J. Warren Kerrigan, Francis Grandin, Mr. and Mrs. Frederick Nash, Mr. and Mrs. William Clifford, Miss Bertha Rush, Miss Gladys Rutledge, Lawrence Flatau, Miss Billie Bennett, Miss Velma Whitman and Henry Lehrman.

Off to Mexico

Thomas H. Ince, vice-president and director general of the New York Motion Picture Corporation, recently detached from his working staff in Los Angeles, Cal., five intrepid camera men to take motion pictures of the Mexican War. The pictures taken will be brought and first shown to President Wilson, his cabinet and Congress before they are sent out for release. Six motion picture men will journey to Jaurez, Mexico, where they will be joined by two others already on the scene. Then part of the party will join the Constitutionalist army and another coterie will push on toward Mexico City, for the purpose of entering the city and taking motion pictures of scenes of strife there. The camera men's equipment includes a portable dark room, extra lenses, rations and other supplies sufficient to last several weeks.

An Historical Subject

The "Flying A" Company, under direction of Lorimer Johnston, has finished a two-reel subject under the title "The Coming of the Padres," pictorially reproducing the founding of the Santa Barbara Mission by Padre Junipero Serra. The principal role will be played by Sydney Ayres. The production will not be an exclusively religious one, but will introduce much of interest of early California life.

Eclectic Features Popular

The biggest moving picture theater in Chicago, the Orpheum Theater on State street, owned by Jones, Linick & Shaefer, booked and presented on Tuesday, December 9, 1913, the three-reel Eclectic feature, "The Doom of the Ocean." It is said that this is the first time in the history of this theater that an independent feature has been shown, which would go far to demonstrate the high class of films that are offered by the Eclectic Film Company.

Exclusive Features Moves

Inadequate quarters to handle their increased business has necessitated the removal of the Exclusive Features, Inc., to larger offices in the Masonic building, on the northeast corner of Sixth avenue and Twenty-third street, New York, suite 800x801. The present offices of the Features are at 24 East Twenty-first street. Since their policy to release three features weekly became active, the augmented business has proved too large to be handled under the old conditions.

Poses for Magazine Writer

For an article extolling the gorgeous beauties of nature found prevalent in Santa Barbara, California, to appear in *Harper's Bazaar,* Miss Vivian Rich was asked to pose. The personal charm and beauty of Miss Rich will add considerably to the interest and attractiveness of the picturesque illustrations.

Warner's Open New Branch

In keeping with its aims and policy of efficiency serving the exhibitors in various sections of the country, Warner's Features, Inc., has opened a branch office in Toronto, Canada, 37 Yonge street, one having been already established in Montreal, Canada.

Harry Kauffman, known by all the exhibitors throughout Canada as "The Little Giant of the Feature Film People," will head this office. Indeed, he is a popular and well liked man and ought to prove a valuable asset to the Warner's Features enterprise.

Golgate's New York Office

The first New York office of any out-of-town exchange has been opened in Room 614 Candler building, 220 West Forty-second street, New York, by Sol Lesser, owner of the Golgate Film Service. Here will be established, before Mr. Lesser's return to California, a competent buying, advertising and managing force whose business will be to act for Mr. Lesser in the purchase of territorial rights on the best feature films made. This step will preclude the possibility of bad investment. Every feature purchased will be examined by the representing buyers whose report will govern Mr. Lesser's action. The establishment of this office will facilitate shipping of films, lithographs, etc., and will insure prompt deliveries. The saving in expensive and troublemaking delays will be worth much.

Essanay Growing

The December 31 issue of the *Essanay News* contains a review of the past year and a prediction that 1914 will see the output greatly increased both in quality and quantity. A portion of the story referred to reads as follows:

> A new studio is being built on the lot next to the present studio at 1333 Argyle street, Chicago. This studio is to be ninety by a hundred feet, and will be completed about January 1.
>
> Facilities will be sufficient to stage every sort of photoplay and a special feature will be made of multiple reels of elaborate character. By combining the three companies now located in Chicago, extremely large and magnificent photoplays can be produced. Material from the best of authors will be used as well as the staging of well known incidents of history.
>
> Additional dressing rooms and wardrobe space will also be a part of this new building. The stock companies have been increased and new directors have been employed, so that it is expected that the name Essanay will stand for even more than it has during its past experience.
>
> A social function will be arranged in the form of a house warming. There will be a full piece orchestra, dancing and other entertaining diversions with a generous spread at which the members of the company will forget "shop" and spend an evening of enjoyment. A few outside friends will be given the privilege of mingling with these care-free individuals when they are on pleasure bent.
>
> This event is scheduled to be such a gala affair that it is expected in the future to have things date back to "how long that happened after the big opening night of the new studio!" Magnitude, satisfaction and originality will be the key-note of things in this handsome new edifice.
>
> That the Essanay business has outgrown itself is evident, and the climax comes when we are informed that a new factory will be built, adjoining the old one. Excavation will begin immediately. It is the aggressiveness and sticktoitivness of George K. Spoor and Gilbert M. Anderson that have made this advancement possible.

Why Willis Smiles

Folks who have often wondered how J. E. Willis, the popular chap of the Chicago Mutual offices, keeps eternally smiling—keeps good natured when every other man in the place feels like swearing a blue streak on account of some unavoidable accident, or some unlooked for delay or misfortune, should give that little frame over his desk the "once over" and they'd find the answer. The message within the frame reads as follows:

> *Remember, Courtesy is the Cheapest Things in the World.*
> *Govern Yourself Accordingly When Talking to Customers.*
>
> *The tone of your voice over a telephone will make either a friend or an enemy for your firm. If you were talking to a customer face to face, and you let a trace of impatience creep into your voice, he might overlook it because of the friendlier aspect of your face. But over the telephone let the slightest suspicion of indifference creep into your tone and the firm will suffer. If the customer is impatient or unreasonable, you should have patience enough for two. When you tell him you cannot do what he wants, take plenty of time to tell him WHY you cannot. ALWAYS have a smile in your voice when talking over the telephone.*
>
> *MUTUAL FILM CORPORATION.*
> *By J. E. WILLIS.*

Exhibitors Take Notice

The Eclectic Film Company are announcing the fact of having granted an exclusive agency to the Wolverine Feature Film Company, with head offices at Detroit, Michigan, and a branch office at Milwaukee, Wisconsin. The Wolverine Feature Film Company henceforth will handle all Eclectic features exclusively in the states of Michigan and Wisconsin. Their contract with the Eclectic Film Company enables them to seize forthwith any films of the Eclectic brand that may be booked by outsiders within the two states mentioned above. Exhibitors in Michigan and Wisconsin should therefore apply for service direct to the Wolverine Feature Film Company.

Jan. 5 An Important Date

After months of preparation, "Our Mutual Girl," the great fifty-two reel serial, will be released by the Mutual Film Corporation on Monday, January 5, and during that week wherever Mutual movies make time fly the picture public will see the heroine, who is destined to be more famous than any other photoplay character, in her simple country life, whence her wealthy New York aunt takes her to make of her a metropolitan society belle.

Already she has been photographed with Helen Ring Robinson of Colorado, the only woman senator in the United States, with Paderewski, Jean Gerardy, the famous cellist, Mme. Tetrazzini, Fanny Ward, Alexandra Carlisle, Bruce MacRae, DeWolf Hopper, Laurette Taylor, Billie Burke and other stage celebrities, Maym Kelso will play the aunt, Antonio Moreno, her country boy sweetheart and Jiquel Lance, former French ambassador to Hayti, will play the count whom she meets in New York.

Artists Select Picture Girl

A moving picture actress was selected by a number of celebrated artists for a place on the "Prettiest Girl of Today" page in the Times, New York. She is Lila Hayward Chester, a leading woman with the Thanhouser Company. Among the noted artists that picked Miss Chester for the prize were James Montgomery Flagg, C. Allen Gilbert, Clarence F. Underwood, Philip Boileau, Penrhyn Stanlaws, W. L. Jacob, and Hamilton King. The young woman has been a member of the New Rochelle picture "stock" for two years and lately appeared in their "Moths," "Legend of Provence," and "Joseph in the Land of Egypt."

Film as Court Evidence

In a Boston court specially darkened for the occasion, a moving picture show was given recently as a vital part of the defense of the United Shoe Machinery Company in the dissolution suit instituted by the government on the ground that the company has effected an unlawful monopoly.

The films were employed to illustrate the operation of machines manufactured by the company and to familiarize the jurors with the mechanical processes involved. Twenty-six films and slides were used, the exhibition lasting forty minutes. Sidney W. Winslow, president of the company and one of the defendants in the dissolution suit, explained the pictures as they were thrown on the wall of the court room.

The entire process of manufacturing soles and heels to the uppers, known as "bottoming," was demonstrated. This process is regarded as the most important branch of shoe manufacturing. The government contends that the United company has acquired an unlawful monopoly of the "bottoming" machines.

When the picture show was ended, President Winslow resumed his testimony.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
12-20	The Fire Bride	Patheplay	1,000
12-20	The Ancient Order of Goodfellows	Vitagraph	2,000
12-22	For Her Government	Biograph	1,000
12-22	Gilt Edge Stocks	Kalem	1,000
12-22	Through Flaming Paths	Lubin	1,000
12-22	The Open Door	Selig	2,000
12-22	A Christmas Story	Vitagraph	1,000
12-23	At Cross Purposes	Cines	2,000
12-23	The Upward Way	Edison	1,000
12-23	A Vagabond Cupid	Essanay	1,000
12-23	An Indian Don Juan	Patheplay	1,000
12-23	Mother Love vs. Gold	Selig	1,000
12-23	Her Faith in the Flag	Vitagraph	1,000
12-24	The Big Horn Massacre	Kalem	2,000
12-24	The Honorable Algernon	Vitagraph	1,000
12-25	Her Wedding Bell	Biograph	1,000
12-25	The Parasite	Lubin	3,000
12-25	Lady Madcap's Way	Patheplay	2,000
12-25	The Spirit of Christmas	Vitagraph	1,000
12-26	A Tudor Princess	Edison	2,000
12-26	The Great Game	Essanay	2,000
12-26	The Death Trap	Lubin	1,000
12-26	His Sister	Selig	1,000
12-27	A Proposal from Mary	Edison	1,000
12-27	Her Indian Brother	Kalem	1,000
12-27	The Doctor's Romance	Lubin	1,000
12-27	The Moth and the Flame	Patheplay	2,000
12-27	Heartease	Vitagraph	2,000
12-29	The Wedding Gown	Biograph	2,000
12-29	A Modern Jekyll and Hyde	Kalem	2,000
12-29	Her Boy	Lubin	1,000
12-29	The Adventures of Kathlyn No. 1	Selig	3,000
12-29	Her Husband's Friend	Vitagraph	1,000
12-30	When a Woman Wills	Cines	2,000
12-30	The Mystery of the Dover Express	Edison	1,000
12-30	The Ghost of Self	Essanay	1,000
12-30	Before the Last Leaves Fall	Lubin	1,000
12-31	An Unseen Terror	Kalem	2,000
12-31	By the Two Oak Trees	Patheplay	2,000
12-31	Father's Day	Selig	1,000
12-31	The Education of Aunt Georgiana	Vitagraph	1,000
1-1	Through Trackless Sands	Essanay	1,000
1-1	The Inspector's Story	Lubin	2,000
1-1	When Strong Wills Clash	Patheplay	2,000
1-1	Good Resolutions	Selig	1,000
1-1	The Secret of the Bulb	Vitagraph	1,000
1-2	The Antique Brooch	Edison	2,000
1-2	The Awakening at Snakeville	Essanay	2,000
1-3	The Abandoned Well	Biograph	1,000
1-3	Stanton's Last Fling	Edison	1,000
1-3	The Redemption of Broncho Billy	Essanay	1,000
1-3	A Dream of the Wild	Kalem	1,000
1-3	The Circle's End	Lubin	1,000
1-3	The Resurrection	Patheplay	2,000
1-3	The Street Singers	Vitagraph	2,000
1-5	A Shot in the Night	Kalem	2,000
1-5	The Story the Gate Told	Lubin	1,000
1-5	Unto the Third and Fourth Generation	Selig	2,000
1-5	Francine	Vitagraph	1,000
1-6	The Smuggler's Son	Cines	2,000
1-6	On the Great Steel Beam	Edison	1,000
1-6	Hearts and Flowers	Essanay	1,000
1-6	The Squire's Mistake	Lubin	1,000
1-6	Whom God Hath Joined	Patheplay	1,000
1-6	The Living Wage	Selig	1,000
1-6	Officer John Donovan	Vitagraph	2,000
1-7	Her Husband's Friend	Kalem	2,000
1-7	By Unseen Hand	Selig	1,000
1-7	Diana's Dress Reform	Vitagraph	1,000
1-8	The Hills of Peace	Essanay	1,000
1-8	Between Two Fires	Lubin	2,000
1-8	The Wards of Society	Patheplay	2,000
1-9	The Witness to the Will	Edison	2,000
1-9	The Hour and the Man	Essanay	2,000
1-9	The Engineer's Revenge	Lubin	1,000
1-9	On the Breast of the Tide	Selig	1,000
1-10	A Lonely Road	Edison	1,000
1-10	Telltale Stains	Kalem	1,000
1-10	The Minister's Daughter	Patheplay	2,000
1-10	Jerry's Uncle's Namesake	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
12-19	Frayed Fagin's Adventures	Kalem	500
12-19	A Scandinavian Scandal	Patheplay	1,000
12-19	The Girl at the Lunch Counter	Vitagraph	1,000
12-22	Teaching His Wife a Lesson	Edison	675
12-23	Between Dances	Lubin	400
12-23	A College Cupid	Lubin	600
12-24	Mary's New Hat	Edison	585
12-24	The Janitor's Quiet Life	Edison	415
12-24	At the Old Maid's Call	Essanay	500
12-24	Two Up a Tree	Patheplay	1,000
12-24	A Dip in the Briny	Selig	1,000
12-25	That Pair from Thespia	Essanay	1,000
12-25	Doc Yak's Christmas	Selig	1,000
12-26	Emancipated Women	Kalem	500
12-26	The Golf Game and the Bonnet	Vitagraph	1,000
12-27	The Club Cure	Biograph	500
12-27	The Suicide Pact	Biograph	500
12-27	A Snakeville Courtship	Essanay	1,000
12-29	Her Face Was Her Fortune	Edison	1,000
12-30	The Sneak Thief	Patheplay	1,000
12-30	The Stolen Heart	Selig	1,000
12-30	His Second Wife	Vitagraph	500
12-31	Andy Gets a Job	Edison	1,000
12-31	When Love Is Young	Essanay	500
1-1	Skelley's Skeleton	Biograph	500
1-1	A Motorcycle Elopement	Biograph	500
1-2	Bill's Board Bill	Kalem	500
1-2	A Corner in Popularity	Lubin	300
1-2	The Missing Diamond	Lubin	600
1-2	At Cross Purposes	Selig	500
1-2	Buster and Sunshine	Selig	500
1-2	The Misadventures of a Mighty Monarch	Vitagraph	1,000
1-5	The Girl in the Middy	Edison	1,000
1-7	The Sherlock Holmes Girl	Edison	600
1-7	A Foot of Romance	Essanay	1,000
1-7	Dashing Dick's Dishwasher	Patheplay	500
1-8	Pietro, the Pianist	Selig	1,000
1-8	Their Interest in Common	Vitagraph	500
1-9	The Joke on Jane	Kalem	500
1-9	Bunny's Mistake	Vitagraph	1,000
1-10	Snakeville's New Doctor	Essanay	1,000
1-10	When the Doctors Failed	Lubin	400
1-10	Married Men	Lubin	600

EDUCATIONAL.

Date.	Title	Maker.	Length.
12-19	Growing and Gathering Cocoa Beans	Lubin	400
12-22	Products of the Palm—The Banana Industries, Jamaica, West Indies	Edison	350
12-26	Talcum Powder	Kalem	500
12-30	The Baby Show	Vitagraph	500
1-1	Manufacturing Pearl Buttons	Lubin	300
1-7	African Sea Birds	Edison	400
1-9	Making Cut Glass	Kalem	500

SCENIC.

Date.	Title	Maker.	Length.
12-18	Cities of Japan	Melies	1,000
12-24	Glimpses of Rio de Janeiro	Essanay	1,000
12-25	The Ruins of Angkor-Thof	Melies	1,000
12-27	Corfu, an Isle of the Ionian Sea	Patheplay	500
12-31	Ascending Sugar Loaf Mountain	Essanay	500
1-1	Temples of Japan	Melies	1,000
1-7	Snow Effects in Austria	Patheplay	500
1-8	A Ramble in Pondichery, India	Patheplay	500

TOPICAL.

Date.	Title	Maker.	Length.
12-11	Pathe's Weekly No. 75	Patheplay	1,000
12-15	Pathe's Weekly, No. 76	Patheplay	1,000
12-18	Pathe's Weekly, No. 77	Patheplay	1,000
12-19	Ulster Day in Belfast	Kalem	500
12-22	Pathe's Weekly, No. 78	Patheplay	1,000
12-25	Pathe's Weekly, No. 79	Patheplay	1,000
12-29	Pathe's Weekly No. 80	Patheplay	1,000
1-1	Pathe's Weekly No. 1 1914	Patheplay	1,000
1-2	Cambridgeshire Race Meet	Kalem	500
1-5	Pathe's Weekly No. 2	Patheplay	1,000
1-8	Pathe's Weekly No. 3	Patheplay	1,000
1-8	Montana State Fair	Vitagraph	500

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Eclipse-Kleine, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Edison, Essanay, Cines-Kleine, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
12-22	The Fly Leaf of Fate	Reliance	1,000
12-24	The Alternative	Reliance	1,000
12-27	Giovanni's Gratitude	Reliance	2,000
12-29	The Field Foreman	Victor	1,000
12-29	King, the Detective in the Jarvis Case	Imp	2,000
12-29	In the Firelight	American	2,000
12-29	Daybreak	Reliance	1,000
12-30	The Buccaneers	Gold Seal	3,000
12-31	A Hopi Legend	Nestor	1,000
12-31	The Governor's Veto	Eclair	2,000
12-31	The Woman	Broncho	2,000
1-1	The Female of the Species	Rex	2,000
1-1	True Irish Hearts	Domino	3,000
1-2	An Evil of the Slums	Powers	1,000
1-2	The Coryphee	Victor	2,000
1-2	Prince	Kay Bee	1,000
1-2	Their Golden Wedding	Thanhouser	1,000
1-3	The Winning Stroke	Frontier	1,000
1-3	The Gambler's Oath	Bison	2,000
1-3	The Miner's Policy	American	1,000
1-4	The Lifted Veil	Crystal	1,000
1-4	Mollie and the Oil King	Majestic	1,000
1-5	The Magic Skin	Victor	2,000
1-5	Them Ol' Letters	Powers	1,000
1-5	The Power of Light	American	2,000
1-5	Our Mutual Girl	Reliance	1,000
1-6	The Lie	Gold Seal	2,000
1-6	The Ten of Spades	Majestic	1,000
1-6	The Runaway Princess	Thanhouser	3,000
1-7	The Dead Line	Nestor	1,000
1-7	The Case of Cherry Purcelle	Eclair	3,000
1-7	A Military Judas	Broncho	3,000
1-7	The Loafer	Reliance	1,000
1-8	The Watchdog of the Deep	Imp	2,000
1-8	An Arrowhead Romance	Rex	1,000
1-8	The Harp of Tara	Domino	2,000
1-9	Whoso Diggeth a Pit	Powers	1,000
1-9	The Narcotic Spectre	Kay Bee	2,000
1-9	A Circumstantial Nurse	Princess	1,000
1-10	Cross-Roads	Frontier	1,000
1-10	At the Eleventh Hour	Bison	2,000
1-10	The Son of Thomas Gray	American	1,000
1-10	All for Virtue	Reliance	1,000

COMEDY.

Date	Title	Maker	Length
12-26	Cupid's Lieutenant	Princess	1,000
12-27	The Champion	Keystone	1,000
12-28	The Fresh Freshman	Apollo	1,000
12-29	He Would a Hunting Go	Keystone	1,000
12-29	Three Children	Powers	1,000
12-30	The Baby	Majestic	1,000
12-30	Simple Simon Has a Fright	Gaumont	1,000
12-30	An Amateur Animal Tamer	Thanhouser	1,000
12-30	The Kitchen Mechanic	Crystal	500
12-30	Hubby's Night Out	Crystal	500
12-31	His Awful Vengeance	Reliance	500
12-31	Seeing Stars and Stripes	Reliance	500
12-31	Mike and Jake in Society	Joker	1,000
1-1	The Bad Man from the East	Komic	500
1-1	Levi's Luck	Komic	500
1-1	A Misplaced Foot	Keystone	500
1-1	The Suffragette's Revenge	Gaumont	500
1-1	Tiny Tim Frightens His Mother	Gaumont	500
1-1	Trials of Alexander	Imp	1,000
1-1	Slim's Last Trick	Frontier	1,000
1-2	A Rural Free Delivery Romance	Princess	1,000
1-2	And the Villain Still Pursued Her	Nestor	1,000
1-3	Love and Dynamite	Keystone	1,000
1-3	Educating His Daughters	Majestic	1,000
1-3	Some Rogues and a Girl	Reliance	1,000
1-3	Their Little Ones	Joker	500
1-4	Mrs. Pankhurst's Proxy	Thanhouser	1,000
1-4	The Tale of a Shirt	Apollo	1,000
1-4	A Fool and His Money	Rex	1,000
1-4	Cue and Mis-Cue	Eclair	500
1-4	Nutty Has Big Ideas	Eclair	500
1-5	Sam Slam'em Slammed	Imp	1,000
1-6	An Amateur Sportsman	Gaumont	1,000
1-6	Shadowed	Crystal	500
1-6	Fighting Is No Business	Crystal	500
1-7	Mike and Jake Close to Nature	Joker	1,000
1-8	Slim's Strategy	Frontier	1,000
1-8	In the Clutches of a Gang	Keystone	2,000
1-8	Chasing Gloom	Komic	500
1-8	The Servant Problem	Komic	500
1-9	When Ursus Threw the Bull	Nestor	1,000
1-9	Admission Two Pins	Victor	1,000
1-10	Some Nightmare	Joker	1,000
1-10	The Sorority Invitation	Majestic	1,000

EDUCATIONAL.

Date.	Title.	Maker.	Length
12-7	Magnetism—Magnets	Eclair	500
12-12	Hydraulic Mining	Victor	1,000

SCIENCE.

Date.	Title.	Maker.	Length
1-1	A Glimpse of Los Angeles	Keystone	500
1-3	The Gorges of the Bowne	Joker	500

TOPICAL.

Date.	Title.	Maker.	Length
12-31	Animated Weekly No. 95	Universal	1,000
12-31	Mutual Weekly No. 53	Mutual	1,000
1-7	Animated Weekly No. 96	Universal	1,000
1-7	Mutual Weekly No. 54	Mutual	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

MISCELLANEOUS FEATURES.

The Bandits of Death Valley	Transoceanic Feature	3,000
Lieut. Daring and the International Jewel Thieves	Transoceanic Feature	3,000
The Ghost Club	Gloria-American Company	6,000
The New Private Secretary	Warner's Feature	3,000
Fedora	Transoceanic Feature	5,000
Jack	World Special Feature	4,000
The Bells of Death	Ambrosio Feature	3,000
At Death's Door	Itala Feature	3,000
The Sign of the Secret Nine	Lewis Pennant Feature	3,000
False News	Gaumont Feature	2,000
Her Brother's Pard	Ammex Feature	2,000
The Devil Within	Ramo Feature	3,000
His Fateful Passion	Eclectic Feature	5,000
Two Christmas Morns	Gaumont Feature	3,000
The Fortune Hunters	Blache Feature	4,000
The Lucky Nugget	Ammex Feature	3,000
Victory or Death	Itala Feature	3,000
Vengeance Bequeathed	Film Release of America	3,000
Taxicab 1098	Lewis Pennant Feature	3,000
The Broken Heart	Gaumont Feature	2,000
The Shadow of the Moulin Rouge	Solax Feature	4,000
The Angel of the House	Gaumont Feature	3,000
The Daughter of the Hills	Famous Players	3,000
The Hero of a Nation	Supreme Feature	6,000
Hoodman Blind	Pilot Feature	4,000
Princess Elena's Prisoner	Great Northern Feature	4,000
The Volunteer Organist	Crescent Feature	8,000
Soldiers of Fortune	All Star Feature	5,000
After Many Years	General Film Agency Ltd.	3,000
The Vicar of Wakefield	Hepworth Feature	3,000
The Lost Diamond	Eclectic Feature	3,000
Madame Satan	Film Release of America	3,000
A Lady of Quality	Famous Players	5,000
The Third Degree	Lubin Feature	5,000
The Journey's Ending	Warner's Feature	3,000
The Accursed Drug	Features Ideal	3,000
The Bridge That Failed	Eclectic	3,000
Germinal	Patheplay	6,000
Antony and Cleopatra	George Kleine	8,000
The Mystery of Richmond Castle	Midgar Features	4,000
Olga Treskoff	Warner's Features	3,000
The Whirlpool of Despair	Warner's Features	3,000
The Mystery of Sydney Street	Warner's Features	3,000
The Master Crook	Transoceanic Feature	4,000
Frou Frou	Thanhouser Feature	
An American Citizen	Famous Players	4,000
Satan's Castle	Ambrosio Feature	2,000
What the Gods Decree	World Special Feature	4,000
Rebecca the Jewess	World's Leader Feature	6,000
Scrooge	World's Leader Feature	3,000
Over Niagara Falls	Sterlin Feature	3,550

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

Brevities of the Business

PERSONAL NOTES.

"Doc" Willat and his monocle were much in evidence in the boxes and the refreshment room the night of the Exhibitors' ball, and more than one attempt was made by commiserating friends to separate them. No such luck was theirs, however, and when "Doc" was ruthlessly shoved out on the stage to receive some of the applause accorded others so treated, his monocle "took the curtain" also. "I wear this, not because I'm foolish," explained "Doc" as he flapped his coat-tails with his left hand and held the monocle in place with the right, "but because I want to be funny." He succeeded.

Joe Roach, scenario writer at the Essanay camp, is so typically the nationality that his name indicates, that he does a little joy-dance every time he gets a sight of anything green. Hence it is no surprise when information from Chicago's north side chronicles that the proprietor of the Plymouth hotel, where Joe makes his home, had the Roach suite redecorated for its occupant, the color scheme being green and green.

R. S. Rothapfel is busier than ever these days, though that may seem impossible. However, he is, and that because he has arranged for the management of the new theater at Forty-eighth street and Broadway, where multiple feature production will be the offering. Kleine's "Antony and Cleopatra" and Kalem's "From the Manger to the Cross' are two films lately spoken for, though Mr. Rothapfel is not ready to say just at which of his theaters they will be shown. But under Mr. Rothapfel's direction it is certain they will have an unequalled production. The Kleine "Last Days of Pompeii" film turned so many of his patrons away for lack of seating accommodation that he has booked this film for an early five days' return.

Henry W. Otto, for a number of years feature player and producer for the Selig company, has joined the Balboa company and will start shortly with an all-star company to produce two and three-reel feature films.

Mary Johnson, the large, middle-aged woman who leads the small, youthful man to the marriage license window in the Famous Players Jack Barrymore picture, "An Americian Citizen," hurried from the days last scene toward the elevator after but a slight effort to remove her make-up. "You see," she explained to a companion who was also waiting for the down-going car, "my husband doesn't know I do this work, and I always have to hurry to get home and have supper started before he gets there. He was sick and out of work for so long that we hadn't a cent, and I came over here and got odd parts to help out. He's gone back to work now and would be hurt if he knew I was working, too, but we're so much in debt I'm glad to get something to do. Oh, yes, before I got so heavy I was on the stage—well, good-night!" And she hurried off in the darkness of West Twenty-sixth street.

Romaine Fielding is the god-father of the five weeks' old son of Harvey H. Gates, associate editor of the *Universal Weekly*. "I don't know what the job is, but put me down for it," Fielding telegraphed from the coast. And that was not all; he sent $100 to be put in the bank for the youngster and not to be drawn upon until the latter is 21. "We're the best of friends, Fielding and I," Mr. Gates remarked, "though we've never met. Just got acquainted through the press. We've named the kid 'Victor Fielding Gates'—a great kid; come around and have a look at him, will you?" And you wait for the address so you can go.

Wellington A. Playter, the six-feet-three Cergius of "The Daughter of the Hills," has an ugly red scar that circles the base of his thumb. It is a souvenir of the gladiator scene in the above mentioned film, though in displaying it Mr. Playter does not add that he "insisted on finishing the scene," a torn thumb notwithstanding.

William L. Roubert volunteered the information over a 7 p. m. cup of hot chocolate which he took to rid himself of a headache, that "John Barleycorn" is the next of the Bosworth Inc. offerings and that it is ready for the market now.

The Photoplayers Club had one great big night recently, when Frank E. Montgomery, the popular Kalem director, was toastmaster and provided the entertainment. The entrance to the dining hall was a huge tepee and the walls of the hall were covered with costly Indian relics, whilst the table clothes were Indian blankets and on every plate was an Indian gift. During the dinner Mona Darkfeather, in full Indian costume, ran down the hall and sang an original song dedicated to the club. She was vociferously applauded. At a given signal, another tepee opened and out came eight Indians in full war paint and gave a dance which brought the diners to their feet. There was an Indian poem of welcome to "Monty," by Richard Willis, and the usual yarns and speeches interspersed with cabaret artists. It was a novel and costly entertainment and was much enjoyed by everybody present. The supper is still the talk of the town.

George W. Terwilliger, formerly of the Lubin scenario department, has assumed directorship, succeeding Barry O'Neil, and taking over Mr. O'Neil's company. Terwilliger, who is yet in his early thirties, is probably the youngest director in filmdom to produce special features. He is engaged on Charles Klein's "Daughters of Men," adapted for the screen by Lawrence S. McCloskey, with "The Gamblers" to follow.

Charles Brabin, recently returned from Europe, where he directed the Edison players, has taken unto himself a domestic director—formerly Susette Mosher. Brabin returned from Europe laden with many handsome presents, which caused much curiosity at the studio. He very effectively answered all questions on Friday, December 12, when he quietly slipped away with Marc MacDermott and met the lady "at the church." Brabin was too busy to be able to get away for a wedding trip, but remarked it was going to be a honeymoon for life.

The Bosworth company has just completed Jack London's "John Barleycorn," in five reels, and is starting upon "The Valley of the Morn" by the same noted author. The scenarios were both prepared by Hetty Gray Baker and Jack Conway and Myrtle Steadman take the leads in "The Valley of the Morn." The company have gone to San Francisco in order to take advantage of the actual locations. One will be the cottage in which Jack London was born.

E. S. Porter of the Famous Players has arrived in Los Angeles and is busy making arrangements to start work. He will make his headquarters at the J. A. C. studios, where another large stage is being built. It is understood that two companies are being formed with some of the greatest names in filmdom on the roster.

Edwin August, of the Universal, entertained recently in honor of Mary Pickford and her mother at his Hollywood, Calif., residence. Among the guests present were: Mr. and Mrs. Isidore Bernstein, Mr. and Mrs. Tom Nash, Mr. and Mrs. Phillips Smalley, Mr. and Mrs. Otis Turner, Mr. and Mrs. Fred Mace, Hal August, Barney Sherry, Mr. and Mrs. Robert Leonard, Allan Dwan, Ivy Shepard, Alice Rhodes, Ethel Davis and Laura Oakley.

H. M. Horkheimer, president and general manager of the Balboa company, was much affected on Christmas Eve at the Virginia hotel, when he received the solid silver loving cup which was presented to him by the members of the company.

"Pop" Hoadley, Jim Cogan, B. P. Schulberg, Phil Lang, Arthur Leeds and George Hennessey were returning from a meeting of the Ed-Au club one recent midnight and stopped at the corner of Forty-second street and Broadway to greet a friend. Mr. Lang, scenario editor for the Kalem company, was on the edge of the curbing and a taxi operated by a driver "under the influence" brushed against him, threw him into the arms of Mr. Cogan, and not only spoiled his overcoat, but removed several inches of skin from his arm. After securing the driver's number and the names of several witnesses, the Ed-Au representation withdrew to the Screen Club's refreshment parlor to talk the matter over. "To prosecute or not to prosecute" was the question. The "not" of it was the decision upon Mr. Schulberg's advice. "Have mercy—lest some of us be in that condition ourselves some time."

Many friends of the parties most concerned have within the past few weeks received beautifully engraved little announcements reading "Winnifred Greenwood and George Fields desire to announce that they are 'FlyingA'—way," and below is found the home address where the happy couple will take up their residence immediately they return from their honeymoon.

Mr. G. D. Briggs, Jr., is the new manager of Warner's Features, Inc., Philadelphia office. He is succeeding Mr. Ben Abrams, who has resigned. Mr. Briggs is an "old timer" in the film game, havinig conducted an exchange in Springfield, Mass., and Albany, N. Y.

Jack Barrymore, in a sleekly fitting business suit, swinging a sleek-looking cane and with his Uncle-John-Drew mustache sleekly pointed at each sleek end, gave his views on picture-work between scenes of the making of "An American Citizen" at the Famous Players Film studio the other day. "It's my first venture in pictures; I don't think I'm rotten at it or the director would have told me so before now. Directors don't mind telling a fellow little things like that. It's great stuff, to work in pictures, greater than the stage, I think—oh, yes, really greater." His scene was called and he jumped into the picture to create a riot at the marriage license window. "He's the kind of fellow that could fall through a coal-hole and come up with his hat on, his hands clean, and his clothes unspotted, and he'd be holding a bouquet in one hand and a glass vase in the other," said Harry Ennis, with a shake of the head that said "Baffled!"

Mattie Roubert, the six-year-old "Power's kid," arrived in New York last week and received a warm greeting from his father, William L. Roubert. Mattie has been his father's chum the. six active years the well-known little photoplay favorite has led, and is glad to be in New York with his daddy, especially in holiday time.

ROLL OF STATES.

ILLINOIS.

Mr. Boden will open his new theater at Matherville in a very short time.

Several locations for a theater at Elgin have been considered by the Jones, Linnick and Shafer booking agency, of Chicago, and it is expected that a deal for one of the sites will be closed before the first of the year.

General Special Feature Film company, Chicago; capital stock, increased from $2,500 to $25,000.

The Duncan theater was moved from the Hunter building, on Depot street, to the Roosa building, on Main street, Canton.

Bert Whitney and Geo. Shipe have purchased a new motiograph machine and will show motion pictures in the town hall at Lima on Saturday night of each week.

Verne Corley and his brother, Glenn, have sold the Crystal moving picture theater at Rantoul to Samuel Howell and Paul Wyeth, both of Tuscola.

The Palms theater at Harvard opened recently under the management of Albert C. von Wald and Jasper Conforty, of Kenosha.

George Gilham of Burlington was in Nauvoo and leased the Nauvoo opera house for a picture theater. Mr. Gilham gave his first show on Saturday evening, December 20.

INDIANA.

Within the next six months the plant of the Phantoscope Manufacturing company, now located in Washington, D. C., will be moved to Richmond, according to a statement issued by A. L. Jenkins.

The Krick building, at Fort Wayne, formerly occupied by by the Luenberger garage, is being remodeled and will be occupied by the Pearl moving picture theater.

The Fotoplay Amusement company, of Indianapolis, has filed notice of dissolution.

The old fire headquarters building at Massachusetts avenue and New York street, Indianapolis, is to be remodeled into storerooms and a motion picture theater. Plans for the work are under way, and contracts will be let with a view to starting the work about the middle of January.

The Aubry, a costly and luxurious motion picture theater at Hammond, was opened December 20 under the management of Zigler and Holt.

The Gartner theater, on Oakley avenue, between State and Sibley streets, Hammond, was opened Christmas.

IOWA.

Tom Ross, having leased the I. O. O. F. Opera house at Galt, for a year, has installed a moving picture machine and will give an entertainment two evenings a week.

N. C. Olesen has purchased half interest in the Grand theater, on Main, near Fifth street, Cedar Falls. His son, Kirke Olesen, is in charge.

The new moving picture theater erected at Odebolt has been opened for business, and is said to be one of the finest of its kind. It is 25x100 feet in size and represents an investment of $10,000.

The Star moving picture theater, on Broadway, Denison, was opened recently under the management of Messrs. Sanders and Connolly, of Des Moines.

Articles of incorporation of the General Amusement company, of Iowa, capitalized at $50,000, were filed in the office of the county recorder. The incorporators are: A. H. Blank, A. R. Blank and G. W. Graeser. The company will have charge of the new moving picture theater which will be opened in the Page building on Locust street, Des Doines. After the 1st of January work of remodeling the building will start.

KANSAS.

C. A. Hinchee has leased the Isis theater, at Salina, and will conduct it in the future.

KENTUCKY.

Plans for a $150,000 moving picture theater to be erected by the Broadway Amusement company, at Shelby street and Broadway, Louisville, are being drawn by Joseph and Joseph, architects. The new theater will seat between 1,800 and 2,000 persons.

MARYLAND.

The contract for the erection of a one-story brick and stucco moving picture theater at Park Heights and Belvidere avenues, Baltimore, has been let by the Suburban Amusement and Development company to L. J. Brown. The building, which will cost about $16,000, was designed by Architect John R. Forsythe and will be 30 by 100 feet. It will be completed in 60 days. The officers of the company are: George Flint, of Philadelphia, president; L. German, vice-president and manager; Morris H. Wolf, treasurer, and Benjamin Beck, secretary and counsellor.

MICHIGAN.

Mayor J. G. Reutter, whose addition to his block on East Franklin avenue, Lansing, is nearly completed, is considering offers from two persons interested in the moving picture business to convert the lower floor of the new building into a moving picture theater.

Detroit Feature Film company, Detroit; $30,000.

The new Pastime theater at Ontonagon, which was recently opened to the public, is of the latest design and construction. It will seat about 400.

Hamilton theater company, $2,000, Detroit.

C. Howard Crane, architect, is taking figures on the new Strand theater, to be erected by John H. Kunsky at the northwest corner of Jefferson and Hillger avenues, Detroit.

MINNESOTA.

Rochester may soon have another motion picture theater, if plans now being formulated by Mankato parties materialize.

A new motion picture theater, to be known as the Grand, will be opened about the middle of the month in Northfield.

MISSOURI.

The Elite theater of Bethany has been sold to F. H. France and sons G. D. and D. D. France, of Cedar Rapids, Iowa.

St. Joseph is to have a moving picture theater for negroes. Two buildings at 209 and 211 North Second street have been razed, and Charles T. Phelps took out a building permit for $2,200 to erect a picture theater, restaurant and club house. The theater will be 20x120 feet and will seat 160 persons. It will be known as the Dudley, in honor of a negro comedian by that name.

NEBRASKA.

Frank Toliver has bought the picture theater at Ainsworth from Mr. Coe, and will move the same into the C. F. Barnes store building.

L. M. Crawford has purchased the Boyd theater in Omaha, and will convert it into a Vaudeville and motion picture theater. Frank C. Zehrung of Lincoln, who has been connected with Mr. Crawford for fifteen years will be local manager of the theater.

NEW YORK.

Plans have been filed for the construction of a one-story moving picture theater at 821 Sixth avenue, running "L" shaped to 102x104 West Forty-seventh street, New York. It will have a frontage of 24.11 feet on the avenue and 100.5 feet on the street, and have a seating capacity of 572. Walter J. Salomon is the owner. Thomas W. Lamb is the architect, and has placed the cost at $125,000.

The Gorman Film Manufacturing company, incorporated, of New York, has incorporated for $5,000. Directors: Jack Gorman, August Goldsmith and Frank Rosenblum.

L. W. Morrison will build a three-story moving picture theater, 50 by 100, with offices and apartments, on the North side of One Hundred and Tenth street, West of Fifth avenue, New York, to cost $18,000. Plans filed by C. Hess, architect.

Jesse L. Lasky Feature Play company, New York City; photoplays and motion pictures; capital $50,000. Directors—Jesse L. Lasky, Samuel Goldfish, Arthur S. Friend, Cecil B. De Mille, New York City.

Plans have been filed for a one-story moving picture theater to be erected on the west side of Fort Washington avenue, 250.6 feet north of Broadway, New York. It will have a frontage of 43.2 feet and a depth of 153.6 feet. Thomas Ward is the owner; the Fort Washington Theater company, Charles M. Rosenthal president, is the lessee. Louis A. Sheinart, the architect, has placed the cost at $20,000.

Sharp and company leased the 150 by 100 southwest corner of Broadway and One Hundred and Thirty-fifth street, New York, to Stratford Amusement company as the site for a theater to seat 1,500 persons. It will be for photoplays. The building will contain offices and stores. The entire operation involves over $500,000. The site is opposite a block front which also is to be covered with a theater.

OHIO.

Julius Leopold has purchased one of the most desirable properties on the West Side and will erect a motion picture theater. He has secured the residence property of D. A. Hoffman at 1217 West Third street, Dayton. Mr. Leopold announces he will erect a high-class motion picture theater and Architect Gus Niehus has been commissioned to draw the plans.

Frank Shirtzinger has been awarded the contract for the construction of the superstructure on the two-story picture theater and office building in North High street, near Goodale street, Columbus. The building is being erected for George Wahlenmaier and the foundation has been completed. It is expected to cost $15,000, after plans by Architect V. S. Julian.

The Garfield Moving Picture company, Cleveland, $5,000; by S. M. Davis, Edith A. Clouse and M. V. Emerman.

OKLAHOMA.

A. L. Holton and associates are erecting a moving picture theater on East Second street in Sand Springs. The netire building will be 48 by 60 feet in size, one-half of which will be devoted to the playhouse. It is planned to have the building completed shortly.

The Southern States Film Company of Oklahoma City; capital stock, $25,000. Incorporators, Carl D. Pryer, Ralph W. Stults, Perry V. Steddom, of Oklahoma City and F. A. Cooper of San Antonio.

PENNSYLVANIA.

C. Edward Swartley has been awarded contract for a one-story moving picture theater to be erected at Manayunk avenue and Canorroe street for Edward A. Jeffries, 5236 Ridge avenue, Philadelphia. Cost, $10,000. Permit has been issued.

Lam Building company, E. H. Henderson, E. Bornstein and Fred Quate are estimating on plans and specifications for a one-story moving picture theater, 43 by 120 feet, to be erected at Wyoming and A streets, Philadelphia, for Jacob Keisler. Anderson & Haupt, architects.

York's newest motion picture theater, Dreamland, located at 40 West Market street, opened to the public recently in a very artistic play house.

Jacob Maschold is preparing revised plans and specifications for a two-story moving picture theater and hall building, 92 by 140 feet, to be erected at Chelten and Germantown avenues, for the Chelten Theater company, Philadelphia, cost estimated about $30,000.

Loan Buildings company has been awarded the contract for a one-story brick and terra cotta moving-picture theater to be erected at Germantown avenue and Oxford street, Philadelphia, for M. J. Markmann.

Samuel Morrison and Frank E. Wallace are estimating on plans and specifications by the former for a one-story moving picture theater to be erected at Second and Ontario streets, Philadelphia, for William S. Crager.

M. L. Conneen and company and John McShane are estimating on a film theater, 42 by 87 feet, to be built at 1528-1532 York street, Philadelphia, for W. J. Vernon.

Construction of a moving picture theater at Hunting Park avenue and Marshall streets, Philadelphia, has been started by C. J. Reich for the Eureka Amusement company. The structure will be of brick, 46 by 120 feet 6 inches, and will cost $11,500, exclusive of the amount paid for the site.

F. A. Havens and company and the F. T. Mercer company are estimating on a one-story moving-picture theater, 70 by 110 feet, to be built at Twenty-fifth street and Allegheny avenue, Philadelphia, for M. Seldman.

Alexander Chambley, one-story brick moving-picture theater, 53x125 feet, at the southwest corner of Columbia avenue and Patton street, Philadelphia, for Charles Gessler; cost, $19,000.

R. W. Einstein, of Pittsburgh, has leased the ground floor of the new Keating Block in Corry, and will soon open it as the Buick theater.

Stuckert and Sloan have completed plans and are ready for bids for the one-story moving picture theater to be erected at Lehigh avenue and Richmond street, Philadelphia, for the Felt Amusement company. Seating capacity, 1,000.

The new Park theater, one of the most beautiful little theaters in New Castle was opened to the public recently. The theater will be under the management of J. F. Genkinger.

George Hogg has been awarded the contract for the moving picture theater to be erected at 412 Market street, Philadelphia, for C. O. Kruger. The Hoffman Company, architects.

Freund and Seidenbach Company have been awarded the contract for a moving picture theater, one-story, 58x95 feet, to be erected at Seventeenth and Annin streets, Philadelphia, for Francis Hennessy, Drexel Building. Le Roy B. Rothschild, architect.

SOUTH DAKOTA.

M. D. Whitney, formerly manager and owner of the Maynard theater at Mitchell, has sold the property to Jay Dundas who has taken possession.

Mrs. John Alton has purchased a moving picture theater at Marshall ,and has taken charge.

The Idle Hour, the new motion picture theater established by James Leslie, at Clark, has been opened to the public.

The new opera house located on Main street, Kimball, is nearing completion.

TENNESSEE.

Ben Haley of Etowah, has leased the old Picto theater at Athens. Numerous repairs are being made to the building and new equipment is being installed, and when completed it will be a very modern picture theater.

TEXAS.

Texas Film corporation of Dallas; capital stock $30,000. Incorporators: W. S. White, E. T. Peter and R. D. Thrash.

A new motion picture theater is in course of preparation for Hamilton and will occupy the Chesley building, on the East Side, which building is now undergoing extensive repairs and remodeling to adapt the building to its new uses. The proprietor of the theater will be Bud Ragsdale, the pioneer motion picture man of this place.

A permit to do business in Texas was granted the World Special Films corporation of New York, with a capital stock of $50,000 and headquarters at Austin.

The new $10,000 moving picture theater being erected by Miss Nell Chancey is nearing completion. This theater will be one of the most handsomely equipped of its class in East Texas.

The new moving picture theater, Gem, in the Harrison building at Wharton, is nearing cômpletion. Mr. J. L. Santos of Houston will be the manager.

Southern States Film Company of Oklahoma; capital $25,000. Incorporators: Carl D. Pryer, Ralph W. Stults, Perry V. Steddom, Oklahoma City; F. A. Cooper, San Antonio.

The finishing touches are being put on the "Best," Palestine's new $12,500 motion picture theater, and will be ready for opening in a few weeks.

A recent fire damaged the picture theater owned by Dane Cox, causing a loss of $2,000.

John F. Pittman of Beaumont, formerly manager of the People's Theater, has gone to New York, where he expects to close a deal for the territorial rights of a new moving picture film concern.

UTAH.

M. H. Bell and H. C. Drum, special representatives of a motion picture company, are in Salt Lake to look over the field here with a view to establishing a moving picture theater to handle an exclusive feature service which will be handled through the General Film Company of New York.

A moving picture theater with a seating capacity of 3,000 has recently been opened in Salt Lake City, containing all the adjuncts and conveniences of a properly equipped amusement house for a metropolis. Built of reinforced concrete, the building is absolutely fireproof, and cost over $150,000.

The new Elite theater, located on State and First South streets, Mt. Pleasant, opened to the public recently, is a brick structure and very comfortable.

VIRGINIA.

S. Biron, owner; B. F. Meyers, architect; W. L. Turner, contractor; to build moving picture theater, 1419 North Capitol street, Roanoke; cost, $7,334.

The Manhattan Amusement Company of Norfolk, will erect a new theater building costing $50,000.

WASHINGTON.

Dayton is to have a third moving picture theater. The concrete building now under construction is to be used for this purpose, a lease for three years having been taken on the building by O. A. Barr and R. E. Ireland.

WEST VIRGINIA.

The Island Amusement Company, Wheeling, recently opened its Garden theater in Zane street.

L. H. Hoffman will soon begin to enlarge his motion picture theater on Main street, Warwood. This is the only theater in the town and many people are turned away every evening because the place is too small.

Co-operative Education Film company, Charlestown, Capital stock, $100,000. To manufacture, buy, sell and deal in and with motion picture films, etc. Incorporators, Nelson R. Roberts, Charlestown, West Va.; William F. Thomas, Washington, D. C.; Samuel B. Shearer, Middletown, West Va.

L. H. Hoffman of Wheeling will open his new picture house in Center Warwood in the near future.

WISCONSIN.

W. I. Winegar assumed charge of the Majestic theater at Lake Geneva.

Elmer Weideman has rented one of the store buildings in the new Roberts and Neff building at Hirtigo and will operate a moving picture theater. He expects to start the business about the first of the year.

Work has been begun on the moving picture theater to be erected by Charles Mangerin on South Eighth street, Sheboygan. The structure is to be 120 feet by 26 feet. It will have a seating capacity of 500.

Latts Brothers, proprietors of the Bijou theater, Ashland, will build a $15,000 picture house to be located in Second street in the spring.

Frank L. Koppelberger recently became sole owner of all the stock of the Majestic Theater Company at La Crosse.

Jerry Kinney has purchased the interests of M. Mullen in the moving picture theater, which is being conducted at Empire hall, Fond du Lac. Mr. Kinney will be associated with D. Langlois in the business.

Contractor Jacob Schumacher has been awarded the contract for remodeling the west side of the Roberts building, Fifty-second and National avenue, Milwaukee. The building will be used for a moving picture theater and will be ready for occupancy the first week in December.

Mr. Moran of Beloit has leased, for a number of years, the Grand moving picture theater in Evansville, and will take charge of his new business immediately.

With the completion of the Royal theater, which is due to be finished about the middle of the month, some 5,600 motion picture fans in Madison can be accommodated daily. The new theater, which is being built by John Kester and C. E. Meier on Atwood avenue, will hold about 200 additional devotees of moving pictures.

P. J. Ryan and E. C. Kaufman have rented the Royal Hall at Stoughton and in the very near future will open it with a motion picture and vaudeville show.

Princess Amusement Company, Kenosha; capital, $15,000. Incorporators, F. J. O'Brien, Helen M. O'Brien, John E. Keating.

WYOMING.

Harry Rosenblum has disposed of his interest in the Orpheum theater in Cheyenne to his partner, N. H. Kopald and the latter is now sole owner of the business. Mr. Kopald will conduct the Orpheum on the highest plane and will continue to merit liberal patronage.

The Germania Theater Company was incorporated lately under Ohio laws with a capitalization of $12,000 to erect and maintain a high class motion picture and vaudeville theater at Wayne and Xenia avenues and Bradford street, Dayton. The promoters purchased of Dr. C. H. Briedenbach a piece of land at the northeast corner, 40 by 130 feet on which a one-story brick and concrete theater will be erected. It will be for films, but light vaudeville acts will be taken on. Dr. Breidenbach, Alex Skilken, S. G. Kusworm and Judge C. W. Dale are among the incorporators. Work will shortly be started on the new theater.

DOPE OF DOPESTER.

The Regent theater, at 116th street and Seventh avenue, conveyed the spirit of Christmas to its patrons by way of its special decoration. At either side of the stage were wide-spreading and tapering Christmas trees on which numberless little electric bulbs of all colors swung from the branches and brought out the silver and gold gleam of yards of tinsel. From the center of each stage box a holly wreath was suspended and fir trees and evergreen wreaths decorated the lobby. This evidence of the holiday season was the personal work of the manager, R. S. Rothapfel.

In Eclectic's "The Lost Diamond" the spring of the attacking leopard is made as though directly at the screen spectators. At a private view of this story in the Eclectic's projection room, the other day, somebody in the outer office scraped a heavy object on the floor just as the leopard made his awful leap. Two of the women screamed, a man jumped from his seat and two others grabbed the desks in front of them as though for protection, and afterward all admitted the thorough fright they had received.

Captain Bauer of the Massachusetts state militia, during the annual two weeks encampment at South Framington, had motion pictures of every phase of camp life in the field taken, has purchased a Powers cameragraph No. 6A projection machine, and is now showinig these pictures in the armories and public schools of Massachusetts to stimulate interest in the state militia.

An emergency hospital has been established at the Hollywood (Calif.) studio of the Universal Film Manufacturing company. Although the company maintains a fully equipped hospital at its ranch in the San Fernando valley, the Hollywood studios are seven miles distant, and immediate aid to the injured is often required. Dr. Lloyd Mace, a practicing physician and well known as an actor, has been placed in charge of the hospital at the Hollywood studios.

Johnny Langmack, the ambidexterious property man of the Selig Polyscope company, is back from a busy pilgrimage in California, with a touch of the rheumatism and many memories, born of experiences in jumping over the six miles of territory intervening between the Selig studios at Edendale and the Selig zoo at Eastlake Park, Los Angeles. He narrates that Tom Santschi was thoroughly cleaned up through the medium of soap fired from a revolver in front of a heavy charge of smokeless powder. The particular play in which this adventure developed required that Santschi, who was playing the part of "a good young man," concealed himself in a closet, and that the bad villain, who entered the room in liquor, should begin plugging at the closet door, in an innocent, off-hand way. It appears that Johnny Langmack had not studied climatic conditions in California, and did not know soft soap dried hard in about ten minutes; so that the blank cartridges bored through the door with a deadly accuracy that kept Santschi hitting the top of the closet to dodge the steady stream of soap that almost annihilated him. When Santschi came out of the closet, tearing up his accident policy and expectorating cotton, he was frothing at the mouth, and his first call was for the address of the property man, who had loaded the shells.

Sailors stripped to their waists, manning the big guns; officers on the bridge shouting orders; shells exploding in midair; mines upheaving the sea; ships in front of the besieged city returning the fire; towers and minarets bursting into flame and falling to ground in a thousand fragments; everywhere excitement and carnage, this is what takes place in one of the big scenes for a new feature motion picture drama, being produced by the Vitagraph Company of America, when the English battleships bombarded Alexandria, the queen city of Egypt. The most remarkable part of this scene is that it was staged in the yard at the Vitagraph plant. The city, the sea and the ships were all stage property, and yet a degree of realism was reached which the actual bombardment of a real city could not excel.

The use of music during the acting of highly emotional scenes as a means of attuning the actors to the intensity of the situation is the newest innovation in motion picture production and is being done with decided success by Director Allan Dwan of the Universal in his three-reel production of "Discord and Harmony."

Colin Campbell, the well known producer of the Selig Polyscope company, in California, is visiting Chicago, in conformity with some new orders on the Selig chess-board. Some people might think it was a checker board by reason of the dressy patterns that Mr. Campbell is sporting.

E. Mandelbaum, president of the World Special Films Corporation, has returned to Cleveland to spend the holidays with his family.

Personal magnetism is the asset for successful work before the camera lens, and if we are to gauge her future progress by this indefinable quality, Belle Adair, new leading woman of the Eclair Film company, will soon occupy a place in the heart of the photoplay public second to none. This is her initial bow to the audiences of nickels and dimes, but for years she has head-lined bills on the big time vaudeville circuits throughout the United States, has played a prominent part with Julian Eltinge in "The Fascinating Widow," and has "trouped" with various companies.

Tox Mix, the champion all-around cowboy, daring rider and dare-devil deviser of thrilling moving picture stunts, has stopped risking his life for a fortnight in the wilds of Arizona, to visit Chicago and take a look about. Some one offered Tom seats to the grand opera. "Opera be hanged," said the cowboy from the Wild West. "What I want to see is some real vaudeville."

Hazel Buckham has been engaged by the Universal to play ingenue leads in the Rex company, of which Robert Leonard is the director. Before entering motion pictures, Miss Buckham played leads in stock with much success. She was born in Minneapolis, and left that city with the Ferris stock company.

Mrs. William R. Hearst and her three sons were filmed by the Vitagraph Company of America, at the studios on Saturday, December 20. This film was especially made for Mrs. Hearst and intended for a surprise to Mr. Hearst for Christmas. There were about ten scenes made: one showinig the boys playing football on the lawn, several family groups, some very novel effects of animated portraits in frames and another showing the whole family in their limousine leaving the studios, bidding a fond farewell to A. E. Smith, and thanking him for the courtesies extended and the good time they had going through the plant, prying into the many wonders and marvels of the Vitagraph mysteries.

MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. XI CHICAGO, JANUARY 24, 1914 No. 2

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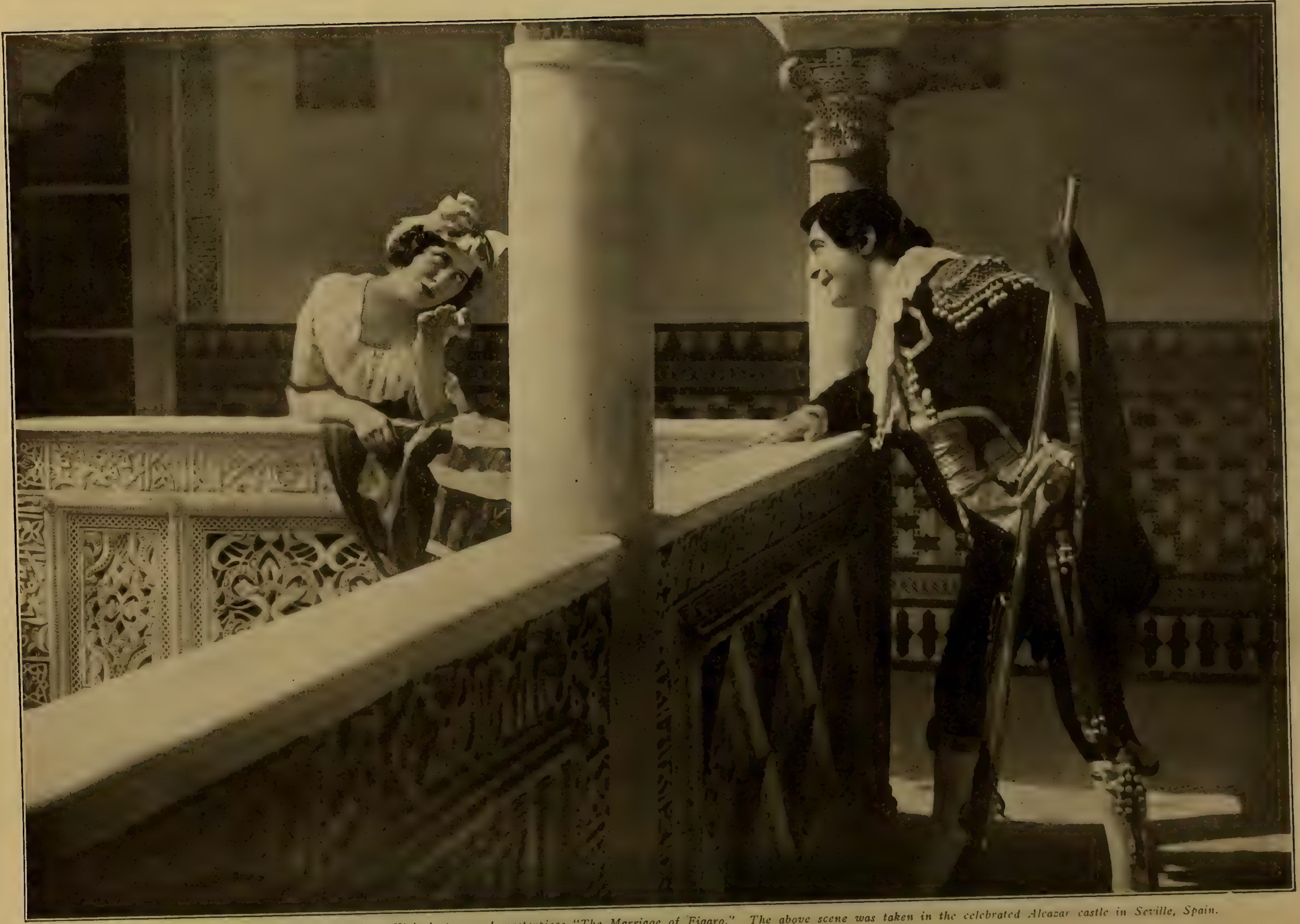

Figaro and Suzanne in a flirtation scene from Kleine's two reel masterpiece "The Marriage of Figaro." The above scene was taken in the celebrated Alcazar castle in Seville, Spain.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, JANUARY 24, 1914 No. 2

Some Excellent Feature Offerings

From Eastern Studios

WHEN the green-toned trailer "The End," is flashed at the conclusion of the Famous Players Film Company's four reels of "An American Citizen," you regret the lack of a fifth one and, if you're a man, you feel around under the seat for your hat and if you're not a man you bring forth your vanity-case. Then the lights of the projection room beam into life and you are reminded that it was a picture production you have just witnessed, instead of one of the stage.

As "An American Citizen," John Barrymore—fondly called "Jack" by an admiring public—makes a picture bow that excells that made by any other artist of the stage. He is the most "tangible" person seen on the screen to date; the mannerisms that proclaim but one John Barrymore and hint of Uncle John Drew, register well, and carry along the strain of pathos or comedy, as effectively as does the John Barrymore seen from the box or the family circle of the theater that announces his coming weeks in advance.

As the senior partner in the brokerage firm of Barbury, Brown and Cruger, Pater Lang has a part that fits him to perfection. He spreads that whole-souled smile of his just as often as he has an inclination to, and his work throughout the four reels is excellent. Evelyn Moore, while likeable, leaves the impression that she could have made more of the role of Beatrice Carew; her work was rather too "precise." Hal Clarendon's facial expression, showing the dawning and growth of the decision to clear out with a client's $80,000, showed no exaggeration and defined this especial bit of work as the pivot on which the play hinged.

Wellington A. Playter, the "Sergius" of "A Daughter of the Hills," conformed praiseworthily to the character of the English valet whose bulk of person and frigidity of manner keeps his master in humorous fear of him. Howard Missimer makes his first appearance after a restful vacation, in the well-taken role of Sir Humphrey Bunn. Joe Short as office boy causes the comment, "typical one," and Ernest Truex, as the newsboy Cruger saves from the ungentle hand of a "booby," makes his role one of life and action.

The brokerage firm of Barbury, Brown and Cruger has been without patronage so long that when a client worth $80,000 appears, the partners are wildly enthusiastic. The money is placed in the vault and that night Brown, the second partner, takes the money and leaves a "farewell forever" note, in its stead.

Cruger receives word that his uncle is dead and has left him 60,000 pounds with the provision that he renounce his American citizenship, become a British subject and marry an English woman. Cruger refuses the money. His pretty English cousin calls at the office to meet him, and Barbury conceives the plan of their marrying to keep the money in the family. Cruger, seeing his way to replace the $80,000, agrees and Beatrice makes the provision that they part after the ceremony. They do, and Cruger repairs to his office, where he takes a pathetic farewell of "the father of his country," who looks down at him from above his desk. "Good-bye, old man!" He salutes the picture and departs for England.

It is at the carnival in Nice that he next appears. A gigantic English valet stands guardian over him and succeeds in making Cruger miserable with attention. Barbury is also at the carnival; the former partners meet and there is also a surprised meeting between Cruger and Beatrice. The latter leaves and goes to another hotel. Cruger also leaves, incidentally registers at the same hotel and is shown to his wife's room. Beatrice, thinking her maid to be on duty in the outer room throws a white stocking to her to be mended and the stocking lands at Cruger's feet. The maid resigns on finding a man in her mistress' apartment and there is an amusing meeting between husband and wife, when the valet interrupts and Beatrice escapes.

John Barrymore in Famous Player's "An American Citizen."

Barbury rushes in with the information that he has seen Brown in the corridor and Cruger hastens out to do likewise. He reappears in sad disarray—he has met Brown! A message is given him with the news that he violated his uncle's will by marrying his cousin and the money must be forfeited. Penniless, he wanders to London bridge one night and befriends a news-boy whose cheery companionship helps him to face life. Eventually, the two open a second-hand book-store and Cruger's earnings go toward his wife's monthly allowance.

Barbury, knowing of Cruger's reverses, rejoices when he receives word that some opera house stock of

Cruger's in a Wyoming "boom" town has netted him $50,000 and he hurries to Beatrice with the news and also the information that Cruger had long since forfeited his uncle's money. This is a surprise to Beatrice and she and Barbury seek out Cruger's shop. It is Christmas eve; through the windows the snow is seen falling and Cruger and the news-boy are hanging mistle-toe and holly over the quaint doors and under the gas fixtures. Barbury detains the boy at the door, while Beatrice enters and tells Cruger of his new fortune. When she declares it is time to go home, Cruger removes his wife's hat, places her in a big chair in front of the fire and tells her "This is home." So the American citizen is reinstated as such with neither wife nor money.

J. Searle Dawley directed the play, which was especially fortunate in the fineness of its settings. The snow, which continued to fall through the entire last reel, was realistic and the bridge and other out-of-doors scenes which bespoke a foreign clime, were all studio settings. Mr. Barrymore has made so marked a success in his first picture appearance, that it is hoped and believed he will not let it be his last.

* * *

As a mischievous younger sister, Florence Turner comes to her American admirers in an entertaining role, a one-reel role, with laughs aplenty in it. The film is being released through the agency of Albert Blinkhorn in the World's Tower building. Larry Trimble is the film's director and Miss Turner is assisted in the story's telling by Shirley Lea as her father, Rex Davis as her brother, A. Ricketts as Prof. Dinglefritz and Mr. O'Flemming as his son, Algy. The two latter characters offer good comedy, on inspiration of the pranks of Peggy, who appeared before them in childish dress, and the guise of "The Younger Sister," stating that her big sister Peggy had gone to London.

The be-spectacled professor and his be-spectacled son came as the holiday guests of Peggy's brother. A telegram summoned Peggy's father to London and before leaving, he gave his son instructions not to let Peggy meet her sweetheart as, in papa's opinion, he was undesirable. To "get even," Peggy tormented the professor and his son, who were afraid not to do as the hoydenish girl directed them, and so the first weeks of their vacation were miserable ones.

Their endurance at an end, they wrote their host a farewell note and were slipping quietly away when the young-lady-Peggy apprehended them, entreated them to remain and promised to atone for the treatment of her younger sister, whom she declared would be kept locked in her room. The Dinglefritzes decided to remain, and both fell in love with their host's charming elder sister. Both asked the honor of bestowing the title of "Mrs." upon her and both were told to be at the "old tree" at ten the next night. Father and son surprised each other there and Peggy surprised both by being "the younger sister" who said she had escaped from her room and wanted them to help her meet her sweetheart. Glad to be rid of her, they helped her away in a boat and hurried back to meet her older sister. But a note pinned to the tree informed them of Peggy's double identity. As the brother offered apologies and consolation Peggy and her lover enjoyed the moonlight, the boat and no interference.

"The Necklace of Rameses"

One of the most remarkable forthcoming films is the Edison three reel release for Friday, January 23, "The Necklace of Rameses," which may properly be called an international detective drama. It relates the story of a priceless necklace which is stolen in New York and traces the pursuit of the thief to London, Paris, Venice, Naples and back to New York. The backgrounds for this pursuit rank among the most beautiful and historically famous scenes that have ever been used in any film. Among those which are shown are the banks of the Seine and Notre Dame Cathedral, in Paris; the Campanile, Palace of the Doges, Santa Maria della Salute and other famous buildings on the Grand Canal, Venice; the Colosseum, St. Peters and the Vatican, in Rome, and the Bay of Naples. If these scenes were incorporated into a purely scenic film it would have sufficient historical interest to warrant release, but Edison has made them the settings for a thrilling detective chase.

Scene from Edison's great detective film "The Necklace of Rameses."

This unique film was made possible by the recent European trip of Miriam Nesbitt and Marc MacDermott, who spent seven months traveling from the north of Scotland south through the Continent to Naples.

Fielding in New "Location"

Romaine Fielding, known in the silent art as actor, author, director and manager, has a decided advantage over many screen artists in being able to adapt himself to any environment both mentally and physically. This accounts for Mr. Fielding's frequent changes in studio location and the universally popular variety of "atmosphere" found in his plays. After producing a number of popular films in the mountain and desert company Mr. Fielding has recently moved his studios and company to Galveston, Texas, where he will produce a series of big marine and military subjects using the wonderful scenic beauties afforded by the picturesque Gulf and its tropic environments.

At Galveston, Mr. Fielding may have for his backgrounds the beautiful waters of the Gulf, with its fine surf and its great shipping industry, its docks, wharves and all water craft from the launch to the biggest liner. The city is in itself rich and picturesque in settings, being a strange blend of things age dimmed and lighted by a lamp of modern day progress. Tropic gardens, palm lined boulevards, orange and fig groves, two garrisons, with 12,000 soldiers and then the strange people of the sea—raw, crude, primitive, elemental men in the rough, barely touched by the steel of the master sculptor—Civilization, all of which should furnish inspiration for the brilliant pen of this master of the silent art.

"The Marriage of Figaro"

A Kleine Release

IT HAS been a long, long time since a more delicious little comedy than Kleine's "The Marriage of Figaro" has been offered the picture loving public, for this two-reel Ambrosio subject, which was personally selected by Mr. Kleine himself, fairly sparkles with fun and abounds in odd situations. In the hands of less capable artists the subject would have been most mediocre, but the leading players of the Ambrosio Company interpret it in a masterly fashion and by their skillful character work and delicate suggestion make it one long to be remembered.

Though the subject is certain to rank high on account of its acting and comedy, the surprisingly beautiful backgrounds against which it is staged, and the wonderful tinting of the woodland scenes will easily place it on an even higher plane. Rarely, indeed, do even the European masters of stagecraft select more beautiful "locations" for their film plays than were chosen for "The Marriage of Figaro" or costume their productions with more skill.

A beautiful interior from Kleine's "The Marriage of Figaro."

The Kleine publicity bulletin is authority for the statement that several of the interiors and one or two of the garden scenes were taken in and about the famous Alcazar palace in Seville, Spain, which is further proof of the growing power of the pictures, for a permit to film plays in the grounds of a royal palace of the Spanish king would certainly have been denied but a short period ago, had such a thing even been dreamed of then, yet today we find the officials of the Ambrosio Company obtaining such permission with little difficulty.

In "Count Almaviva" we recognize Signor Ubaldo Stefani, who played "Glaucus" in "The Last Days of Pompeii," but the rest of the players are new ones to the picture screens of this country, though all are undoubtedly clever.

As the story begins we learn that Figaro, the major domo of Count Almaviva, is in love with Susanne, while the count himself is bestowing more attention upon Susanne than seems absolutely necessary, thus arousing the wrath of his major domo.

Figaro discovers that the Countess Almaviva is much admired by Cherubino, a young courtier of undoubted good looks, who is passionately fond of the opposite sex, —always in love—in fact a typical flirt. And the countess returns his advances in a spirit of fun.

Basilio secures a lunch in the kitchen.

Endeavoring to find some way in which to distract the count's attention from Susanne, whom he loves himself, Figaro hits upon a plan for making the count jealous of his wife. Through Basilio, a quaint old music master of the count's household, Figaro sends word to the count that his wife and Cherubino are engaged in a flirtation in the gardens of the palace and that if he will not believe the truth of this statement he can verify the fact by visting the garden.

The count has, in the meanwhile, sent a note to Susanne by Basilio, making an appointment in the garden and sending her a ring as a token of his esteem. When the count learns from Basilio that his wife and Cherubino are flirting in the garden he at first flies into a rage and refuses to believe a word of the story, but later, growing suspicious, he determines to investigate for himself, as suggested by Basilio, and thereupon discovers that what he has been told is true.

Count Almaviva discovers the lovers in the garden.

Instead of immediately making himself known to his wife the count determines to wait until she has returned to her boudoir and then to call her to account. Figaro, meanwhile, has visited Susanne in the laundry and continued his love making. When Susanne tells him of the note sent her by the count seeking an appointment in the garden, Figaro first becomes furiously angry and then decides to kill two birds with one stone—in other words, to prevent the count seeing Susanne and partially, at least, to cure his jealousy of the countess.

Figaro tells Susanne that he will arrange to inform the count that the countess and Cherubino are again meeting in the garden and for her to arrange with the countess to change their costumes so that she may be mistaken for the countess and the countess be taken for her. Susanne, loving intrigue, agrees to help Figaro carry out his scheme, for she really loves the major domo.

The plan once conceived, Figaro hastens to put it into effect. Getting Basilio into a quiet corner he suggests that the count be informed that his wife has another appointment with Cherubino at the swan pond that evening and Basilio, seeking to ingratiate himself with the count, eagerly agrees to convey the information.

Susanne had, meantime, seen the countess and told her of Figaro's plan to overcome the jealousy of the count. The countess laughed long and merrily when she understood the plan and took delight in discussing with Susanne the changes of costume which they were to make.

At the hour mentioned to the count as the time of the tryst near the swan pond, Figaro escorted Susanne and the countess, both masked, to the appointed place and Susanne was left with Cherubino, who had also been summoned thither, and the countess herself awaited the coming of the count, who imagined he was to meet Susanne.

The count arrived promptly and at once began making love to the lady he supposed Susanne. When Basilio interrupted their love making and whispered to his master that the countess and Cherubino were again in the garden, the count arose in wrath and drawing his sword hastened across the lawn towards the carved bench on which sat Cherubino and a lady dressed like the countess. Close behind him came Figaro and the lady whose side the count had so recently quitted.

The plot is arranged.

In a loud tone the count began to berate his unfaithful spouse for her flirtation with Cherubino and to abuse that young man for his audacity in daring to love the countess. Great was the count's astonishment, however, when the lady lifted her mask—and exposed the features of Susanne. In surprise he turned toward the other masked lady, with whom he had so recently been flirting, and still greater was his embarrassment when she lifted her mask and revealed herself as his wife.

Overwhelmed by the trick which had been played upon him, the count stood speechless—for the moment completely bewildered by the turn of events. The countess took advantage of the silence to chide her husband for his own inconstancy and offered to forgive him if he decreed that Figaro and Susanne should immediately marry.

From left to right—Susanne, Figaro and Cherubino.

Count Almaviva pondered over the matter for some moments and at length agreed to do as the countess wished, provided she should also agree to say farewell to Cherubino, whom he ordered back into the army and dispatched to a distant post.

So it was finally arranged, and after the wedding ceremony had been performed which made Figaro and Susanne man and wife, the count and countess retired to their palace, resolved to put an end to their flirtatious instincts, while Figaro and his wife began a happy and contented life by themselves resolved to meddle no more in the affairs of others.

"Antony and Cleopatra" Opens

"Antony and Cleopatra" will open almost simultaneously in practically all the big cities of the United States. Bookings have been arranged for the Savoy Theater, San Francisco, January 5; Moore Theater, Seattle, January 5; Majestic Theater, Buffalo, January 19; Hartman Theater, Columbus, Ohio, January 12; The Valentine Theater, Dayton, Ohio, January 22; The Vendome Theater, Nashville, Tenn., January 12; Fairbank's Theater, Springfield, Ohio, February 2; Court Theater, Wheeling, W. Va., February 9; The Valetine Theater, Toledo, Ohio, February 26; Lyceum Theater, Memphis, Tenn., February 18; Savannah Theater, Savannah, Ga., February 4; Atlanta Theater, Atlanta, Ga., February 9; His Majesty's Theater, Montreal, February 16; The Broadway Theater, Detroit, Mich., February 18, and the English Opera House, Indianapolis, February 15. Many requests have been received from New York theatrical houses for a New York opening, but Kleine has decided to hold this beautiful production for opening in his own theater on Forty-second near Broadway, which is expected to be completed in February.

That New Thanhouser Studio

An Interesting Place

IT WAS with the issuing of bids to the "fire dance" out at New Rochelle that the film public was reminded of the year-ago fire which took but twenty-six minutes to reduce the Thanhouser studio to ashes. That was on January thirteenth. Charles J. Hite decided that the event was too important a one in the company's history to let pass unheralded, so he said. "Let there be a dance on *this* January thirteenth," and there was a dance that nobody is in any hurry to forget.

That the occasion was commemorated with jollity, instead of with the fluttering of crepe streamers, is not at all odd, when you consider that the Thanhouser studio has made of itself three times the successful institution that it was, previous to the burning. And at that time neither Mr. Hite nor others of the directors were complaining of returns.

At the time of its happening, the fire was a hardship. Even yet the memory of the wardrobes it consumed is an unpleasant memory with many of the players. But the smoke of the smouldering pine boards gave birth to Mr. Hite's determination to "show 'em." He did—and the showing not only includes a year's program of better and bigger pictures, but it has to offer a new studio of glass, with not a pine board in it, a set of books that tell the tale of a dividend equal to that rendered by the Mutual and the New York Motion Picture Company, and the end of the year points arrow-like to Mr. Hite as the genii of this big accomplishment.

"It was pretty hard on all of us," recalled Mr. Hite on a recent day in his mahogany-furnished sanctum in the new studio building. "The fire occurred on Monday and on Thursday we had two reels ready for shipment. These we had made with the only camera which remained to us in the East and the scenes were taken on a platform that was roofless, but not windless. Of course the pictures were not made as we would like to have had them made and the exhibitor let us know about it once in a while. But he didn't know the difficulties we were having to make them at all, and after we moved into a temporary studio the complaints ceased.

The new and old Thanhouser studios.

"One big advantage was in our having a ready market. Thanhouser pictures were in demand and all we had to do was to supply that demand, though that was the hardest thing to do with our utter lack of everything we most needed. But within a month we again had factory rooms, though we continued to use the platform as a stage, and last spring we converted a garage into an office work-rooms and dressing-rooms and began plans for the erection of this building.

"We're rather proud of our new studio because it is 'home-made,' our own carpenters receiving the credit for this. It gives us a large floor-space and can be thrown open so that in interior pictures we can also get exterior distances. But the best thing about it, to my mind, is the fact that it is so compact. There are just the two floors; off of the glass studio are the carpenter and scenery rooms, and down-stairs are property and a few dressing-rooms. The factory-rooms will continue to be just across the lot, in the old studio, and everything is handy to everything else."

The two large windows in Mr. Hite's office look out upon miniature hills and valleys and some fine old trees that have grown picturesquely crooked. And all of this is owned by the Thanhouser Film Company and gives mute promise of the still further growth of the studio buildings. But Mr. Hite guesses the view from his windows will remain the same for quite some time, as there is accommodation sufficient for everybody's needs in the new studio. Across the hall from President Hite's office is that of Bert Adler. It is a busy office, not only because Mr. Adler's duties make it so, but because the members of the stock company when they are waiting for something to "break," persist in making Mr. Adler's office their waiting quarters. Here Flo LaBadie was ensconsed in a corner chair with her hat and coat on and her furs in her lap; she was waiting for some one to suggest that the luncheon hour was at hand. Mrs. Harry Benham earnestly pored over the page of a picture magazine that showed on its margin the photograph of her son Leland, and Harry Benham reported to announce that he wouldn't mind having one of the new dressing-rooms down-stairs, if they weren't all to be given out to the girls. But they were, so Harry will continue to "make up" in the across-the-lot and used-to-be garage building.

A large, bright office which emits the incessant click of typewriter keys is passed and then you're in the new studio. It is high, and long, and broad, and admits of wonderful light through its all glass sides and top. There are no tall buildings nor offensive smoke-trails to besmirch the purity of air and sunlight and the simplicity of the studio's construction bespeaks the best possible results on the screen. The floor-space of the studio proper is 100 by 80 feet and there is the large carpenter room which admits of the completion of large settings.

"Nothing elaborate about it," said Mr. Hite modestly, "but it is complete in every detail."

But in addition to its being a studio, it is also a reminder of the rapid and persevering growth of the man who is responsible for it. For it is but a few years since Mr. Hite entered the film business. His start was with the rental of a small office in the Monadnock building, in Chicago, where he bought and sold films and overworked himself into a state of collapse. The doctor who prescribed medicine and rest for him, also prescribed some new capital for the young firm for the sake of getting an interest in it himself. Mr. Hite's condition bettered and his finances did likewise. Because New York is electrical and seemed the place in which to grow, Mr. Hite advanced upon that city and found it was the best thing he could have done. As a result he is not only president of the Thanhouser Film Company, but is vice-treasurer of the Mutual, and treasurer of the New York Motion Picture Corporation.

He is young and pleasant, has a charming wife and two daughters—a yacht that is named for four-year old Marjorie, and he enjoys all such events as boat-parties and fire-dances. And his guests always have what they are pleased to call "the time of their lives."

Powerful Lubin Subject

A powerful, gripping picture is the two reel drama to be released by the Lubin Manufacturing Company on January 22. Its title is "The Man from the West" and it is a production of the Southern Lubin Company made under the direction of Romaine Fielding, the man who also wrote the story and plays the role of "The Gentleman."

As the film unwinds we discover that some years before the story opens a strange man came out of the East and settled in New Mexico. No one knew his history, but he was respected by all. He was a dead shot and a law unto himself. Mr. Stillwell, president of a mining company, arrived in town to view the mines and brought with him his daughter, Rose, and her fiance, Percy. One day in a saloon the young lover was being hazed by Mexican Joe, and the "Gentleman" arrived upon the scene just in time to prevent serious consequences.

Hearing shots fired, Stillwell and Rose were attracted to the saloon, met Percy's rescuer and then the girl fell in love with the mysterious gentleman. The Mexican renegade, seeking revenge, gathered some of his kind together and waylaying Rose, abducted her and took her up into the mountains. The "Gentleman" followed the trail and rescued her and then she with her father and Percy returned to Boston.

Scene from Lubin's "The Man from the West."

One day the "Gentleman" received a note asking him to come to Boston. He immediately complied and reached the Stillwell mansion in the midst of a "musicale." Despite the interference of her father and protests of her social set, Rose defied conventionalities and left her home with the man who had won her heart and to whom she was satisfied to trust her life's happiness. The cast is as follows:

The man from the West goes East.

The Gentleman	Romaine Fielding
Rose Stillwell	Mary E. Ryan
Mr. Stillwell	Richard Wangemann
Percy—Rose's finance	Robyn Adair
Joe—the Renegade	Jess Robinson

Investigation Was Brief

The government investigation of the Motion Picture Patents Company, which has been under way for some months, but which adjourned the latter part of last year to meet again in Chicago, was resumed in that city on Thursday, January 8. After the one day of taking testimony the special examiner left hurriedly for Alabama, where it is said he will take more evidence in the case.

The Chicago *American* of January 8 gives the following account of the hearing in Chicago:—

Three Chicagoans testified before Special Examiner Edward H. Hacker to-day at the Hotel La Salle that there is a motion picture trust, and that price agreements exist. The men so testifying were Morris Choynski, brother of Joe Choynski, once manager of prize fighters; Sam A. Katz and Adolph Powell, all owners of moving picture theaters in this city.

These witnesses declared that it makes no difference to which producing company one applies, he must pay the same price for the same class of films. This hearing is the first to be held in Chicago for the taking of testimony in the suit of the government, under the Sherman anti-trust law, against the Motion Picture Patents Company, the General Film Company and other producing companies.

Former Judge W. Allen Kinney of Louisville, Ky., was the first witness on this point. He said there was no competition on films, the price being fixed on each subject. The quality of the picture made no difference, he said.

Isaac H. Ruben of Minneapolis, Minn., and Frank Cook of Milwaukee, Wis., furnished similar testimony.

Thomas H. Brown of Iowa City, Ia., testified there is competition as to price among the film manufacturers. He was the last witness.

Kathlyn Made a Temple Goddess

Her Adventures Continued

THAT old saying of "Out of the frying pan into the fire" was never better illustrated than in the Kathlyn series, being produced by the Selig Polyscope Company, for, in her third adventure, Kathlyn escapes from the lions in the arena only to fall into a worse situation.

The Selig Company has entitled the third adventure "The Temple of the Lion" and it is in that ancient structure that the majority of the action occurs. An elaborately constructed and highly convincing ruin has been built for this temple scene and so well does it conform to the surroundings and atmosphere of previously shown scenes, which were actually photographed in India, that one is almost inclined to believe it a temple in the same land, instead of a clever bit of stagecraft filmed in sunny California.

Attention should also be called to the sacred rites performed in the land of the Parsee, which the foreign travelers have never before been permitted to visit, much less to photograph, but which are here shown in detail. The reviewer is inclined to believe this portion of the film would have been improved had the sub-titles been a bit more explanatory, for the audiences who view the picture will perhaps be unacquainted with the strange rites and ceremonies of the inhabitants of India.

They found a native cart awaiting them.

Part three of "The Adventures of Kathlyn" opens with the escape of Kathlyn and Bruce from the amphitheater, in which she had been forced to undergo the ordeal of facing the lions which were loosed in the arena. Hurrying to a secluded spot nearby the amphitheater the refugees find Ramabai and Pundita, Kathlyn's devoted bodyguard and his wife, awaiting them. After crossing the city in a native cart they reach a spot where Ramabai has concealed two elephants, on which they continue their flight.

Finally, in the dawn of morning, they stop for water and Kathlyn's elephant, becoming frightened at something unusual in the jungle nearby, runs away. Despite the frantic efforts of the mahout to stop the terrified beast the elephant continues its frantic pace, with Kathlyn on its back. The other members of the party set out in pursuit, but so fast does the runaway gain that soon Kathlyn is lost to sight in the recesses of the forest.

Hours afterward, when the weary elephant halts for a breathing spell, Kathlyn finds herself in the gateway of a good sized city. The frightened cries of the natives, when they see the runaway elephant, soon brings officials who seize Kathlyn and bring her before the rajah. That dignatary, knowing that she had run away from Umballah, reasons that he will obtain a great reward for her capture and return, so he orders her confined within a tiny native cottage until he can communicate with Umballah.

The escape from Allaha.

Meanwhile all the sacred and mystic rites of a Parsee funeral are being celebrated beside the banks of the sacred Ganges river and at the close of the ceremony preparations are made for cremating the body of the Parsee. When the time comes, however, for the wife to offer herself as a human sacrifice to be burned in the funeral pyre the woman revolts. She shrieks with fear, declaring that she will never give herself to the rite. Remembering Kathlyn, the priests in charge of the cremation ceremony decide to offer her upon the pyre to propitiate the gods and send a courier to bring her thither.

Kathlyn is bound and led forth to the sacrifice. A helpless prisoner she is placed upon the smoking funeral pyre and the natives then courteously start to retire. The wild trumpetings of a mad elephant hurry them on their way and a moment later the runaway elephant

In the Temple of the Lion.

appears beside the blazing pile. Kathlyn, in squirming about to escape the flames, has managed partially to loosen her bonds and now she is able to roll herself near enough so that the elephant can seize her in its trunk and drag her from the smoking pyre. Clinging to the trunk of the huge beast Kathlyn is carried away once more and again the elephant speeds into the forests.

Just before nightfall Kathlyn and her dumb rescuer arrive at the ruins of an ancient temple. Seeking refuge from the elements, the girl enters the ruin but ere she has gone far she is frightened by the sudden appearance of an enormous lion, which has evidently established its lair within the ruins. Observing a carved sarcophagus nearby, Kathlyn leaps within and so eludes the lion's rush. All night she lies concealed and at dawn is discovered by the priest of the temple who comes to arrange the altar.

Observing her rise from the sarcophagus, he views her as an apparition and falls at her feet in worship. He calls his associates—they bring her food and drink and elect her to be high priestess in their temple; and henceforth she must keep alive by night and day, the fire that will ward off evil spirits from that region. The unhappy young queen again finds herself not only a priestess but a prisoner.

One night in fleeing from the prowling lion she stumbles against an idol—it falls and is broken in a thousand pieces. The following morning the natives, discovering the destruction, are enraged beyond endurance, rushing at Kathlyn as if to slay her. She wards them off, reminding them that as high priestess, her person is sacred. Then fortunately she recalls her accomplishment of clay modeling in her far away California studio. She plans to save herself from the fury of the fanatics by telling them that she has the power to recreate their idol. She orders clay and water and at once begins modeling a reproduction of the idol from memory. When the natives behold this completed work of art, they fall to the ground in abject obeisance, and she stands intrenched more strongly than ever in their reverence.

Kathlyn about to be burned alive.

As the days pass, however, the hungry lion grows more bold and, even in broad daylight, begins to make the rounds of the temple. Kathlyn time and again eludes him by the barest margin, but the day finally comes when she finds herself cut off from her regular hiding place in the sarcophagus, and is forced to flee from the temple as the lion advances. Dashing into the jungle she rushes further and further into the tangle of palms and rushes, while ever closer behind her comes the enraged lion.

And then—as is the case with serial stories—we find ourselves confronted with the announcement "The next adventure of Kathlyn will be shown in two weeks," for the film maker has broken off his story at one of its most thrilling situations in order to hold and sustain our interest, and bring us back to the theater two weeks later to see the continuation of the adventure.

Urban's New Theater

The Bioscope of December 18, contains the following account of the opening of Charles Urban's new theater in Paris:

The opening of Mr. Charles Urban's Parisian theater, the Edouard VII., took place last Friday, the large number of special guests present at the *répétition générale* being delighted with the sumptuous and beautiful building which has taken over a year to complete. It is a two-tier house, with spacious boxes round the auditorium. The decorations are white and gold, and carried out in Louis Quatorze style. There are splendid lounges and a magnificent foyer, tea rooms and smoking saloons.

The distinguished assembly present included M. le Président, the minister of war, and many representatives of science and the arts. The statue of King Edward in the Place Edouard VII. was specially unveiled, after which a champagne supper was held in the salons of the magnificent theater.

The Kinemacolor program delighted the large audience, and the elegant theater seems destined for a long and successful career. Mr. Urban sent the following cablegram to His Majesty, at Buckingham Palace:

"The management of the King Edward VII. Theater desires, on the opening of this, the first purely British theater in France, built on the square specially commemorative of your Majesty's late beloved father, to convey to your Majesty its respectful assurance of deep loyalty, and to express the hope that the undertaking will tend further to that friendship between the peoples of the two countries, which was one of the dearest aspirations of the great ruler whose name the theater is privileged to bear.—(Signed) CHARLES URBAN."

The royal reply was as follows:

"Sir,—In accordance with the King's command, I have to convey to you His Majesty's sincere thanks for the kind message which he has received on behalf of the management of the Théater Edouard VII., on the occasion of the opening of this theater, built on the square commemorative of His Majesty's beloved father, and to assure you that the King heartily reciprocates the sentiments to which your cablegram gave expression.—I am, sir, your obedient humble servant (Signed) GEORGE GRAHAME."

Burned Anderson's Face

It isn't often that G. M. Anderson meets with a mishap in the course of his multitudinous stunts in the making of the Broncho Billy pictures. Indeed, considering the chances he necessarily takes, his escape hitherto from anything serious is somewhat remarkable. Last week, however, the popular Essanay hero came near losing his eyesight during the course of his work up in the California canyons. A scene called for the depiction of a mine explosion, a very realistic bit of work. In some way the explosion on this occasion was a little premature and Mr. Anderson's face was badly burned as a result, his eyebrows and lashes being singed almost to extinction.

Motography's Gallery of Picture Players

Charles Arling.

CHARLES ALLING'S wavy dark hair, his high forehead and strong chin are now a regular part of the Pathe program, where he appears as leading man in the newest of pictures. His work in this especial line of the art of acting had years of preparation and rehearsal and dates back to Mr. Arling's connection with the Francis Wilson company which presented "Ermine," which later made a musical comedy of merit. He was in the original production of "Old Heidelberg" and also in the original production of the "Resurrection" with Blanch Walsh. Then came the revival of "San Toy" and in it Arling figured. Stage management was an occupation that called him and with Fritzi Scheff in the lead, he revived the "Mikado" at the New York Casino. He returned to the singing cast with Lulu Glaser in "Just One of the Boys" and there were ever so many musical plays after that in which he scored.

Claire Ray.

CLAIRE RAY'S work before the Pathe comera is proof of her love of horse-back riding, her knowledge of acting, and her special ability as a dancer. For it was through her dancing that Miss Ray gained a position on the stage and later in pictures. In Canton, Ohio, where she was born, she was a very young pupil in the art and when her talent in this direction was recognized, she continued her instruction under the direction of a Cleveland professor, who had trained many persons for the stage. To appear behind the foot-lights was the ambition of the young dancer and her first professional engagement was with the "Man of Honor" company. The "J. Rufus Wallingford" production with Blanch Ring, offered Miss Ray her next engagement and after a year in this production, she became a member of a stock company at Rochester, N. Y. It was but recently she graduated from stock into pictures and the Pathe company.

Eleanor Woodruff.

ELEANOR WOODRUFF is still a Pathe leading woman, though she did come very nearly leaving that company for the golden beckon of another. But a new contract with the Pathe company made her services permanent and she is said to now be one of the highest salaried of screen artists. Her birthplace was Tawanda, Pa., and the year it became so was 1892. Four years is the extent of Miss Woodruff's stage experience and the first year and one-half of this time she spent with the Philadelphia Orpheum stock company. The Suberts' "Five Frankfurters" company, showing at the Thirty-ninth street theater, New York, had her in its cast during all of its long run. It was when she left this company that she became a member of the Pathe forces. All her screen experience has been gained here and the praise of critics and public bear testimony to her success. She puts good looks and brains to the best of use.

Ned Burton.

NED BURTON is the fat man of the Pathe Company and he's the kind of a genial fat man that everybody likes. He has white hair that parts in the center and stands up on either side of the part like snowy bushes and he has a jolly laugh that would make anybody forget there is such a color in the world as blue. Galesburg is the town that sent Mr. Burton forth on the one-night route and the vaudeville circuit; the latter claimed him for eighteen years and took him into every corner of the United States. So when the Burton features smiled out at the world from the screen that trailed the Pathe rooster as a trademark, they greeted many old friends as well as many new ones. It is just one year ago since he joined the Pathe players and it has been a year of "everybody's satisfied." While he spends his days in the interest of pictures he spends his evenings, all of them, in allowing the pictures to interest him.

A New Gauntier Picture

In one of Gene Gauntier's newest Irish pictures, a three-reel story entitled "For Ireland's Sake," this talented photo-actress gives to the public an exceptionally pretty and well-acted story. The Gauntier Feature Players made the film last fall in County Kerry and Jack Clarke appears in the praise-worthy role of the Irish patriot.

Gene Gauntier in Warner's "For Ireland's Sake," filmed in Ireland.

The story, written and directed by Sidney Olcott, has to do with the amazing adventures of a young Irish patriot and his sweetheart Eileen (Miss Gauntier) who run afoul of the British soldiers and are imprisoned on a charge of high treason. Marty has a forge in the hills where he makes weapons for the "byes." A detachment of redcoats drive him from his lair but he escapes capture, for the time being, by hiding under Eileen's cape. After numerous narrow escapes, he swims the lake and hides in an old cave where Eileen visits him daily with food.

At last he and Eileen are captured, tried and imprisoned. Urged by Eileen's frantic mother, the village priest smuggles a file in to Marty, and that night after cutting away his bars, Marty stuns the sentinel and by climbing the ivy covered wall to Eileen's window, rescues her also.

The British invade the peasant's home in Warner's "For Ireland's Sake."

Just A Moment Please

A calendar which came to our desk shortly after the beginning of the new year advises us that the first day of January was the 2,420,134th day since the commencement of the Julian Period.

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Well, what of it?

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We thought everybody in the film business reckoned time from the date of the last Screen Club ball.

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The Bioscope tells of the opening of Charles Urban's Parisian theater, the Edouard VII, recently and comments on the fact that among the specially invited guests were the president of France, the minister of war and many representatives of science and the arts. Also that Chas. sent a cablegram to King Ed, advising him of the opening of the house named after the king's father, and received back a cablegram of congratulation. Gee can you imagine Moritz Abramovitch opening his new picture show somewhere on South Halsted street, Chicago, having as guests the President of the U. S. and Secy. Bryan, and sending a cablegram to the Kink of Jerusalem?

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CLASSIFIED ADVERTISEMENT.

Lost—Perfectly good mustache; has been worn some time, but was in A No. 1 condition and much admired by certain ones unable to boast of any of their own. Was sandy in color, quite bristly and disappeared within the past ten days. Reward for return to "Dick" Nehls, care of American Film Mfct. Co., 6225 Broadway, Chicago, Ill.

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What's this "muriel painting" thing that Hoffman of the World Special Films Corporation is trying to tell us about? We never heard of such an animal.

—

Maybe this Romaine Fielding chap isn't right up to snuff. He sends us this week a little "billy doo" descriptive of his new Galveston studio and sealing the flap of the envelope is nothing less than a miniature picture of the popular Roamine himself. Now whadaya think o' that?

—

OUR BURG.

Edward T. Lowe, Jr., scenario reconstructor of Essanayville, left this wk. for a brief visit in that dear Nashville. Bon voyage, Eddie, and hurry back.

Ed. H. Hacker, a gum shoe expert in the employ of our Uncle Samuel, flitted into Our Burg and out again very mysteriously last wk. While here it is whispered about he got an earful of stuff about the dreadful doings of the Motion Picture Patents Co. Perhaps tho E. H. don't believe all he hears.

Chas. Nixon, the Selig dopester, was seen on Main St. one day this wk. with a new and very stylish lid. Chas. himself refers to it as "a pearl of great price" and we've got to admit it's some regular bonnet.

C. Lang Cobb and his Missus dropped off the rattler from the East last wk. and stayed long enough to say "Hello" and "Good Bye."

Miss Gertrude Spoor, the beautiful and accomplished daughter of Mr and Mrs G. K. Spoor, 908 Argyle St, Our Burg, gave a regular party at the Blackstone House recently to 300 of our best folks. A grand time was enjoyed by all.

F. B. Thompson, of the Nat'l Waterproof Film Co. started this wk. for London, where he goes to establish a plant for waterproofing the films of the Continent. Don't get lost in the fog old chap.

That's a great bunch of pictures Dick Nehls keeps in the upper left hand drawer of his desk, but gee we hope Mrs N. don't catch him looking at 'em.

—

Our best little pal in the office, Fred Schafer, wuz to the Grand Opry for the first time in his life last wk. Fritz says he still has sore eyes from what he saw.

—

Lloyd Robinson of Orange, N. J., writes us that he is ready to apologize for that awful insult to our fair city and her electric "flashers." He says in part:

> "I slink away out into the back woods. I crawl cringing into my hole. I pull the hole in after me."

That'll be sufficient Lloyd. We'll cheerfully forgive you.

—

At the special request of Don Meaney we are reviving for this one issue our sidetracked department "Their Favorite Songs." This is the reason:—

THEIR FAVORITE SONGS.

Don Meaney: "Broncho Billy."

—

Are you still on the water wagon?

—

We guessed it.

N. G. G.

Married Without Seeing Each Other

A Unique Ceremony

PLOT of an unusual sort and acting of sterling quality make Essanay's "The Girl at the Curtain," released on Friday, January 30, a film worthy of being booked in any theater.

Francis X. Bushman and Beverly Bayne enact the leading roles, and so convincing is their playing that the rather unusual nature of their marriage is made to seem perfectly probable.

One unique bit of camera work—new at least to this reviewer—and which seems worthy of mention, is the scene in which we are apparently looking over the stenographer's shoulder and watch the letter being written on her typewriter. It is much more interesting and convincing than would have been the case had we merely seen the stenographer busy at her typewriter and, later, been given a "flash" of what she had written, after it had been removed from the machine.

When Warren Bradley, a promising young city lawyer, learns that there is a peculiar provision in his uncle's will which bequeathes him half of a very large fortune, he loses no time in finding out the details. Very simple. He is to marry a distant relative, a young lady whom he has never seen.

In order to get the money he is quite satisfied to marry almost anybody—but not so the young lady. Mary Burns, a prim and pretty country school teacher, with quite firm notions of her own, spurns the proposal, and refuses to have anything to do with him—even so much as see him. "Then you will marry me without seeing me. Come." This is what he wires in answer. Mary would ignore this appeal also, but for the distressful financial condition of her uncle at the time. She goes to the city and the marriage is performed with the couple standing on either side of a curtain, and leaves without either she or her husband seeing each other. However, they do have an awkward encounter on the street later, but both are unaware of their relationship. Mary returns to the farm and saves her uncle. Then she decides she wants to become a business woman and studies stenography. Through a kindly old lawyer, who had befriended her in the city at the time of her marriage, she applies for a position. This wily old chap has a scheme of his own and when Mary arrives at the address he has sent her she finds herself face to face with her husband.

Mary is ushered into young Bradley's office by the young lawyer himself, while the poor girl is struggling with a thousand conflicting emotions. What a handsome fellow! How kind and solicitous! What an opportunity

Francis X. Bushman and Beverly Bayne in the marriage scene from Essanay's two reel feature "The Girl at the Curtain."

to study him. Yes, and there have been other young ladies who have thought the same thing and one of them at this moment calls. Mary immediately finds herself becoming jealous and in a panicky moment tries to escape but is not successful. Six months pass and Bradley has fallen in love with his stenographer. Now he deplores that idiotic marriage for money and why on earth doesn't that country school ma'am try to get a divorce? He decides to write and insist on her starting suit or he will do so himself. When he dictates this astounding letter to Mary, who, of course, is now under an assumed name, a thousand fears assail her. He wants to get a divorce from her, so she thinks, so he may be able to marry this society woman. She never finishes the letter, for while he is out of the room for a moment she seizes her wraps and runs away. Later, in the form of the telegram: "Then you will marry me without seeing me," which Bradley finds in Mary's desk, the young lawyer learns that the masquerading stenographer is his wife. In a few minutes he is at her rooms and has smothered her with kisses. Love immediately came in where only sordid money desires had been before.

On February 6 a powerful detective story, called "The Grip of Circumstance," is scheduled for release by the Essanay Company. The story centers about a society sneak thief named Malden, who manages to continue his career of crime by always throwing suspicion upon a servant named Rogers. Malden steals articles of silver and valuable jewels in the home of Frances Edwards, his fiancee, and makes it appear that Rogers is guilty, with the result that Rogers is discharged.

Rogers, later, secures employment in the cloak room of a club of which both Malden and Darwin, another admirer of Frances Edwards, are members and, later, sees Malden steal a handsome cigarette case belonging to Darwin. When Darwin discovers his loss and returns to the club to search for the case, Rogers tells of Malden's guilt, but the smooth crook again manages to throw suspicion upon Rogers, so that the old servant is again discharged. Finally, however, Malden is outwitted by Darwin, Rogers and a clever detective and arrested in a pawnshop as he is about to dispose of the cigarette case.

The arrest in the pawnshop.

Before the end of the film is reached Malden is led away to prison, Darwin is able to win the hand of Frances and Rogers is restored to his old position of butler in the Edwards' home.

The old butler is accused of theft in Essanay's "The Grip of Circumstance."

Phillip Mindil Entertains

Phillip Mindil was host at a one-o'clock luncheon to the picture-press Saturday, January 10, in the Masonic restaurant at 50 West Twenty-fourth street, New York. It was a wonderfully nice luncheon and Mr. Mindil was a wonderfully nice person to sit next to; he saw that you got a second macaroon before the plate reached the hunger zone of George Proctor and he was so polite he even encouraged that person to tell his rabbit story. It was not told, however, owing to discouraging remarks tendered by W. P. Milligan and Fred Beecroft, and the latter substituted for it a character impersonation that is scheduled for the next party held at the Screen Club.

Hopp Hadley, Mr. Mindil's assistant in the publicity department of the Mutual offices, was assistant host and George Glaisdell was the vociferous gentleman who sat next to him and offered commiseration on the heart-subject of baldness. Harry Ennis scorned the topic, preferring to opine on the relative cruelties of killing off a film villainess in New Haven or allowing her to live out her life in Bridgeport. Jim Hough was appealed to for dates and histories relative to the early days of the film business. Mr. Crawford, he of the Lorimer resemblance and the Taft smile, said little yet ate not as much as some others who said more.

The cigars were taken down to the projection room where H. Aitkin, the Mutual's president, and C. Bauman, of the Kessel and Bauman combine, joined the party and watched the first public showing "Our Mutual Girl" first release. The four reel feature "The Great Leap," bearing the R-M mark, Reliance-Majestic, was also shown and made complete the enjoyment of a pleasant Mindil-afternoon.

The American has issued a very attractive felt pennant with the "Flying A" and the name "American." These pennants are made up in red, white and blue with the trade-mark and name sewed thereon.

On the Outside Looking In

By the Goat Man

AMONG the really big things that is attracting film folks these early new year days is the Selig advertising stunt with Kathlyn. Here we have approximately fifty leading metropolitan newspapers boosting the film story with ample display, telling where you can see the film to-night. It is stupendous publicity, the kind we dream about and never achieve. Measured in dollars and cents, this advertising would stagger the biggest corporation in the land, but it has been worked out on a "you scratch my back and I'll scratch yours" basis. The film advertises the newspaper story and the newspaper story advertises the film. Clever, you opine? It is an idle thought. The Kathlyn stunt is paralyzing. Every film maker is lying awake nights to invent something half as good. Here we have the power of the press with a vengeance, spread out over six months of time, concentrated on a single film subject that adjusts itself nicely to thirteen dual reels. The film subject itself is a regular program release. If it were a feature, the effect would be entirely different. But Kathlyn is purely a disturber, much as Quo Vadis? disturbed the even tenor of things. A regular G. F. release without this great concentration of public interest is rarely conspicuous. The exchanges take the usual allotment. In Chicago, the average release has a spread of say three prints. Kathlyn is advertised to show in a dozen houses a night in Chicago. As a manufacturer's dream, here is the climax. If Chicago requires three hundred per cent more than the usual quota, that should mean that Kathlyn is working the big Selig plant over time. Other organizations may have reason to lie awake nights. Charles Pathe, himself, may discover in this instance one of the reasons why film conditions in this country differ from film conditions in other countries. The house of Selig had an enviable reputation with its animal pictures before the advent of the present series. Maybe after July 1, exhibitors will know what the reputation is worth to them.

Scene from Film Attractions Company's superb six reel production "The Three Musketeers."

* * *

The American consul's escape is interrupted in All Star's "Soldiers of Fortune" filmed in Cuba.

Here's my left hand, Proctor, for everytime we slap that word "movie," we lose a page, maybe. But my left hand is all I have to offer. I beat you to it. Besides my right hand is busy.

* * *

Among dates to remember is January 26-29, inclusive. There will be something doing at Cincinnati in the vicinity of the Sinton hotel. Those of you who are interested in filmdom will please heed.

* * *

The *Dramatic Mirror* is now controlled by Fred Schrader and Lyman Fiske, two of the boys who have had the courage of their convictions by taking over the big interests.

* * *

John Miller has been fishing again. This time he landed a big one for fair. His arms are too short to tell you how long. The broken stringer isn't assuring evidence by which to judge the weight. John hasn't any tears to impress you that a bigger one got away. He's got the fish to show—he's a real fisherman. And his fish—a mere minnow—30,000 pounds; forty-five feet long. It is alleged that the fish was bilious when it was caught and it must have been terribly sick because when the liver was removed it weighed nearly a ton. The

Jonah story concerned a whale. John Miller's story has to do with a fish. You will find John and his fish at the northeast corner of Wabash ave., and Washington st., in Chicago, but you'll have to give something at the door. John Miller is also a showman, as well as a fisherman.

The above flashlight shows convicts in the Boise, Idaho, State Penitentiary watching a production of George Kleine's "The Last Days of Pompeii."

* * *

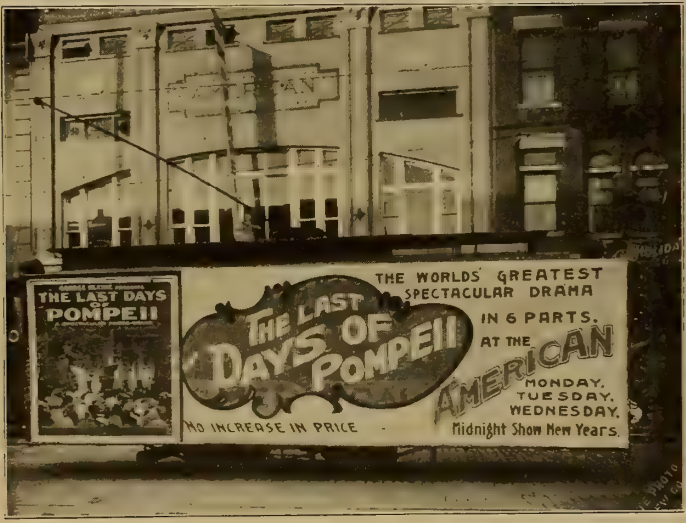
Watt Rothacker is growing opulent. He wires from his local office. The tedium of the telephone—or maybe he's too darned busy to fuss with central. Oh, hum, how times do change us!

* * *

Wynn Holcomb and his dad Willard are writing and illustrating ballads about certain females. What I'm particularly concerned about is a bab-blatter with the famed old Kine sig. It is distressing to lose an account like that—even temporarily.

* * *

With author's signed letters from the Two Cobbs—Lang and Agnes—saying they would come to see me the next time they came to Chicago; they blow in and out and then give me Hail Columbia because I wouldn't hang around. More grief for the canary.



The above shows the unique way which the American Theatre at Butte, Mont., originated new advertising for George Kleine's big feature "The Last Days of Pompeii." Manager Winstock engaged this street car which he routed with its sign-boards all over the traction system of Butte.

* * *

Who is this Sydney Golden man who dares to blur the scene, usurping thus the battle plan and venting of his spleen upon the spot where lulled the broils of other sundry scraps between the gang who won the spoils of honored fistic chaps? Who spat upon his doubled mitts, and pommeled on the nob a personage who amply fits an idle two-man's job and smote my friend the candidate upon his shining beak and slammed him one upon the pate to last him through the week? This much I know: The clouds were hid and in the famous suite where seals and records oft are slid, or hurled into the street, my new found hero with his dukes has touseled Dintenfass without ado, without the flukes that sometimes come to pass. The operation was complete; there was no battle shout—a whirring mass of heads and feet and Mark was counted out. Who is this Sydney Golden man who ventures to do that; why hog the honors that once ran so gracefully to Pat? And who so illy timed the scrap—why not before the ball? Nobody cares a tarnal rap while Mark still has the call. A jolt is needed now and then to keep excitement up. I note in passing, once again, Carl Laemmle gets a cup! Why then should Marcus hesitate to court a fistic bout and wear a wen upon his pate, or give and take a clout?

Richard Harding Davis with Dustin Farnum talking over "Soldiers of Fortune" then being produced by All Star Film Corporation.

* * *

Boost for Bushman is an Essanay slogan that is reaching far beyond the borders of the home state. It all comes from a film hero contest that is being sponsored by the *Ladies' World*. Francis X. Bushman is a Bushman booster himself, attending the larger m. p. houses as a lecturer. "Bush" in the flesh scores hard, added to "Bush" on the screen. In sedate old Englewood he dragged out 20,000 votes for himself in a fifteen-minute campaign.

* * *

It isn't unusual, though more or less infrequent, to find a person by name Abrahamson for example, who believes only one in ten exhibitors ever see MOTOGRAPHY. Of course that is far-fetched. We know better. But what I can't figure out is why Chester Beecroft can't get nary a one. Your home address, please? That always insures getting *your* copy.

* * *

It is interesting to note that George Kleine will inaugurate a method of distributing his own importations, including those big-uns that have been useful only as individual shows. This will afford an opportunity for big business and it is apt to offer distraction to any present combination with the fixed program as the basic plan.

* * *

It was perfectly natural for Charlie Henkel to pick out "The Three Musketeers" as a Henkel feature. The three guardsmen were fighters—"all for one and one for all." Henkel is some fighter himself but his slogan isn't exactly copper-riveted.

The exciting race scene in Ramo's "Won in the Stretch."

* * *

And then we are to have a Screen Club ball, again. Maybe I'll attend, if that wouldn't help to spoil it. I do hope the bids will be sealed for the gold-covered souvenir program. When they begin to bid over one thousand dollars for a dinky little brochure like that I have to take a sniff at my smelling salts.

* * *

About the time I think of Aubrey M. Kennedy snugged away in a Pacific coast seaside bungalow with his usual morning dip, trudging back through the sand in his bare tootsies and a dangling bathrobe, nursing a breakfast appetite three sunny side ups with toast, he bobs out of a New York sky scraper with a brand new line of goods. So what's the use? I have to keep track of 'em through the two-page spreads in my contemps! If there isn't a reason for this business having a goat, what's your guess?

* * *

Don Meaney has sent me a signed copy of his newest song. He gives H. Tipton Steck credit for some of the words. I'll never be quite content till I hear Meaney and Steck sing it. Or it might be worth while to have it rendered by that invincible quartet, Spoor, Steck, Day and Meaney. In glad rags there's a line up that would draw like Pixley's pancakes.

How to handle the big ones is tearing at the heartstrings of those who are responsible for them. I'll be glad when the method takes definite form. Until then there will be chaos in every branch of the business. In most problems, I kid myself into believing in a theory of some sort, but in the distributing and exhibiting of big features I'm ready to give it up. Down deep in my heart I believe that the film exhibiting business will eventually rest in the hands of tremendously strong exhibitors' groups. Money is the only essential to carry off the big chain scheme. Any dub with a stub pencil and a blank sheet of paper can get into this big plan of exhibiting the pictures. A realty company with steen millions of capital to acquire the leaseholds and own the theaters, renting them at a reasonable rental; an exhibiting company to put on the shows; a rental company to buy the negatives outright—make the prints—book 'em through and then sell them again. Beautiful dream. All it requires is the spondulix in bales. Nothing wrong with it at all. No possible chance for the attorney general; no hope for the little fellow; no further need for the exchange. Just a plain case of new system and a yawning outlet for every film that's worth while. That is the scheme that the amusement feature is bound to reach. It will then be the end of municipal graft; state censorship; exhibitors' associations and all present

The new Vitagraph truck, showing some of the Western companies.

Mary Fuller in Edison's "The Perfect Truth" the first of the new "Dolly of the Dailies" series.

day practice. There will be semi-annual welfare meetings when the circuit boss will confer with district and local managers. The guy with the best negative will get the big price—get it all in a heap—cash, and then make another. He will reserve the rights of foreign countries and guarantee to protect the American market from the possible return of the print. It is easy to grind this kind of a pipe. Any of the dopesters know how and what is more there isn't much danger in doing it. Such proceeding is many years in the future. But the big chain theater operator has his ear to the ground right now. There is money to be made on tremendous investment, just in the crudest kind of economies alone. The exhibition of films today is a collector's occupation.

* * *

The m. p. convention that offers the most entertainment goes bang into the discard as the best convention of them all. The m. p. convention to contribute help for the exhibitor of motion pictures is that one yet to be held. There has never been any constructive work; never any papers or addresses for "the good of the cause;" no discussion that led to any where. Exhibitors cry for a Moses to lead them into the straight and narrow way, but they go to conventions, not to seek a Moses, but to have a good time—a vacation. When they are entertained, they go back home to the grind and feel better.

* * *

I am wondering when the rule to call in the films after seven months of exchange service is to be changed. Whose brilliant mind conceived the seven months' period of usefulness of a regular release? Why the dead-line of seven months? You and I see films that have outlived their usefulness in three weeks. Why should these be permitted to clutter up the scheme of things for six more months and a week? The term should be cut down. If it is a manufacturer's proposition, why not four months or say quarterly?

* * *

And why accept film footage instead of the original subject? There is waste all the way around. It is a great little business where waste hasn't been given much consideration.

Scene in the Alps from Pathe's "God's Warning."

* * *

Maybe that is why one of the big distributors is gum-shoeing for a million dollars.

A certain other big distributor sent me an invitation to attend its first annual ball in New York. The individual responsible for this kind thought, presumably familiar with the Goat's penchant for being the goat, sent it to "J. J." instead of "Ed J." There is a difference. I'm only half a jay and the post-office department recognizes this. That is why the ball was over before I got the bid.

Scene from "The Master Rogue" a Feature Ideal.

* * *

We are reaching that period of unrest that always precedes the annual meetings. My ear is on the ground and the rumbles are foreboding. By the time the flowers bloom, we'll have a new film map. The changes will be startling.

That "Broncho Billy" Song

Don Meaney, the genial dopester of Essanayville, has long been known as a song writer of note, but his latest effort, written in collaboration with H. Tipton Steck and Arthur A. Penn, will make them all famous from coast to coast, for it is nothing less than a song called "Broncho Billy," published by the Harold Rossiter Music Company.

Over 8,000 samples of this song are being mailed to exhibitors throughout the country, with the compliments of Mr. Meaney, and an announcement to the effect that a thousand copies can be secured for $50 or five hundred for $30. By selling the songs to their patrons at 10c per copy the live exhibitor can not only endear himself to his patrons, but make a neat little profit beside.

The title page of the song bears a most stunning and realistic sketch of "Broncho Billy" mounted on a spirited horse, against an orange background, while down in the lower right hand corner is a halftone of G. M. Anderson, the popular creator of "Broncho Billy" in the pictures.

Classy Photographs of "Stars"

Keeping pace with its natural aggressiveness, the American Film company, has announced publication of a new set of twelve 8x10 photographs of the principal leads of its companies. The photographs are of the highest possible quality and are not half-tone reproductions. The same set is also furnished artistically hand-colored at a slight advance in cost. These photographs can be secured from any of the Mutual officers or from the general office of the American at Chicago.

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CHICAGO, JANUARY 24, 1914

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FAIR PLAY.

IN these days when the manufacturers of feature pictures are devoting months of time and effort, the abilities and energies of their greatest players, the best efforts of their whole mechanical force and vast sums of money in producing multiple reel films of a quality that far surpasses anything the world has ever seen in the past, it is essential that the exhibitor, in presenting these great feature productions to his patrons, should screen them in a manner befitting the way in which the producer has created them.

Yet the sad fact is evident that in many cases these gems of photographic art are utterly ruined by careless projection, incompetent help or total disregard of everything that should be an exhibitor's pride, except the box office receipts. In Chicago some of these masterpieces of the world's greatest studios are being ground through the projection machines at such a rate that their pictorial beauty is utterly lost, at such a rate that letters or telegrams are wholly illegible on the screen, at such a rate that the characters in the scenes fairly jump from one attitude to another, appearing like manikins on a string rather than the graceful and accomplished players they are.

Though a continuation of such a policy is sure to bring ruin and failure to the theater which practices it; though it is sure to sicken the patrons until, in disgust, they refuse to patronize such a place of entertainment; it also is sure to injure the film manufacturer by just that much. People who have been gradually won over to an enjoyment of the silent drama and are only to be held by a really high class and thoroughly enjoyable series of productions, will lose interest, and may even cease to patronize picture theaters altogether. For, in many cases, the patron is not aware that the fault lies wholly with a careless house manager and his incompetent operator, but believes it to be due to faulty pictures and hasty work on the part of the manufacturer.

Short-sighted indeed is the policy of the management which will sacrifice the quality of the pictures for the few additional dimes or nickels that may be gathered at the box office. In reality, the manager who will race the films through his projection machine is guilty of fraud and embezzlement, for he is taking money for an entertainment that fails to be entertaining, and cheating his patrons in the process, for there can be no degree of satisfaction in witnessing such subjects as "Antony and Cleopatra," "The Advertures of Kathlyn," or any of the many Famous Players productions, when the film is dragged through the machine as fast as the operator can turn the crank.

Though the operator usually gets the blame from such patrons as understand that it is the projection which is spoiling the pictures, it is more apt than not to be really the fault of the manager; for so eager are some of these theater owners for the almighty dollar that they purposely instruct their operators to "grind 'em through," when they see a waiting line in front of the entrance. They reason that it is better to "get the money and get it quick" than it is to give a program of real quality no matter how long it takes; losing sight entirely of the fact that they are, in reality, killing the goose that laid the golden egg—giving their patrons nightly cause to complain of the entertainment offered them and, so, making "stay at homes" rather than "regulars."

Experience has shown that the house which makes a feature of its projection, which prides itself upon the fact that the films—even the ordinary little ones—are given the full time due them on the screen, and that the light which projects them is at all times bright and clear, will eventually win out over the house which skimps each picture—be it ever so little—and always endeavors to crowd "just one more show" in between 6:30 and 11 o'clock, though the pictures have to suffer in making this possible.

Gradually, even the dullest patron will become aware that such and such a theater always has good pictures—always runs them slowly—always keeps them clear and bright on the screen, and always gives full value for the sum spent at the box office. Once that fact is clearly impressed on the mind of the person seeking amusement, it is equally certain that when starting out for an evening at the photoplay he will select the theater at which he is assured of real entertainment and an evening of real pleasure, even though he may have to walk a little farther to reach it—passing perhaps other theaters, en route, at which he feels he has time and again been swindled, due to the shortsightedness of the management.

It is the wise exhibitor, then, who will put foremost among his 1914 resolutions a vow to give full value for the money spent at his box office, a vow to see that every film—be it ever so humble—is given the full time it deserves on his screen, and a vow to present, in justice to the manufacturer, the stupendous spectacles now obtainable from any of the film exchanges in a manner worthy of the care and time and money that has been spent in their preparation.

In other words—play fair. Play fair with the public, with the manufacturer and most of all with yourself.

AN INNOVATION.

WITHIN the past few weeks forty-seven great daily newspapers have been engaging in such a campaign of motion picture advertising as a year ago would have been deemed utterly impossible. Where, no longer than twelve months ago, scores of papers might have been found which were ready to ridicule or deride the films and their makers, we find today forty-seven great newspapers banded together in praising and recommending motion pictures to their readers. Nay, more; for these same forty-seven papers are running serially in their columns the fictionized version of one of the greatest motion pictures ever produced.

Though this whole change in policy on the part of the press is largely attributable to William N. Selig, president of the Selig Polyscope Company and his publicity lieutenants, and though the advertising and free reading matter is being directed, primarily, toward a certain series of films being released by that concern, the benefit to the whole motion picture trade can hardly be estimated. The exhibitors are probably nearest able to guess what it means, and to compute its value in dollars and cents, for to them is coming the golden flood which always results from a vigorous advertising campaign. But other picture manufacturers, other exchanges and other exhibitors are also deriving a benefit that is far reaching and that can, as yet at least, scarcely be estimated in dollars and cents by even the most optimistic.

People who never before dreamed of entering the portals of a motion picture theater are being led thither by the carefully worded advertisements, are gazing with surprise upon the miracles unfolding before them and going away astonished at their own narrowmindedness in the past, in failing to appreciate the entertainment which has been brought to their very doors. Thousands of these people are being converted to the pictures, and will, in the future, be found among the "regulars" who are unashamed to be seen entering the "nickel show."

The effect of this wide spread publicity is also being keenly felt in the newspaper offices, and great dailies which have in the past been inclined to look down upon what they term "the movies" are having their eyes opened to the great field of readers to whom they can appeal with motion picture news, columns of gossip and stories of the films. Circulation has jumped by leaps and bounds as a result of the new feature of the paper, and it seems safe to predict that the coming months and years will see the pictures treated with respect by the whole newspaper press in all portions of the country.

EDUCATOR ADVOCATES MOVING PICTURES.

DR. MARIA MONTESSORI, the world renowned educator, recently visited Chicago and held a session before a jury of her peers at the Illinois Theater, the house being entirely sold out long before she appeared. Although the Board of Education was present, the audience was largely feminine, the schools closing early to allow teachers to hear the new gospel of the child. Men and women prominent in educational and social work filled the body of the theater, the boxes, and thronged the stage.

Dr. Montessori epitomized for her hearers the story of her investigations into the psychology of the child mind and the development of didactic material to meet such needs. As the great educator discoursed, her brilliant aide, Miss Anna E. George translated the forceful and eloquent Italian utterance of the great teacher into telling English, as fast as the original paragraphs were uttered. Moving pictures of Montessori children, utilizing the materials and the means of self development put at their disposal in the doctor's home in Rome, was the concluding feature of the lecture. Dr. Montessori gave as a codicil of good will that moving pictures were hereafter destined to become a most important factor in the method and matter of education.

PICTURES TEACH VOTERS.

Consul Alexander W. Weddell, Catania, Italy, issues a statement that as a result of the new suffrage law, the number of electors in this district, and presumably throughout Italy, has been enormously increased. In the Province of Catania, for example, there were under the old law some 41,000 qualified voters; under the new statute the number leaps to over 140,000. [The electorate in all Italy is stated to have been thus increased from 4,000,000 to 8,000,000 or 9,000,000.]

The task of educating the new voters to cast their ballots properly is a heavy one. As a means to this end the moving-picture theaters throughout this district have exhibited films showing graphically the procedure to be followed; in addition the representatives of one of the political parties have exposed similar films in local assembly rooms. This means of educating the public has been so favorably received that similar methods for teaching the elements of domestic and personal hygiene and similar subjects are beginning to be discussed by physicians and others.

Mother Love Triumphs Over Stage

Child Brings Reform

EDWARD COXEN and Winnifred Greenwood are to be seen at their best in the latest two-reel American feature entitled "The Return of Helen Redmond," which will be released on Monday, January 19.

Miss Greenwood enacts the role of a chorus girl wife, who, before the end of the second reel, renounces her mode of life and determines to be a woman worthy of the little daughter who is blossoming into womanhood, while Coxen plays a clergyman in splendid style.

The settings are tasteful and satisfactory in every way, while photographically the film is all that could possibly be desired.

As the film begins we see Neil Forrester, a clubman, inducing Helen Redmond, a pretty chorus girl, to elope with him. They hurry into an automobile and journey to the home of Rev. Forrester, Neil's brother, but the latter refuses to perform the ceremony, believing that only unhappiness can follow such a union.

Though disappointed in the first attempt to be married, the young people visit another clergyman and are united in marriage. A year later we are shown the home of the Forresters, to whom a little daughter has been born, and learn that Helen, grown restless, is anxious to return to the stage and her former friends of the chorus. Following a violent quarrel with her husband, the wife packs up and leaves, seeking to forget her unhappiness in the whirl and gayety of her stage life.

A little daughter was born to the Foresters.

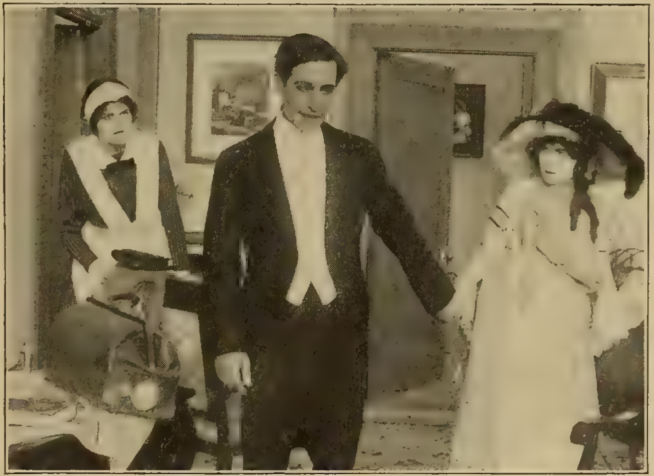
The husband takes Marjorie, the little daughter, to his brother's home and leaves her in his care. Later he sickens and dies, but on his deathbed asks his brother to continue to care for Marjorie. Rev. Forrester promises to look after the child and as time passes, brings her up to believe that her mother had been a good woman and that she also is dead.

Ten years later Helen gives a party one night after the show and when the guests have assembled at the chorus girl's flat a note is brought from a friend of Helen's stating that she will be unable to be present on account of her child's illness. This recalls to Helen her own baby girl, whom she had so heartlessly deserted, and she retires to her room, hysterically weeping, and resolved to hunt up little Marjorie on the following day. The guests are astonished at the breakdown of their hostess, but depart in silence.

The following day Helen goes to call upon Rev. Forrester and there meets her daughter, who, of course, does not recognize her. During their conversation Marjorie learns that the strange lady knew her mother and tells Helen that "she was a good woman." Helen is astonished to learn that Forrester has brought up her daughter in the belief that she was "good," but then becomes all the more determined to take the child away with her.

"Marjorie" called Helen.

When Forrester enters and discovers who his visitor is he orders Marjorie out of the room. Helen makes known her wish to take Marjorie away and the minister tells her it is impossible. She first pleads for the child and later demands it, asserting that it is her right to care for and bring up her own child. Forrester tries to point out to Helen that it would be wrong to disillusion the child, who believes her mother good and virtuous, but though Helen sinks beneath his reproaches she persistently demands the daughter.

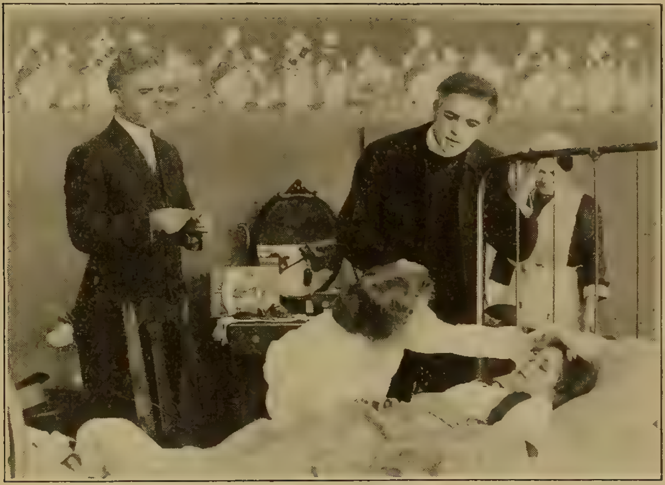

Jack meets Marjorie.

While Forrester is out of the room in search of Marjorie, Helen sinks down into a chair and to her comes a vision of the future. She imagines that she has taken Marjorie away with her and that within a few days the little daughter begins to develop a taste for paint, powder and a gay life. She sends the daughter away to boarding school and is surprised upon her return to find what a beautiful young woman she has become.

During Helen's absence at the theater Marjorie finds some finery of her mother's, in which she bedecks herself. Going into the adjoining room she finds Jack Cooper, a gay bachelor who has been seen much about the stage door of the theater in which Helen performs. He has called to invite Helen to a gay supper party, but, discovering the surprising beauty of the daughter, he invites her instead. The girl is delighted at the invitation and the two depart for Jack's apartment, where a midnight luncheon is to be served to the boon companions of his irresponsible life.

When Helen returns from the theater and finds Marjorie missing she questions her maid and learns that Jack has taken Marjorie away with him. Following Jack to his apartments, the now indignant mother discovers her daughter there, bitterly denounces Jack and brings Marjorie home with her. The following morning when Helen awakens she finds only a note from Marjorie, stating that Jack has been so good to her that she has decided to elope with him. Helen cries out in grief at the thought and her cry arouses her to a realization of the fact that after all she has only been dreaming.

At this moment Forrester re-enters the room with little Marjorie, but Helen, after kissing her daughter, tells the minister that he was right and that for the present at least it will be better to have Marjorie remain where she is. The minister is delighted to learn that she agrees with him and still more delighted, later, when Helen tells him that she is going to forever renounce her stage life and make a home somewhere for herself and Marjorie.



The return of Helen.

Members of the company are amazed when they learn that Helen is leaving them forever, but she is firm in her resolution and, as soon as an understudy can be secured for her, gives up her place in the company. Taking a smaller flat, she gives music lessons as a means of livelihood and when she believes she has conquered herself once and for all she again visits the home of Rev. Forrester and asks to be given the care of her daughter.

This time the minister is ready to agree to the proposition, but suggests that they come and live with him and the closing scenes of the film show all three happy in the enjoyment of their peaceful, quiet life together.

The complete cast is as follows:

Helen Redmond	Winifred Greenwood
Neil Forrester	Reaves Eason
Rev. Forrester	Ed Coxen
Jack Cooper	George Field
Marjorie (Helen's daughter)	Violet Neitz
Marjorie's Maid	Edith Borella
Valet	Wm. Tedmarsh

Ohio State Convention

The Ohio State Branch No. 1 of the Motion Picture Exhibitors' League of America will hold its annual convention in Cincinnati, Ohio, on January 27, 28 and 29, 1914. Every member of the League in the state of Ohio is urged to attend as matters that vitally affect the interest of every exhibitor in Ohio will be discussed and acted upon.

The following are a few of the important questions that will come before the convention for action:

Censoring pictures, the length of a program, the poster question, Sunday opening, the use of motors, the new state building code to be adopted by the Legislature, license, and many other questions of great importance to every member.

On January 27, Mayor Fred S. Spiegel of Cincinnati will deliver an address of welcome and extend the keys of the city to visitors. President Neff, in behalf of the League, will respond. The grand ball-room of the Sinton Hotel, on the same floor with the big assembly room, where the convention will meet, is where the Exhibition of Arts will be held, where everything pertaining to the motion picture business will be shown.

Free tickets for the zoological garden will be distributed to all visiting exhibitors, their wives, daughters, sweethearts and friends. The finest observation street car in the world will be in waiting at the public square, just a half block from the Sinton Hotel, to take all who desire to visit the zoo. A grand free entertainment will be given in the big convention hall the evening of the 27th, consisting of advance releases of pictures, cabaret, vaudeville, etc.

Wednesday morning at 10:00 o'clock the convention will be called in executive session for the transaction of business. State officers and a national vice-president will probably be elected on Wednesday. A ladies' special entertainment committee has been appointed to look after the ladies and to see that they are entertained. At 7:45 Wednesday evening the banquet will be held, and every visiting member of the League is expected to attend. The speakers of the banquet and convention are Gov. J. M. Cox, Ex-Senator J. B. Foraker, Attorney-General T. S. Hogan, Mayor F. S. Spiegel of Cincinnati, Hon. J. J. Lentz, and Mayor George E. Phillips of Covington, Ky. All of these speakers probably will not address the banquet, but will address the delegates sometime during the convention, and will positively be there. Several of the leading manufacturers are expected and some of the leading players.

The morning of January 29 a moving picture will be taken of all the delegates and their visiting friends. There will be open sessions to hear from the public during the convention, and public discussions of the questions that are of interest to the League. On the evening of January 29 the convention will come to a close with a grand ball, which it is confidently expected will make a record for Cincinnati.

Beginning Tuesday, January 6, the Vitagraph Company of America will release regularly every Tuesday a two-part, special feature comedy.

Sans Grease Paint and Wig

By Mabel Condon

Phillips Smalley.

PHILLIPS SMALLEY came from out of the West to New York Christmas week, and most notable of the things he brought with him were some decidedly decided ideas and a salmon pink shirt. Both were entertaining. The ideas had to do with women smoking and the Smalley notion of "what's what" and "what-should-be" as regards actors and pictures. The shirt's good behavior hung upon the faithfulness of four small, squat pearl buttons that guarded the baby-fine flannel front plaits. Both shirt and plaits resigned honors in favor of the slender bow-tie with diagonal stripes, in which five pastel shades vied for distinctive recognition.

It had been fifteen months since Mr. Smalley had been in New York, and because that's too long a time for a man not to have seen his mother, he made reparation by leaving the affairs and the direction of the Rex Company to his wife, Lois Weber, and took two weeks to his visit.

"I'll bring him up," Harvey L. Gates had promised and he did. "One favor," he began, before he removed a glove or an over-coat, "May I smoke?" Mr. Smalley's check cap was already topping the hat-tree; there was no escape for him anyway, as he would have to stay whether he could smoke or not, but he expressed a relieved "Good" when the ash-tray that is nearly brass and the match-box that is almost silver were forthcoming from tissue-paper and an upper right-hand desk drawer.

It was in response to the warning that Mr. Gates had once known a newspaper-woman who objected to smoke and had died, that I declared myself guiltless of any such objection. That was what started Mr. Smalley on the subject of women's smoking. "If they like it, why not?" he wanted to know, and answered himself, "No reason at all. If they really take enjoyment in it and it's not just a fad or affection, what's the objection?" He had things his own way and continued, "I dislike fads and affectations!" There were two murmurs of agreement.

"In heaven's name, why can't people be natural?"

"Yes—why can't they?" came the double echo.

"Mannerisms is another fault, and a great one on the screen. Mrs. Fiske gave me my first two years of stage experience and she made me correct my mannerisms. I didn't agree with her then as to their being a fault but when I saw myself for the first time on a motion picture screen, I knew she was right. Since then, whenever I find myself using or developing a mannerism, I squelch it immediately.

"'Make-up' is another source of abuse to pictures. Whenever anybody offers himself for work with the recommendation, 'I'm very good at make-up,' I answer, 'Very well then, I don't want you.' I believe in characters fitting the parts assigned them; if I have an old man in a picture, he is an old man. Artists who are artists of make-up are shown on the screen as that. When a false beard or lines are inevitable the actor should work as far from the camera as possible. The exploitation of the artist to the obliteration of the story is a fault that is too common.

"And what a misnomer is that of 'leading woman!' There are very few 'leading women' in the picture profession, yet what a number there are who bear this title! They are just girls, the majority of them, girls whose experiences are limited—and to be able to put into the work the feeling and interpretation that should make pictures 'plays,' the leading woman should be a woman, and not just a girl. She should have experienced the depths of sorrow and the height of happiness and tears are as necessary for her to know as smiles. To my mind these qualifications are as important as the one of knowing how to act.

"Legitimate experience I hold is absolutely essential to a screen success. Good actors—heaven help the term! —are not only scarce; they're seldom. Yet people with no stage experience at all think it requires nothing but looks, to be a motion picture star. But that's where the trouble with the screen actor lies, he does not take his art seriously enough. Only those who take it as the work of a life-time truly succeed."

There was a murmur of assent, one match flamed into life and two cigarettes trailed thin smoke toward the buff-toned ceiling.

"There are many who think it necessary to exagerate their most commonplace action, to 'get it over,'" went on Mr. Smalley. "But I don't see why a screen production should be made different from one of the stage. I think the eyes are as eloquent as the teeth and I believe that thought shows on the screen just as surely as it does in a roomful of people. In fact, there is no function of the brain that does not show on the screen. It hurts to watch people splurge and point and, if they're reading a letter, tap it with their fingers every three or four seconds to let us know that the letter is the thing in question. We already know that; yet the majority of times a letter is introduced in a scene, that is the treatment it receives.

"Mr. Laemmle and I were talking about that just this morning. I said, 'Let's see how you read a letter.' He showed me. But it was not the way it would be apt to be read on the screen; it was a natural way of reading a letter. No Belasco poses nor biting of under-lip; that isn't natural. I can show as many teeth as anybody else and can fit one fist into the other with as much force as anybody else; but I don't do it because I know it is neither artistic nor necessary."

"Nor is it liked by screen audiences," one of us said. Mr. Smalley agreed with her and she was encouraged to ask—"And why is it that so many actors persist in taking their stage voice and appearance out on the street with them? You can pick them out of the crowds on Broadway, always."

"I don't know, but they do it," Mr. Smalley made generous use of the ash-tray and continued: "I don't know; but I do know that I'm perfectly satisfied not to be recognized as an actor, when I go out; it's one of my ambitions to get on and off a street-car and do every other commonplace thing as an undertaker, a plumber, or anybody else would do them. Sometimes I unconsciously affect English accent; that's because I spent twenty-six years of my life in England; but the accent appears only when I get excited or am directing a scene with lots of action in it."

"I had supposed you were English," I told the big man with the dark hair, and blue eyes, and the California complexion that shamed the salmon pink of his shirt into paleness.

"No, I was born in Brooklyn, but my father took me to England when I was nine days old and I stayed there until I was twenty-six. It was my father's wish that I practice law and when I came back to the States I did, but I never liked it. When Mrs. Fiske took me into her company 'Miranda of the Balcony,' I resolved to make good in the profession that I did like. My last appearance on the stage was in the Schuberts' 'Return of Eve,' with Bertha Gilland. Our booking was cut short by twenty-two weeks and when I asked the reason, I learned that the houses we were to have played had been converted into picture houses. 'Then we'll go into pictures,' I decided and we went."

"We?" the pronoun was rather sudden. Mr. Smalley explained, "Yes, that was six years ago and we've been married nine. In my use of the pronoun 'I,' Mrs. Smalley has been included; she is as much the director and more the constructor of Rex pictures than I. She writes every one of the scenarios we use and is directing the company now, while I'm away.

"It was in Springfield, Mass., that I met Mrs. Smalley, nine years ago. I had a company there and needed a new leading woman. I wired to New York and Miss Weber was sent on. Trains were delayed by a big snow-storm and it took two days for her to get there, then I had to go down to the station to dig her out of the drifts. The next day I asked her to marry me; she said yes and the ceremony took place three weeks later."

He stopped there, just like a continued story in a magazine.

"Having told us that, do you mind telling what made you propose so soon?" I asked, with apology in my voice, lest he should say, yes, he did mind telling. What he answered was—

"No, I don't mind telling. It was just the inspiration that every day of our nine years together has proved it to be." And he added solemnly, "Such marriages are made in heaven."

I guessed they were—but that was nine years ago.

Jourjon Discusses Eclair's Activities

Ch. Jourjon, president of the Cinema Eclair of Paris and prime factor in its world wide activities, is in New York on a visit to the American branch of his company. The famous European manufacturer is loaded down with interesting news of all kinds, and in a recent interview gave out the following information which will prove of interest to all in the trade.

"Eclair has now almost ready for the market a new projection machine to which has been applied the name 'Kineclair.' This small machine will carry any kind of film of standard size and it can readily be seen wherein it will prove of invaluable service to churches, schools, colleges and various institutions, and for use by traveling salesmen who wish to adopt up-to-date methods of demonstrating their goods on the screen. As the machine is compactly put together, it weighs very little and can be carried from place to place with ease. Another use to which the 'Kineclair' can be put, is in the home for entertainment and instruction, and a quality which will make it doubly attractive is the price which will be set upon it, which will be reasonable and within the reach of almost all. Further information concerning method of distribution, price of 'Kineclair' and various details will be issued shortly.

Pretty Barbara Tennant featured in Eclair's "The Furst Nugget."

"Eclair after much time and considerable expense has secured the rights and is now manufacturing the Gillon camera, which is an entirely new machine for the taking of motion pictures and distinctive in many ways from any other motion picture camera on the market and in use today. It is smaller in size, a great deal lighter in weight than the average camera and in its various parts is constructed so that technically speaking, it is absolutely perfect.

One of those laugh making Eclair Comedies called "She Wrote a Play."

"Among other marked improvements which Eclair proposes carrying out during the new year is the enlarging of its studios and factory buildings."

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VII.

TYPICAL ORDINANCES AND SPECIFICATIONS GOVERNING MOTION PICTURE THEATERS. REMARKS ON VENTILATION.

As a guide to prospective owners and managers of picture shows who desire general information in regard to the typical requirements of the municipal authorities and the board of Fire Underwriters, I have abstracted a number of clauses from the laws and regulations of these bodies. In no case do the excerpts cover the entire requirements of any one city—for this would take far more space than the entire subject of motion pictures—but it will give the builder an idea of the conditions that he is generally called upon to meet, and thus will afford him a basis on which to make his calculations in regard to the construction and operation.

Following this will be found a few remarks upon the subject of ventilation—a most important feature of the modern picture show, and one which is in constant dispute by local boards of health and private improvement associations.

CONDUCT OF THE SHOW.

A special commission appointed by Mayor Gaynor of New York, submitted the following ordinance on November 4, 1911. The portions of the ordinances quoted cover more particularly the operation of the theater than its construction:

SUB-SECTION "F".

I.—Lighting—Every portion of a motion picture theater, including exits, courts and corridors, devoted to the uses of accommodation of the public, shall be so lighted during all exhibitions and until the entire audience has left the premises, that a person with normal eyesight should be able to read the Snellen standard test type 40 at a distance of twenty feet and type 30 at a distance of ten feet; normal eyesight meaning ability to read type 20 at a distance of twenty feet in daylight. Cards showing types 20, 30 and 40 shall be displayed on all four walls, together with a copy of this paragraph of the ordinance.

II.—Heating—When the temperature of the outdoor air is below 60 degrees Fahr. the air in the theater, while an audience is present, shall be maintained at a temperature of not lower than 62 degrees Fahr. or higher than 70 degrees Fahr.

In heating motion picture theaters, no gas stoves, oil stoves or other apparatus throwing the products of combustion into the air of the theater, shall be used.

III.—Ventilation—Motion picture theaters having less than two hundred cubic feet of air space for each person, or motion picture theaters in which the outside window and door area is less than one-eighth of the floor area, shall be provided with artificial means of ventilation which shall supply during the time the audience is present, at least five hundred cubic feet of fresh air per hour for each person.

Motion picture theaters having more than two hundred cubic feet of air space for each person, or which have outside windows and doors, the area of which is equal to at least one-eighth of the floor area, shall be provided with artificial means of ventilation, which shall be in operation when the outside temperature requires the windows to be kept closed, and which shall supply during the time the audience is present, at least five hundred cubic feet of fresh air per hour for each person. When the artificial ventilation is not in operation, ventilation by means of open doors and windows shall be sufficient to provide each person with five hundred cubic feet of fresh air per hour.

Motion picture theaters having more than one thousand cubic feet of air space for each person and having outside windows and doors, the area of which is equal to at least one-eighth of the total floor area, shall not be required to have artificial means of ventilation, provided the air is thoroughly changed by freely opening doors and windows immediately before the admission of the audience, and at least every four hours thereafter.

No part of the fresh air supply required by any of the above paragraphs of this section shall be taken from any source containing vitiated air.

The area of outside doors and windows shall mean the area capable of being freely opened to the outside air for ventilation purposes.

When fresh air is supplied by means of ventilating openings, at least one inlet shall be situated at one end of the room, and at least one outlet at the other end of the room. Where exhaust or inlet fans are necessary, at least one of such fans shall be placed in an outlet opening. The inlet openings and their surroundings shall be kept free from two feet of the floor, and the outlet opening or openings in the ceiling or within two feet of the ceiling. The inlet openings and their surroundings shall be kept free from dust so that the incoming air shall not convey dust or stir up dust as it enters.

During the time the audience is present, the air in the theater shall be kept continuously in motion by means of fans to the number of at least one to every one hundred and fifty persons. Such fans shall be placed in positions remote from the inlet and outlet openings. No person shall be exposed to any direct draft from any air inlet.

The booth in which the picture machine is operated shall be provided with an opening in its roof or upper part of its side wall, leading to the outdoor air. When the booth is in use, there shall be a constant current of air passing outward through said opening or vent flue, at the rate of not less than thirty cubic feet per minute.

The specifications of the above paragraph shall apply to portable booths and booths in open air theaters.

SUB-SECTION "G".

Motion picture theaters must be kept clean and free from dust.

The floors where covered with wood, tiles, stone, concrete, linoleum, or other washable material, shall be mopped or scrubbed with water or swept with moisture, or by some other dustless method, at least once daily, and shall be scrubbed with water and soap, or water and some other solvent substance at least once weekly.

Carpets, rugs and other fabric floor coverings shall be cleaned at least once daily by means of suction cleaning, beating or dustless sweeping. Curtains and draperies shall be cleaned at least once monthly by suction cleaning, beating or washing. Cornices, walls and other dust-holding places shall be kept free from dust by washing or moist wiping. The wood and metal parts of all seats shall be kept clean. Fabric upholstering of seats and railings and their fixed fabrics shall be cleaned by suction cleaning, or other dustless methods, at least once monthly.

SUB-SECTION "H".

No child, actually or apparently under the age of sixteen years, unless accompanied by its parent or guardian, shall be permitted to enter any motion picture theater except that between the hours of 3 p. m. and 6 p. m. on days when the public schools are open for instruction and at any time up to 6 p. m. on other days, unaccompanied children under sixteen years of age may be admitted and allowed to remain not later than 7 p. m., provided:

I.—That there shall be reserved in said theaters during the above-mentioned hours for the exclusive use of said unaccompanied children, a part or section of seats which shall be at least three feet distant on all sides from all other seats.

II.—That said unaccompanied children shall not be permitted to occupy or remain in any place or space in said theaters other than said seats, and that during the above-mentioned hours no other person except the matron hereinafter mentioned, shall be permitted to remain within three feet of said seats.

III.—That at all times during the above-mentioned hours there shall be in attendance at each of said theaters a duly licensed matron who shall be paid by the licensee of said theater and who shall keep constant watch over said children and strictly enforce the provisions of this section.

Nothing contained in this section shall apply to exhibitions or entertainments given under the auspices of educational, religious and charitable institutions, provided that the proceeds thereof are used entirely for educational, religious or charitable purposes.

SUB-SECTION "I".

Matrons above referred to shall be women of good moral character, not under forty years of age, and shall not serve unless they have secured a license from the Mayor. Said license shall not be transferable, and the annual fee therefor shall be five dollars.

Applications for matron licenses shall be made to the Mayor, and each application shall be accompanied by two photographs of the applicant, and shall bear the endorsement of at least two reputable residents of the City of New York, who shall certify to the character and qualifications of the applicant, and shall state the facts or circumstances by which they derived their knowledge.

The photographs herein referred to shall not exceed three inches in diameter, one of which shall be affixed to the application and the other to the license.

No person shall employ an unlicensed matron in a motion picture theater, and immediately upon employment of a matron the person employing her shall notify the Bureau of Licenses in writing, stating the name, address and license number of said matron.

NEW JERSEY BOOTH LAWS.

"State law booths" for New Jersey picture theaters must hereafter be used in all places where the films are shown. The requirements of local bureaus are now superseded by a state law.

The new law requires that booths shall be lined with "asbestos or other strong and fire resisting material" which shall be a quarter of an inch thick.

Other requirements in the new law are that the booths must not be less than forty-eight square feet in size and seven feet high. The Newark regulations provided for booths not containing less than thirty-six square feet, although many are much larger. There are other minor provisions in the state law that differ with those now in effect.

DETROIT CENSORSHIP LAWS.

Under a system adopted by the censorship board of Detroit, Mich., no film can be shown until it has first been inspected and a permit issued. The principal film concerns submit their films to the National Board of Censors before they are sent out, but notwithstanding, the exhibitor must submit it for a second inspection before the local board. The exhibitor must report to police headquarters, show the film, and get a written permit which must be kept in the theater. Any patrolman can then demand to see the permit, and if none is forthcoming, order the film discontinued.

SHOWS AND CHURCHES.

An ordinance prohibiting theaters within 300 feet of a church or school will be passed by the city commission of Omaha, Neb. This ordinance is now drafted. While some of the councilmen believed such theaters ought to be 500 feet from churches and schools, others declare 200 feet is sufficient. The question will be compromised and 300 feet fixed as the limit.

NO FRAME BUILDINGS IN OHIO.

No picture shows will be allowed to be installed in frame buildings in Ohio.

The law does not compel the tearing down of present frame structures, in which picture shows are given, but it does prevent the erection of new shows in any but brick or fireproof buildings. The answer is that the day of the frame show building is about over.

Even in the case of extensive repairs on present frame structures, the department of workshops and factories compels the use of fireproof material. For example, if a frame building is to be arranged for the placing of a new balcony in it, the entire balcony would have to be fireproof.

CENSORSHIP IN MILWAUKEE.

A tentative draft of the motion picture-film censorship ordinance has been devised for Milwaukee, Wis., in response to growing public demand.

It provides for a board of censorship to be appointed by the mayor, the members to serve without pay for a two-year term.

There are seven sections to the ordinance. The first forbids exhibition of any suggestive picture or one depicting murder, suicide, robbery, stabbing, clubbing, or beating of a human being. The second establishes the board of censorship and its secretary. The third forbids the exhibition in Milwaukee of any picture, unless it has been approved by the censors and affixed with a stamp, "Passed by the Local Board of Censorship." This section will not apply to pictures shown for purely educational, charitable or religious purposes by fraternal, charitable, educational and religious associations, or by libraries, museums and schools.

PROJECTOR REGULATIONS.

An extensive set of specifications has been made for the Underwriters' Equitable Rating Bureau of Portland, Ore., by F. D. Weber, their electrical inspector. Parts of the specifications are as follows:

It is urged that, wherever possible, the moving-picture machine be located at the end of the room opposite the entrance, instead of at the entrance, as is usually the case.

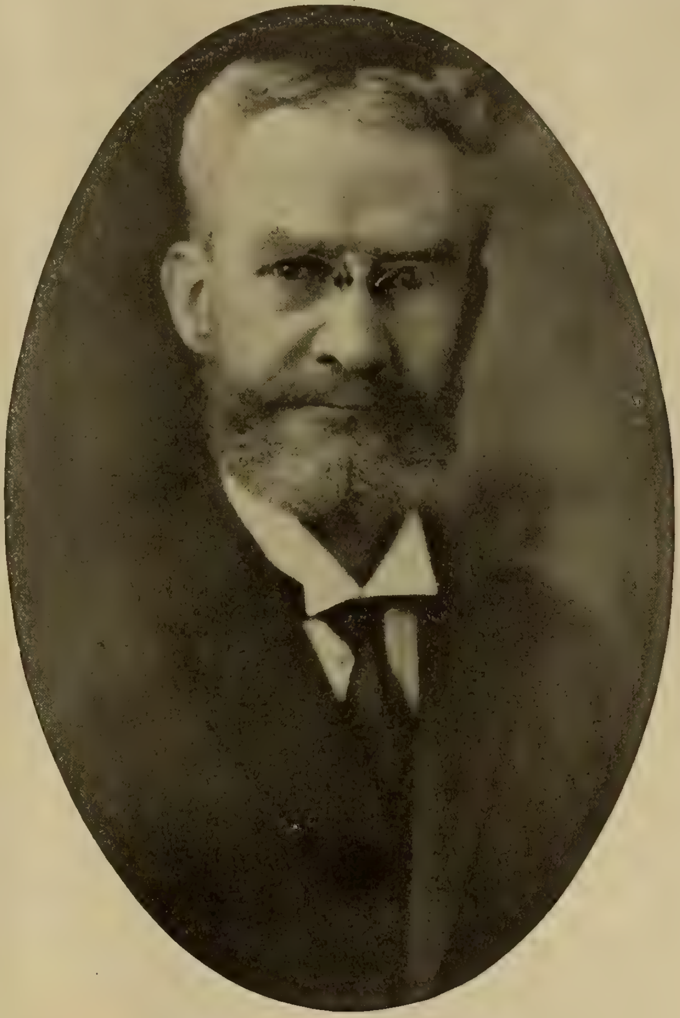
The arc lamps used as a part of the machine must be constructed similar to arc lamps designed for theaters, as far as practicable, and the wiring to the lamp must, at least, be the equivalent in current-carrying capacity of No. 6 B. & S. gauge copper wire.

(To be continued)

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

THERE is a difference in power plants wherever you find them, with the distinction that there is only one Power plant in the film business. The Power plant associated with the m. p. industry is in the shadow of the Brooklyn bridge on Manhattan Island. There are big brass plates at either side of the entrance to the door of a large building designated 90 Gold street, New York, and these plates set forth "Nicholas Power Company, Motion Picture Machines." Exhibitors by the thousand know about the Power machines; what may follow will concern Mr. Nicholas Power, the man. You will find him in the furthest room from the door of the fourth floor office suite. There is lots of sunshine in his room and there are fancy-cornered ecru curtains stretched across the two windows and a Cameragraph machine is under a draped cover in the center of the floor. On a small table in the corner, is a silver water pitcher and goblet, "one of the many gifts the people around here have given me," Mr. Power will tell you and will prove to you that it contains ice-water. A desk blotter, a brass ink-stand, a compass and a pad of paper are the chief adornments of his desk. You'll find him friendly and ready to tell you fascinating things about projection and the philosophy of life, but he dreads to talk about himself. He has a wide and charming smile and with it goes an eye-twinkle that makes you guess whether his eyes are blue or gray. Though on the verge of sixty, he has escaped baldness and the gray hair that parts in the center and curls at either side is plentiful. His "Senator J. Ham Lewis whiskers" are also gray with a hint of very light brown at their roots. Mr. Power is not a tall man nor a fat man; he is slender, not thin, and neat with a neatness that bespeaks him always to be found in a perfectly pressed suit and smooth "boiled shirt." He wears a ring and a watch-charm, each with a wonderful diamond in it and though he is apt not to remember your name should you ever call again, he will know who you are, because he takes pride in remembering persons, while maintaining a faculty for forgetting names. He acknowledges the latter is one of his faults.



He Dreads to Talk About Himself.

Nicholas Power was born October 22, and one would guess the year at 1864 rather than '54, but the latter is the correct date. What is now known as the east side, and the nest of foreigners, and more readily placed when you designate it as the eleventh ward of New York city, was where Mr. Power started out in life and where he attended one parochial and several public schools. When he reached the age of eleven years he had to shift for himself. Machinery interested him, in fact anything did that had the use of a compass and pencil as its foundation. The magic lantern afforded him endless days and nights of interest.

There were endless little jobs that earned him food and lodging from the time he was eleven until he persuaded an engineer to take him as an apprentice; he was but a few years more than eleven then, but his knowledge of things mechanical was so convincing that his years, or lack of them, were forgiven him.

His savings of several years enabled him to attend the machine class of Cooper Union, where he and Thomas A. Edison worked at the same bench. Graduating from this class he obtained a position as engineer. From engineer, he rose to the position of directing and construction engineer for a big mining company in New York and during the seven and one-half years he held this position, he travelled throughout the western states and worked in the concern's various mines.

It was on one of his return trips to New York city that Mr. Power married Miss Rose Kilian, following which he became established at Cooper Union as engineer of the section styled the Inventors' Institute.

Mr. Power holds the highest of engineer's credentials and has been known as an inventor since even before those earliest days at Cooper Union. His first experiment was with a clock movement which he caused to rotate sixteen different pictures in a circular disc, each picture taking its turn before a lens. This was called the automatic stereopticon. His first motion picture invention was the reflectorscope in 1897; it was during Peter Cooper's Greenback party campaign and the device was used in Cooper's interest. Mr.

Power knew what little there was to know about motion pictures in the days of 1897; his knowledge dating back to seven years previous to that. Those were the good old days when he and "Pop" Rock and "Pop" Lubin had a little office on Nassau street, where they bought and sold films. Then the parting of the ways came and Mr. Power's inventive genius made him parent to the majority of improvements on various projection machines. The Power machine was put on the market and from time to time improvements were made upon it. The machine grew in popularity, Mr. Power waxed richer in new ideas as to what additions would make it even better and he points to the present-day 6A as one of the results of his work of years.

Other results of which he speaks—as he speaks of anything concerning himself, sparsely, are the five floors of whirring machinery and busy men which go to make up the Power plant.

As the three imperative elements to success, he quotes—"careful buying, manufacturing without waste and selling with a conscience." For to be successful and be happy at the same time, one must possess a conscience, he contends. His favorite motto, and be believes in it explicitly, is "Live and let live" and he believes in the Golden Rule. The man who applies these two standards to himself and measures up to them in the light of his own conscience, has no need of sermons or church, says Mr. Power. "The way to rise is not to push the other fellow down, but to give him a hand whenever possible and you'll get there as quickly as the fellow who rushes over everybody in his mad haste to get there first.

"I've worked days and nights until I was too nervous to either eat or sleep, this to keep pace with the other fellow, for I knew the minute I let go a bit, there was somebody waiting to take what I was trying to keep. It's been a hard pull, but I can honestly say I have never sacrificed anybody for anything I have."

Mr. Power declares his hobby to be work with compass and pencil. He'd rather be left to himself and his desk than to auto, or to play golf, or to indulge in any of the other popular recreations. He owns an automobile, to be sure, and his older daughter —he has two—knows everything possible about it and besides, can take a type-writer or clock apart and put them together again, showing she "takes after father."

Mr. Power has a sure cure for the "blues," which he admits having at times. "I lock myself in this room, take a pad, and my working tools and in half an hour I'm feeling great! My thoughts have become so concentrated that the 'blues' just die a natural death."

Mr. Power and his family travel a great deal and Mr. Power confesses to being as devoted to his wife now as when they were married. When travelling, he finds his greatest rest and best time for work and never returns from a trip that he hasn't made an inventive discovery.

Famous Players Present Cyril Scott

Following John Barrymore in the famous romantic comedy, "An American Citizen," the Famous Players will release on January 20, Cyril Scott in Louis Joseph Vance's popular novel, "The Day of Days." Cyril Scott, who won such sensational success on the stage in "The Prince Chap," "The Lottery Man," "The Royal Mounted," and other famous plays, is ideally cast in "The Day of Days" as a young bookkeeper named Perceval, who doesn't know what an adventure is until fate chooses him as the central character in one of the strangest plots ever written about the life of the metropolis. The story develops into a panorama of emotions, a kaleidoscopic drama with New York at night as a background.

Rarely have more exciting incidents been produced on the screen. The story may be summed up as a metropolitan extravaganza of adventure. Cyril Scott as Perceval, who is suddenly catapulted out of an uneventful life into a series of thrilling heroics, in which he wins fortune and love, renders one of the most interesting characterizations he has ever portrayed.

Union Film Company Growing

The Union Film Company, 166 West Washington street, Chicago, has been formed to give a regular service of features to exhibitors. A representative of the company states that if a man is using 28 reels at the present time, it can give him sufficient reels or include a feature every day, if same is required, and give him the same number of reels per week, so that there is no additional expense for features.

Joseph Hopp, formerly president of the Standard Film Exchange, is treasurer of the new film company, William A. Hopp is president, M. F. Redon is secretary and Carl Harthill is general manager. The company has very attractive offices and has rented additional floor space in which they propose to build a special exhibition room, equipped with two machines, and allow the exhibitor to look at the product before he books it.

Pathe Camera Man in Mexican Battle

Pathe's Weekly camera men are evidently a live lot. Following on Miller's feat in Trinidad, Colo., of being in the midst of a battle between strikers and deputy sheriffs, comes news from the Texas man, Steene, to the effect that he crossed over into Mexico from Laredo and got mixed up in a hot battle between federals and rebels. Several telegrams were recently received from him the latest reading as follows:

> Fighting here continuously. Got 100 meters this a. m. Was only 200 yards from the firing line showing both rebels and federals in hot action. Fall of city seems certain within a day or two. Strongly urge you to let me stay here. Good stuff.

Another telegram states that about 200 men have fallen in the battle. The Pathé people are looking forward with interest to Steene's films.

Vitagraph to Feature Comedy

Sidney Drew will soon appear in the comedy, "A Model Young Man," one he has presented and performed in before theater audiences in every known part of the world. It has been reconstructed for moving pictures and will be produced in the usual Vitagraph style, making it one of the most laughable comedies of the year. The original play was written by Jacques Futrelle, the celebrated short-story writer, who lost his life on the Titanic. Mr. Drew made a place for himself on the sage and he has never been replaced. In his unique and special line of parts he has no equal. Already he has become in moving pictures a model comedian who has individuality of expression, which has proven a revelation, in the subtlity of the art of naturalness, so essential to the silent drama.

Of Interest to the Trade

Aitken Becomes Villa's Partner

General Pancho Villa has embarked in the moving picture business as a side issue during the pursuit of his principal occupation of waging war against President Huerta of Mexico. His partner in this venture is Harry E. Aitken, president of the Mutual Film Corporation.

Feeling that President Wilson would surely be interested in what would be recorded on the films, Mr. Aitken wrote the chief executive offering him the first print on all the films sent up by General Villa, so that Mr. Wilson and the cabinet officers may view them before they are released to the general public.

To make sure that the venture would be a success, Mr. Aitken dispatched to General Villa's camp last Saturday a squad of four moving picture men with apparatus designed especially to take pictures on battlefields. Another squad of four men with machines of the latest design was assembled in San Antonio, Texas, and has gone to the front and four more will be sent from New York.

The leader of the moving picture squad at the front is an Italian who has bullets in his body received in the Balkan War, while operating a moving picture machine for a European company.

Gets United Press Service

Pathe's Weekly is now on a basis never before attempted in the motion picture news business. A number of changes have recently been made tending to put it on a real newspaper footing, among them the securing of an Associated Press man for the position of editor and the installation of a private telegraph wire, but now it is announced that the most important step of all has been taken and that contracts have been closed with the United Press for its complete news service. Such an arrangement is unique in moving picture annals and no other manufacturer will be able to secure this service, as it is exclusive with Pathe. The contracts have been made upon a co-operative basis whereby Pathe's Weekly camera man may also serve the United Press as occasions require. This will insure to a large degree motion pictures of important events as they are happening and which means much additional interest. With the large force of "Weekly" camera men scattered over the United States, and several who will soon be sent to Canada, practically every event of interest can be covered by the aid of the United Press Service. The Weekly now boasts of camera men in every civilized country of the world.

Exclusive Lauder Film

The following cablegram was received last week by James McEnnery's representative in this country:

"Shipping next Wednesday's boat thousand foot subject Harry Lauder and Neil Kenyon in comedy golf match. Should go great. Get interview with Lauder for further particulars. Am sending advertising copy. Guarantee sole Lauder film."

Mr. McEnnery is the American representative of the United Kingdom Film Company of Great Britain, who was here a few months with "A Message From Mars," which he sold for the entire country in a short time at a profit of nearly $30,000. He is planning to do big things in the motion picture line, and will start to boom his new film as soon as he arrives.

Kennedy Features Inc.

Aubrey M. Kennedy, until recently general manager of the Pacific coast studios of the Universal Film Manufacturing Company, has arrived in New York, with news of moment to the motion picture business generally, and the feature trade particularly.

Mr. Kennedy has opened offices at 110 W. 40th street, the World's Tower Building, where he has started a sales campaign, covering the sale of Kennedy Features, the new brand of feature productions, presenting Constance Crawley, famous English tragedienne, and Arthur Maude, her leading man.

The first two productions of this new concern are all ready for exhibition, and are being acclaimed, as being among the best feature productions shown on the market, during the last few months. Mr. Kennedy asserts that he will make a release of a three to five reel production every two weeks.

The first production of the Kennedy features, is entitled "The Bride of Lammermoor," an adaptation from Sir Walter Scott's immortal romance of the same name. This production is in three parts, and will be shipped from New York to buyers on January 21, to be followed two weeks later by Maurice Maeterlinck's version of "Mary Magdalene," in three parts.

Ramo Prints Selling Well

C. Lang Cobb has just returned to New York from a very successful western business trip in the interest of Ramo Features. While away he closed contracts for the States of Ohio, Indiana, Kentucky, Illinois and Wisconsin, for a period of one year. These contracts call for the purchase of three prints of each of the Ramo feature releases, which at the present time is two per month. He also contracted for the State of Michigan, commencing with the release "The Fangs of Hate."

In the future the Union Film Company, of Chicago, will handle Ramo Features instead of the General Special Feature Film Co., owing to a more satisfactory arrangement made with Joseph Hopp, the president of the former company.

Before leaving for the west Mr. Cobb consummated a deal with William Fox of the Box Office Attractions Film Rental Co., for New York, New England and Northern New Jersey. This contract is for three years and cannot be cancelled by either party, and is for three prints of everything Ramo turns out commencing with "Wives."

The Peerless Film & Supply Company, Willoughby building, Indianapolis, Ind., has contracted for the exclusive handling of Ramo Features in the states of Indiana and Kentucky, and Mr. Cobb has also arranged with the Edwards-Zetler Feature Film Company, Dayton, to supply Ramo films for Ohio.

Factory Output Statistics

The New York Motion Picture Corporation has turned out of its New York factory for the year 1913—21,000,000 feet of film and in addition to this the studio factory at Los Angeles, Cal., manufactured 750,000 feet of negative and 750,000 feet of positive, which are kept on hand as cold copies. These are figures compiled by Thomas H. Ince, vice-president and director general of the New York Motion Picture Corporation, who is quite a statistician. Mr. Ince also gives some other figures that will interest the general public. They are as follows:

Of the film used all over the world the United States produces probably three-quarters of it. The value of this film is about $3,500,000. Los Angeles is one of the most important centers in this new industry, which has taken on such vast proportions. The export trade is enormous. American films are going to all the large foreign countries. England is at present our chief trader. If the film of all the concerns of the United States in the year 1913 was laid out in one continuous band, it would reach around the world, 25,000 miles at the equator.

Hanford's Christmas Presents

Roy S. Hanford, managing editor of *Photoplay Magazine,* sent over one hundred and fifty of the popular stars of the Universal and Mutual companies a little Christmas remembrance in the form of a little note reading as follows.

> *Photoplay Magazine* will be sent to you every month for the coming year as a reminder of the best wishes for a Merry Christmas and a Happy New Year of,
>
> R. S. Hanford,
> Mgr. Editor, Photoplay.

It seems unnecessary to comment on the fact that such a lasting remembrance must have been much appreciated by each of the recipients of one of Mr. Hanford's little notes, for scores of them have already written him to that effect.

Doud Breaks Printing Record

Omer F. Doud, publicity promoter of the George Kleine Attractions, broke a printing record, it is said, in the closing weeks of the year 1913. For some time Mr. Doud has been buying heralds, booklets, lithos, etc., in large quantities, but when in the last days of December he gave an order for over 1,500,000 eight page booklets on "Antony and Cleopatra," the latest eight reeler to be released under the Kleine-Cines trade mark, all the printing salesmen gasped. Such an order was a prize not to be overlooked and every printing plant of any size in Chicago is said to have bid on the work. The ordinary price for such work ranges anywhere from $3 to $5 per thousand, but Mr. Doud, by buying in such large quantities and obtaining bids from so many, secured a price less than half of the lowest figure mentioned above, and yet the booklets when delivered were in every sense worthy of the great picture they advertise, for they are printed on a good grade of india tint paper, profusely illustrated with dainty vignetted cuts and are saddle stitched. It is the sort of a herald that the average man will put in his pocket and take home to read.

"Hearts of Women"

On January 24 a thrilling and interesting Vitagraph two part special feature called "Hearts of Women" will be released, in which the two phases of woman's character—selfishness and self-secrifice—are shown. As the story proceeds we learn that though he loves his ward, Belle Gannon, George Dixon realizes that the disparity in their ages places her far beyond his reach. Belle, a pretty, attractive girl of twenty is a butterfly by nature. She is attracted by Hoyt Westcott, cashier in her guardian's factory.

Upon the marriage of his housekeeper, Dixon engages as companion and housekeeper Mary Baker, the daughter of a drunken father who uses her as the implement for his plotted thievery. Mary is received graciously into the Dixon home. Her gratitude being awakened, she determines to live straight. When her father arrives, bent upon robbery, Mary will not let him in the house. He is discovered by Dixon, who kills him, while he himself is dangerously wounded.

Belle, realizing that her guardian loves her, sacrifices herself and marries him. Mary remains with them as their housekeeper, although secretly in love with Dixon.

A year later, Belle, resenting her husband's preoccupation in business, longs for the attentions she received before her marriage. She drifts into a flirtation with Hoyt, who, to pay his gambling debts, steals from the firm. Dixon becomes jealous of Hoyt. The cashier persuades Belle to elope with him. He takes the bank deposit and conceals it in his room. On the day arranged for the elopement the theft is discovered and Hoyt is accused. He tells Dixon that the money is concealed in his room. Mary, the housekeeper, hears of the trouble. Through her love for Dixon she decides to save Belle from disgrace. She goes to Hoyt's room where Belle is waiting for the cashier, to elope with him, and gets her out of the way before Dixon and his partners arrive, but Belle's presence in the room is know to Dixon through some gloves and a satchel which the girl forgot to take with her. When he accuses her of falseness she confesses and accuses him of neglect. Dixon, realizing the difference in their ages, asks forgiveness and they are reconciled.

An intense moment in Vitigraph's two part feature "Hearts of Women."

The cast is as follows:

George Dixon	William Humphrey
Belle Gannon	Naomi Childers
Hoyt Westcott	Gladden James
Dick Baker	Tefft Johnson
Mary Baker	Julia S. Gordon
Tom Nixon	S. Rankin Drew

Alaskan Pictures Coming

The members of the Alaskan and Arctic expedition under the supervision of Emerson Hough, which returned to Chicago last summer, have been shown the motion pictures which were taken in the land of the

Midnight Sun. All proclaimed them masterpieces of photography.

A thousand feet will be released on Tuesday, February 10, under the title of "To Alaska, via the Great Rivers of the North." As a scenic and educational feature, this picture is indeed worthy of a few words of praise.

The many hardships the men went through in making this expedition have been registered and the pictures can explain them better than all the type made.

"Our Mutual Girl" First Release

The thousand feet of the first release in the series "Our Mutual Girl" is by far too short to suit the fancy of the spectator. It makes one wish for more and, of course, that is the effect desired by the Mutual powers.

Norma Phillips is engaging in the role of Margaret the country girl, who comes to New York at the invitation of her wealthy aunt who begins the conversion of the country-style girl into one of the smart Fifth avenue type, by taking her on a visit to the wonder-shop of Lucile. Here are displayed on living models, the last word in the way of Paris outer garments. A few of the gowns shown were: "Transient Sorrow," a dull black material with a twelve inch transparent flounce-like finish of chiffon and lace; the Ietha gown, the Peanca gown and the "You'd Better Ask Me" creation. Orders are given for various ones of the models displayed and, in her boudoir that night Margaret is introduced to the novelty of silken negligee and gown, and nestles into lace-edged pillows and under silken cover where she smiles herself to sleep amid a luxury that is dream-like to her.

An Ornate Costume Film

A note-worthy filming of "The Three Musketeers," an adaptation from the celebrated novel of that title by Alexander Dumas, was shown in its six reel version at the New York theater, on the morning of January 9. The film is an offering of the Film Attraction Company, which has Charles V. Henkel as its head. The story's 160 scenes show fine interiors, and a choice selection of nature's back-grounds. The photography is excellent and the unfolding of the tale, makes for interest and enthusiastic approval. The costumes used are elaborate and, though many incidents which go toward the making of the novelized story are necessarily left out of the film tale, the story is complete and satisfying.

As the story runs:

Cardinal Richelieu, for political reasons an enemy of the queen, desires her downfall. He decoys Buckingham, of whom the king is jealous, to Paris by means of a forged letter.

D'Artagnan leaves for Paris to enter the King's service. Astounded by D'Artagnan's courage and swordsmanship, the three musketeers welcome him as a comrade and with swords crossed pledge themselves: "One for all and all for one." The king has quarreled with the queen. Desiring a reconciliation, he presents her with twelve diamond studs.

Buckingham is admitted to the queen's presence by means of a secret passage. He begs for a token and is given the first object at hand, the diamond studs.

The cardinal dispatches Lady De Winter to London to steal two of the studs. The king, at Richelieu's suggestion, decides to give a state ball, and requests the queen to wear the studs.

D'Artagnan, not knowing Constance is Boniface's wife, is smitten by her charms, but Athos discourages him and tells him of his experience with women. Years before he had married Lady De Winter, then under another name, and by chance discovered she was a branded felon and ordered her hung for deceiving him. Unknown to him, she had been rescued. D'Artagnan and Constance seek De Treville's advice, and he dispatches D'Artagnan to England with the queen's message, ordering the three musketeers to accompany him and see to his safety. At parting Constance gives D'Artagnan a cross she has worn since an infant. Lady De Winter, provided with the cardinal's passport, is aided to board Buckingham's ship. The duke recognizes her as his divorced wife. While the duke is on deck interviewing D'Artagnan, Lady De Winter steals two of the studs.

Returning to the cabin with D'Artagnan, Buckingham becomes suspicious and accuses him of being Milady's accomplice, and orders her put ashore.

D'Artagnan produces the queen's letter and swears by the cross Constance had given him that he is a friend. Buckingham recognizes the cross exclaims: "the woman who gave you that cross is my daughter."

Giving D'Artagnan the diamonds, the duke discovers that two of the studs are missing, and decides Lady De Winter has taken them. To avoid capture, D'Artagnan decides to swim ashore.

Lady De Winter returns to Paris sooner than expected and delivers the studs to the cardinal.

The day of the ball arrives, with no news of D'Artagnan and the queen is in despair. The king is about to lead the queen to the dance, when the cardinal calls attention to the fact that the queen is not wearing the studs. D'Artagnan's opportune return with the studs saves the day.

The queen returns to the ballroom, while D'Artagnan tells Constance that the Duke of Buckingham is her father and receives his greatest reward—herself.

The king shows pleasure at the sight of the studs, but the wily cardinal suggests he count them, and finding there are only ten, asks where the other two are. Lady De Winter produces them and tells the king how she obtained them. At this climax Athos recognizes Lady De Winter, and proclaiming her a thief, forces her to her knees, tears away her dress, exposing to the horror of all the brand of the felon. Her arrest is ordered despite her vain appeals to the cardinal. The king realizing the conspiracy, banishes the cardinal, and after asking her pardon, leads the queen to the dance.

Gertrude Spoor Introduced

Mrs. George K. Spoor of 908 Argyle street, Chicago, gave a reception recently at the Blagckstone Hotel, at which she introduced her daughter, Miss Gertrude Spoor, to society. Miss Lorna Walduck, Miss Helen Witbeck, Miss Marjorie Bell, Miss Louise Crosby, Miss Ada Hopkins, Miss Bessie Spoor, Miss Hazel Candish, and Miss Ruth Wilk assisted. A dinner for the young women and an equal number of young men was given after the reception, and later there was a ball for 300 guests. Miss Spoor recently was graduated from Miss Mason's school at Tarrytown, N. Y.

"Sin" Succeeds White Slave Films

The Park theater, New York City, which seems to be the storm center of sensational film controversies, and where the "white slave" show was recently closed by the police, re-opened last Sunday with the famous Kinemacolor four reel feature in natural colors, entitled "Sin." In spite of the title, this picture does not rely solely upon the sensation of the moment to attract the morbibly curious, but is a pictorial melodrama with a real moral lesson. The first episode, the Evils of Drink, is virtually a film version of Zola's famous realistic novel "L'Assamoir" which was dramatized and played for twenty years by Charles Warner under the title of "Drink." Its concluding sensation is the burning of the drunkard, Coupeau, by spontaneous combustion—exactly as described in the story, an effect impossible on the stage, but readily realized by the natural color process pictures.

The second episode, depicting the evil due to wicked women, shows a realistic scene in a notorious cabaret of Paris, and how the wife, whose husband has been lured away by a dancer, leaps into the Seine with her baby in her arms.

The third episode, "Gambling," shows the downfall of a bank manager through betting on the races, with realistic reproduction of the great Derby at Epsom Downs, and actual views of the Casino at Monte Carlo, with close views of the roulette tables in operation. From the center of the wheel arises a veritable devil clothed in flames, who gloats over the scene as his victim shoots his sweetheart and commits suicide. The moral is so plain that "he who runs may read" and requires no commentary.

Beauty Films

Under the title of Beauty film the Mutual program adds another brand of subject to its output. It is announced that on Wednesday of each week a one reel subject will be put on the market. The first subject under the title of "Withering Roses" will be released on January 14, and is a drama that well bears out the name of the brand and is a fair testimonial of the quality of subjects to follow. It is intended that comedies as well as dramas of highest quality will follow, under this brand.

Margaret Fischer, the famous beauty, has been engaged as leading lady and Harry Pollard will play opposite as well as produce. An able company of reputable stars has been engaged for the Beauty productions. After a private exhibition of a number of the new subjects it can safely be maintained that this brand will become very popular in a short time.

Can You Use $200?

To stimulate interest among the photoplaywrights in Europe and America to write better screen stories, the Balboa Amusement Producing company has decided to offer a cash prize of $200 for the best three reel drama to be submitted to the company before May 1, 1914.

In making this offer the Balboa company reserves the right to reject any scenario submitted and to buy any at whatever price the officers of the company see fit. In submitting scenarios, writers are requested not to write any drama of military or western origin, as these will not be available for the company's use.

All scenarios are to be typewritten with synopsis and scene schedule and are to be accompanied by a self addressed stamped envelope for return. A staff of competent critics will pass on the merits of the scenarios submitted, the winner being announced through the medium of the trade papers as soon after the first of May as possible. Scenarios are to be sent to the Balboa Amusement Producing Company, 806 Security Building, Los Angeles, Cal.

His Notion of Work

Dave Thompson, the veteran Thanhouser player, is nothing if not a busy man. Recently he was appointed studio manager of the Thanhouser plant—by the way, he was Thanhouser's first studio manager, to go back into ancient history—but he said he wanted to go on acting. Mr. Hite, though, knew Thompson had fitted himself for the post by previous experience. You see after being the pioneer studio boss at New Rochelle, Thompson quit the job to take his family to Europe. Returning to the Thanhouser employ, he became leading man. But President Hite, knowing the Thompson worth, arranged that he take over the managing work and play in the pictures besides. So now Dave gets all the stages in order mornings for all the Thanhouser directors, places the right "people" with the right producer, "makes up" and jumps into a "lead" himself, finishes, "washes up," orders the various stages and "sets" dismantled, orders used costumes returned and new ones procured, writes up the new property lists, tells the scenic artists the new "drops" he wants painted and "calls" the people for next day! At the finish Mr. Thompson has "nothing to do till to-morrow"—provided some delayed director isn't using the study at night!

Clark Mourns Loss of Wife

It is with sincere regret that we are called upon to announce the death in Boston, Mass., Sunday, January 11, of Mrs. Frank A. Clark, wife of the traveling representative of Thos. A. Edison, Inc.'s kinetoscope department. Mrs. Clark had been ill for some time, and wired her husband in Chicago on Saturday to come to Boston. Mr. Clark's train did not arrive until Monday, unfortunately, so he was unable to be at his wife's bedside at the end.

The trade tenders its sincere sympathy to Mr. Clark.

McEnnery Returning

James McEnnery, American representative of the United Kingdom Film Co. of Great Britain, who sold "A Message From Mars" in America for $30,000, has informed his agent in this country that he will start for America in about a week, bringing with him several big English features which he intends to sell here. While in England Mr. McEnnery formed a $100,000 corporation for the exploitation of English films in America and American films in England. He also produced a film, and will start a studio in the West for the production of western features for the English market.

Photo Plays Sales Company

Jules Burnstein and M. E. Hoffman of the World Special Films Corporation have become associated with Louis J. Selznick in the Photo Play Sales Company, formed to buy exclusive special features for the United States. Their first purchase is a four-reel Paris Eclair "The Conspiracy" or "A Four Million Dollar Dowry," which will be marketed through the offices of the World Special Films Corporation.

Western Eclair Busy

The western branch of the Eclair Film Company, located at Tuscon, Arizona, reports good progress with its work of filming stories of the golden Southwest. The company is situated in a spot rich in locol color and atmosphere, and has met with every courtesy thus far from the native sons. A splendid wardrobe, together with bucking bronchos and other properties peculiar to the land of the six-shooter and lariat, have been acquired by the Eclair western studio, and the first productions are being eagerly looked forward to by admirers of these popular picture makers throughout the country.

Kleine's Theater to Open February 15

The various contractors having in hand the construction of George Kleine's mammoth picture theater on 42nd street near Broadway, New York, report that the structure will be ready for occupancy by February 15. All of the steel work is up for the combination office and theater which Mr. Kleine proposes to use as the first great experiment of its kind in the country.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
1-5	A Shot in the Night	Kalem	2,000
1-5	The Story the Gate Told	Lubin	1,000
1-5	Unto the Third and Fourth Generation	Selig	2,000
1-5	Francine	Vitagraph	1,000
1-6	The Smuggler's Son	Cines	2,000
1-6	On the Great Steel Beam	Edison	1,000
1-6	Hearts and Flowers	Essanay	1,000
1-6	The Squire's Mistake	Lubin	1,000
1-6	Whom God Hath Joined	Patheplay	1,000
1-6	The Living Wage	Selig	1,000
1-6	Officer John Donovan	Vitagraph	2,000
1-7	Her Husband's Friend	Kalem	2,000
1-7	By Unseen Hand	Selig	1,000
1-7	Diana's Dress Reform	Vitagraph	1,000
1-8	The Hills of Peace	Essanay	1,000
1-8	Between Two Fires	Lubin	2,000
1-8	The Wards of Society	Patheplay	2,000
1-8	His Father's House	Biograph	1,000
1-8	The Somnambulist	Melies	1,000
1-9	The Witness to the Will	Edison	2,000
1-9	The Hour and the Man	Essanay	2,000
1-9	The Engineer's Revenge	Lubin	1,000
1-9	On the Breast of the Tide	Selig	1,000
1-10	A Lonely Road	Edison	1,000
1-10	Telltale Stains	Kalem	1,000
1-10	The Minister's Daughter	Patheplay	2,000
1-10	Jerry's Uncle's Namesake	Vitagraph	2,000
1-10	The Bartered Crown	Biograph	1,000
1-12	Concentration	Biograph	1,000
1-12	Indian Blood	Kalem	2,000
1-12	The Two Ordeals	Selig	2,000
1-12	The Right and the Wrong of It	Vitagraph	1,000
1-13	The Heart of a Gypsy	Cines	2,000
1-13	A Night at the Inn	Edison	1,000
1-13	The Hand that Rocks the Cradle	Essanay	1,000
1-13	The Inscription	Lubin	1,000
1-13	Down Lone Gap Way	Patheplay	1,000
1-13	The Masked Dancer	Vitigraph	2,000
1-14	Perils of the White Lights	Kalem	2,000
1-14	Conscience and the Temptress	Selig	1,000
1-15	The Story of the Old Gun	Essanay	1,000
1-15	A Question of Right	Lubin	2,000
1-15	A Thief of Hearts	Patheplay	2,000
1-15	Blue Blood and Red	Selig	1,000
1-15	The Brute	Vitagraph	500
1-16	Deacon Billington's Downfall	Edison	2,000
1-16	The Cast of the Die	Essanay	2,000
1-16	In Mysterious Ways	Lubin	1,000
1-16	A Message from Across the Sea	Selig	1,000
1-17	Waifs	Biograph	1,000
1-17	The Last Scene of All	Edison	1,000
1-17	Broncho Billy—Guardian	Essanay	1,000
1-17	Red Hawk's Sacrifice	Kalem	1,000
1-17	A Servant of the Rich	Lubin	1,000
1-17	Good Pals	Patheplay	2,000
1-17	Local Color	Vitagraph	2,000
1-19	Trapped	Kalem	2,000
1-19	The Eternal Duel	Lubin	1,000
1-19	Too Late	Selig	2,000
1-19	Quantrell's Son	Vitagraph	1,000
1-20	Who Was Guilty?	Cines	2,000
1-20	The Message of the Sun Dial	Edison	1,000
1-20	The Conqueror	Essanay	1,000
1-20	His Guiding Spirit	Selig	1,000
1-20	The Vavasour Ball	Vitagraph	2,000
1-21	The Pale Face Brave	Kalem	2,000
1-21	The Charmed Arrow	Selig	1,000
1-22	The Sentimental Sister	Biograph	1,000
1-22	A Night on the Road	Essanay	1,000
1-22	The Man from the West	Lubin	2,000
1-22	A Sword of Damocles	Patheplay	2,000
1-22	A Friend in Need	Selig	1,000
1-22	Anne of the Golden Heart	Vitagraph	1,000
1-23	The Necklace of Rameses	Edison	3,000
1-23	Through the Storm	Essanay	2,000
1-23	The Moth	Lubin	1,000
1-24	The Husband's Experiment	Biograph	1,000
1-24	Broncho Billy and the Bad Man	Essanay	1,000
1-24	Explosive "D"	Kalem	1,000
1-24	The Blinded Heart	Lubin	1,000
1-24	God's Warning	Patheplav	1,000
1-24	Hearts of Women	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
1-1	Skelley's Skeleton	Biograph	500
1-1	A Motorcycle Elopement	Biograph	500
1-2	Bill's Board Bill	Kalem	500
1-2	A Corner in Popularity	Lubin	300
1-2	The Missing Diamond	Lubin	600
1-2	At Cross Purposes	Selig	500
1-2	Buster and Sunshine	Selig	500
1-2	The Misadventures of a Mighty Monarch	Vitagraph	1,000
1-5	The Girl in the Middy	Edison	1,000
1-5	The Mystery of the Milk	Biograph	500
1-5	The Janitor's Revenge	Biograph	500
1-7	The Sherlock Holmes Girl	Edison	600
1-7	A Foot of Romance	Essanay	1,000
1-7	Dashing Dick's Dishwasher	Patheplay	500
1-8	Pietro, the Pianist	Selig	1,000
1-8	Their Interest in Common	Vitagraph	500
1-9	The Joke on Jane	Kalem	500
1-9	Bunny's Mistake	Vitagraph	1,000
1-10	Snakeville's New Doctor	Essanay	1,000
1-10	When the Doctors Failed	Lubin	400
1-10	Married Men	Lubin	600
1-12	The Adventure of the Actress' Jewels	Edison	1,000
1-12	Smiles of Fortune	Lubin	600
1-13	Angel Paradise	Selig	1,000
1-14	Andy Plays Hero	Edison	1,000
1-14	The Real Miss Loveleigh	Essanay	1,000
1-14	Colonel Heeza Liar's African Hunt	Patheplay	500
1-14	Timing Cupid	Vitagraph	1,000
1-15	Out-Blacked	Biograph	500
1-15	How They Struck Oil	Biograph	500
1-15	Wooing the Saleslady	Melies	1,000
1-16	Only One Shirt	Kalem	500
1-16	Cutey's Vacation	Vitagraph	1,000
1-19	Reggie, the Daredevil	Biograph	500
1-19	Just Boys	Biograph	500
1-19	The Janitor's Flirtation	Edison	500
1-20	The Card of Mystery	Lubin	400
1-20	Match Making Dads	Lubin	600
1-21	The Uncanny Mr. Gumble	Edison	1,000
1-21	Looking for Trouble	Essanay	1,000
1-21	Three Pairs and a Cat	Patheplay	500
1-21	Love's Old Dream	Vitagraph	1,000
1-23	At Last They Eat	Kalem	500
1-23	Doc Yak, Moving Picture Artist	Selig	1,000
1-23	The Perplexed Bridegroom	Vitagraph	500

EDUCATIONAL.

Date.	Title	Maker.	Length.
1-1	Manufacturing Pearl Buttons	Lubin	300
1-7	African Sea Birds	Edison	400
1-9	Making Cut Glass	Kalem	500
1-12	Tobacco Industry	Lubin	400
1-19	Ostrich Farming, South Africa	Edison	500
1-20	Insects that Mimic	Patheplay	500
1-20	Submarine Mysteries	Patheplay	500
1-21	At Home With Heron	Patheplay	500

SCENIC.

Date.	Title	Maker.	Length.
1-1	Temples of Japan	Melies	1,000
1-7	Snow Effects in Austria	Patheplay	500
1-8	A Ramble in Pondichery, India	Patheplay	500
1-14	The Seventeen Mile Drive, California	Patheplay	500

TOPICAL.

Date.	Title	Maker.	Length.
1-1	Pathe's Weekly No. 1 1914	Patheplay	1,000
1-2	Cambridgeshire Race Meet	Kalem	500
1-5	Pathe's Weekly No. 2	Patheplay	1,000
1-8	Pathe's Weekly No. 3	Patheplay	1,000
1-8	Montana State Fair	Vitagraph	500
1-12	Pathe's Weekly No. 4	Patheplay	1,000
1-15	Pathe's Weekly No. 5	Patheplay	1,000
1-15	Baseball Stars	Vitagraph	500
1-16	The Lord Mayor of London	Kalem	500
1-19	Pathe's Weekly No. 6	Patheplay	1,000
1-22	Pathe's Weekly No. 7	Patheplay	1,000
1-23	Unveiling the Pilgrim Fathers' Monument	Kalem	500
1-23	Decoration Day at Old Soldiers' Home	Vitagraph	500

DAILY LICENSED RELEASES

MONDAY: **Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.**

TUESDAY: **Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.**

WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

THURSDAY: **Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.**

FRIDAY: **Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.**

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
1-11	A Ticket to Red Gulch	Majestic	1,000
1-11	The Cycle of Adversity	Rex	1,000
1-11	The Ring	Crystal	1,000
1-12	Destinies Fulfilled	American	3,000
1-12	Slim Hogan's Getaway	Reliance	1,000
1-12	The Militant	Imp	3,000
1-13	Adrift in a Great City	Thanhouser	1,000
1-13	A War Time Reformation	Gold Seal	2,000
1-14	The Cure	Broncho	1,000
1-14	The Two Slaves	Reliance	1,000
1-14	Withering Roses	Beauty	1,000
1-14	The Intruder	Nestor	1,000
1-14	The First Nugget	Eclair	2,000
1-15	The Primitive Call	Domino	3,000
1-15	Michael Arnold and Dr. Lynn	Rex	2,000
1-16	The Circle of Fate	Kay Bee	2,000
1-16	Coals of Fire	Thanhouser	1,000
1-16	Trust Begets Trust	Powers	1,000
1-16	The Romance of a Photograph	Victor	2,000
1-17	Unto the Weak	American	1,000
1-17	The Lackay	Majestic	1,000
1-17	The Faith of Her Fathers	Reliance	2,000
1-17	Her Brother	Frontier	1,000
1-17	The Flash of Fate	Bison	2,000
1-18	What the Crystal Told	Majestic	1,000
1-18	The Option	Rex	1,000
1-18	A Father's Devotion	Crystal	1,000
1-19	The Return of Helen Redmond	American	2,000
1-19	The Mutual Girl No. 1	Reliance	1,000
1-19	The Man Who Lied	Victor	2,000
1-20	The Ring	Majestic	1,000
1-20	Her Love Letters	Thanhouser	1,000
1-20	The Unsigned Agreement	Gold Seal	2,000
1-21	Conscience	Broncho	2,000
1-21	The Man	Reliance	1,000
1-21	Countess Betty's Mine	Nestor	1,000
1-21	Coming Home	Eclair	2,000
1-22	The Informer	Domino	2,000
1-22	Absinthe	Universal Special	4,000
1-23	Kentucky Romance	Kay Bee	1,000
1-23	The Vacant Chair	Princess	1,000
1-23	An Elusive Diamond	Thanhouser	1,000
1-23	The Snobbery	Nestor	1,000
1-23	A Dangerous Experiment	Victor	2,000
1-24	At the Potter's Wheel	American	1,000
1-24	The Power of Mind	Majestic	1,000
1-24	The Hidden Clue	Reliance	1,000
1-24	Abide With Me	Frontier	1,000
1-24	For the Freedom of Cuba	Bison	2,000
1-25	The Leper's Coat	Rex	1,000
1-25	The Shadow of a Crime	Crystal	1,000

COMEDY.

Date.	Title.	Maker.	Length
1-8	Tiny Tim's Sweetheart	Gaumont	1,000
1-10	Mabel's Stormy Love Affair	Keystone	1,000
1-11	Two Little Dromios	Thanhouser	1,000
1-11	A Swell Dish	Apollo	1,000
1-11	The Snake Charmers	Eclair	500
1-11	Nutty Delivers the Message to Garcia	Eclair	500
1-12	A Flirt's Mistake	Keystone	1,000
1-12	The Imp Abroad	Victor	1,000
1-12	Just Mother	Powers	500
1-13	Jake's Hoodoo	Majestic	1,000
1-13	It May Come to This	Crystal	500
1-13	Baldy Belmont's Bumps	Crystal	500
1-13	Mother-in-law Pays a Visit	Gaumont	1,000
1-14	Saving the Child	Joker	1,000
1-15	How Motion Pictures Are Made	Keystone	1,000
1-15	Percy Needed a Rest	Imp	1,000
1-15	Slim and the Money Pots	Frontier	1,000
1-15	Simple Simon's Honeymoon	Gaumont	500
1-15	Tiny Tim the Fisherman	Gaumont	500
1-16	When the Cat Came Back	Princess	1,000
1-16	Cupid's Close Shave	Nestor	1,000
1-17	In the Clutches of a Gang	Keystone	2,000
1-17	The Mystery of the Taxicab	Joker	1,000
1-18	Turkey Trot Town	Thanhouser	1,000
1-18	In Union There Is Strength	Apollo	500
1-18	Whose Baby Are You?	Apollo	500
1-18	She Wrote a Play	Eclair	1,000
1-19	Too Many Brides	Keystone	1,000
1-19	Getting Rid of His Mother-in-law	Imp	1,000
1-19	Too Many Cooks	Powers	1,000
1-20	Jones' Burglar Trap	Crystal	500
1-20	A Midnight Scare	Crystal	500
1-21	Fooling Uncle	Beauty	1,000
1-21	Mike and Jake Join the Army	Joker	1,000
1-22	What the Burglar Got	Komic	500
1-22	The Wild Man from Borneo	Komic	500
1-22	Won in a Closet	Keystone	1,000
1-22	A Mud Bath Elopement	Rex	1,000
1-22	Slim and the Indian	Frontier	1,000
1-23	A Deuce and Two Pair	Powers	1,000
1-24	Rebecca's Wedding Day	Keystone	1,000
1-24	Heaven Will Protect the Working Girl	Joker	1,000
1-25	The Elevator Man	Thanhouser	1,000
1-25	It's a Bear	Apollo	1,000
1-25	An Enchanted Voice	Eclair	500
1-25	He Does Not Care to Be Photographed	Eclair	500

EDUCATIONAL.

12-7	Magnetism—Magnets	Eclair	500
12-12	Hydraulic Mining	Victor	1,000

SCIENCE.

1-12	In Lapland	Powers	500

TOPICAL.

1-14	Animated Weekly No. 97	Universal	1,000
1-14	Mutual Weekly No. 55	Mutual	1,000
1-21	Animated Weekly No. 98	Uuiversal	1,000
1-21	Mutual Weekly No. 56	Mutual	1,000

MISCELLANEOUS FEATURES.

The Journey's Ending	Warner's Feature	3,000
The Accursed Drug	Features Ideal	3,000
The Bridge That Failed	Eclectic	3,000
Germinal	Patheplay	6,000
Antony and Cleopatra	George Kleine	8,000
The Mystery of Richmond Castle	Midgar Features	4,000
Olga Treskoff	Warner's Features	3,000
The Whirlpool of Despair	Warner's Features	3,000
The Mystery of Sydney Street	Warner's Features	3,000
The Master Crook	Transoceanic Feature	4,000
Frou Frou	Thanhouser Feature	
An American Citizen	Famous Players	4,000
Satan's Castle	Ambrosio Feature	2,000
What the Gods Decree	World Special Feature	4,000
Rebecca the Jewess	World's Leader Feature	6,000
Scrooge	World's Leader Feature	3,000
Over Niagara Falls	Sterlin Feature	3,550
The House of Mystery	Eclectic	4,000
The Lion and the Mouse	Lubin Feature	6,000
The Silent Hero	Ambrosio Feature	2,000
For Ireland's Sake	Warner Feature	3,000
The First Law of Nature	Warner Features	3,000
The Rose of Yesteryear	Warners Features	3,000
What the Gods Decree	World Special Feature	4,000
By Whose Hand?	Great Northern Special	3,000
Motherhood or Politics?	Hepworth Feature	2,000
The Black 13	Apex Feature	3,000
Snared in the Alps	Union Feature	3,000
The Master Rogue	Features Ideal	3,000
The Loyalty of a Savage	Warners Feature	3,000
The Day of Days	Famous Players	4,000
A Man's Shadow	Eclectic	6,000
The Bride of Lammermoor	Kennedy Features	3,000
The Gambler's Revenge	Pasquali-American	4,000
A Soul's Tempest	Pasquali-American	3,000
The Duke's Talisman	Gaumont Feature	4,000
Out of Darkness	Itala Feature	3,000
For the Queen's Honor	Ambrosio Feature	3,000
The Vampire's Tower	Ambrosio Feature	2,000
The Adventuress	Union Feature	3,000
Hari Kari	Apex Feature	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

Brevities of the Business

PERSONAL NOTES.

He really should have had some new photographs made, because this one doesn't do him justice. He is much bigger and less stern than this likeness shows him, and he wears an English walking-suit with braided lapels and a white carnation in his button-hole, and he greets all comers with a smile and many of them with a handshake. Though one of New York's best-known bankers, he is a most unpretentious man and spells his name just plain "Edward Earl." For several years he has been interested in the field of picture projection and for that length of time has been treasurer of the Nicholas Power company. Mr. Earl is director of a number of important New York corporations and is a member of more than one of its exclusive clubs. He is married, has a family and does not mind recalling the fact that he rose to his present rank from that of office boy, in the National Nassau Bank of which he is now president.

It was the study of the senator's home in one of the scenes from "The Escape" and David W. Griffith was dividing his time between rehearsing the scene and supervising the correct draping of a yellow silk and gold-threaded scarf under the handles of crossed swords. The swords were wall decorations and looked perfectly all right without the scarf, but Mr. Griffith could not conceive of crossed swords minus a scarf as a back-ground, so three men and two step-ladders were enlisted to drape the scarf and Mr. Griffith stood back and told them how.

"Looks better now, richer—don't you think?"

Very much richer, you think.

"More in harmony with everything else in the study," Mr. Griffith commented, appraising the luxurious furnishing of the room. "Real teakwood, fine velvet, carved mahogany, statuary—you must have the real things to get the right effects—All right senator and Miss Sweet, we'll rehearse this scene again!"

The senator came in behind a mist of smoke.

"Let's see that cigar, Abbey—and these," taking three from the smoking-table, "don't look very good to me either." He replaced them with three banded ones from his vest-pocket. Immediately Mr. Abbey discarded the one he was smoking for one of the Griffith choice.

The scene was rehearsed, Mr. Griffith talking his directions not shouting them. Then came the scene between the senator and the clergyman. In the midst of its rehearsal, Mr. Griffith decided that the senator should be wearing a dressing-gown instead of a business suit.

A dressing-gown was imperative—"dressing-gown, dressing-gown who had a dressing-gown?" Nobody. Owen Moore was saying his day's adieux. Would Mr. Moore mind stepping into the next block and lending his invaluable taste to the selection of a dressing-gown? Mr. Moore would gladly step. "How much?" asked Mr. Griffith, as the senator frisked the skirts of the gown and admired its fit.

"Thirty-five dollars." From the Griffith bill-fold the money was paid the store-attendant who had carried the gown, and rehearsals were again in order. The tall director in the wide-brimmed brown hat and the brown-checked suit with a stitched-down belt across the back, attended to the smallest of details—the turning of a chair, the placing of a magazine, the hang of a portiere—all these challenged his attention, time and again. But rehearsals and scenes went gradually forward and the presence of the twenty or more people who stood about watching the work bothered him not at all.

And between times he hummed and shook hands with new arrivals, who were old friends, and sat down beside you at intervals, assuring you that if there were something special you wanted to know he would be glad tdo tell you. Then somebody would be sure to come up with a question of lights, or what was to be done with the young lady who had been told an hour ago to wait, and who was still waiting and—here was the lady's coat Mr. Griffith had sent for sometime or other before you got there!

The coat was mole-skin; it slunk across the arm of one man while two others (men) guarded either side of the man. The cost of the garment was $4,000. It had been procured from a Fifth avenue shop for just the afternoon, and the man who had it in care was delegated to keep guard over it in a corner of the studio until the scene and director should be ready for it. As the coat swept past you, you touched it with one finger while Mr. Griffith remarked it would take a couple of salaries for him to pay for its loss.

Then came another scene, and while the young minister rushed wildly on to inform the senator that "the girl" refused to be married to him, little Runa Hodges slid in between the occupied chairs and you offered her half of yours. At the end of the scene, when your Christmas gold pencil had been admired by Miss Runa and she was testing its worth on your two slips of paper in the time-taking inscription of such words as cat, rat and dog, Mr. Griffith found ten leisurely consecutive minutes and invited you to the quiet further end of the senator's study, there to tell you anything you wanted to know.

Somebody once asked you why Mr. Griffith was spoken of as Larry, at times, when his initials did not even hint of an "L." This was one of things you wanted to know and were told that none of Mr. Griffith's real friends ever call him Larry, that he guessed those who did abbreviated the name Lawrence which he used years ago on the stage, and that they fit the abbreviated title to him at times. His full name does contain a capital "L," though, it being David Lewelyn Wark Griffith. Wark is really the family name, but back in the time of the Mayflower's sailing, a great-great grandfather Wark forfeited the title "Lord Brayington" and when he came to the States and married, he took the name of his wife, which was Griffith.

David W. Griffith was born in Louisville, Ky. where the family had established the house of Le Grange. His father served in the Civil War and was given a going-away party by the famous beauty, Sally Ward Downs, who enamelled her face. His mother was a Shirley-Carter, but to Mr. Griffith descended more of the English mannerisms and appearance than that of the southerner.

"'We were seven,' we children, and after the war when we were tired of corn-bread and bacon, I went on the stage. That was the start of the work I have engaged in since. I wrote several plays; one was 'The Fool and a Girl' and was the first of 'The Easiest Way' variety, but it was not produced, it was too premature. Some day I'm going to take it out and re-write it.

"My work with the Biograph Company extended over six years and was a time of application and the introduction of one or two new things into the art."

It was a modest summing up of the years that made Biograph pictures world-known for the pathos and human note, that bespoke not just the ability of a player, but rather that genius that prompted the delicate handling of situations. The Griffith technique of screen expression is recognized in the work of all who have been under his especial direction; it is distinctive and unmistakable. To watch him work, is to understand how he brings out the best there is in his players, and to admire more than ever the results of this work.

The ten consecutively leisure minutes were that, plus two; the additional ones being consumed in escort duty to the elevator.

You took away with you as a souvenir one of the cigars Mr. Griffith "let out" of the senator's study scene. He gave it to you with the remark, "Startle your advertising man with it." You request Mr. Mindil's vindication should anything happen to you while carrying the cigar in your hand-bag and when you reach the office you wrap the souvenir in tin-foil and put it away as a Fourth of July celebration for the advertising man.

Florence Lawrence seized upon a friend-of-the-family escort one day last week and took him upon a shopping trip. What she shopped was a pair of tango skates, and she was then eager to do the matinee at the St. Nicholas ice rink. The escort didn't mind lending his advice in the matter of skate selection, though he hadn't owned a pair in ten years, but he was obdurate when it came to a question of lending his anatomy to the wiles of merciless skates and the more merciless ice. So Florence skated not, that afternoon.

Leland Benham, the seven years old Thanhouserite, is to his three year old sister Dorothy the personification of all that is most attainable in life. She demonstrates her admiration by endeavoring to copy him in manners and speech, but the contract is rather too big a one for her. One recent day, Leland gave vent to the ejaculation, "For the love of Mike!" At the breakfast table the next morning, Dorothy was reprimaded for gulping her oatmeal. She responded with an annoyed "For the half of Mike!" and continued with her feast.

"Lightning" Hopper has a habit of tacking the noun "dear" onto one, two or three word answers made to man, woman or child. He says he developed it at the Essanay studio—but no matter! He was viewing a picture in the semi-darkness of Warners' Features projection room, the other day, and an elderly woman of the censor board asked him some question pertaining to the film. He replied, "Yes, dear!" and there are some who think the "no weara the hatpin" fad a fortunate one for Mr. Hopper.

Nicholas Power has a favorite story. It fits the man who gives away his business profits in souvenirs and other things, and of course it's about an Irishman who's name was Mike. This particular Mike had an ambition to be boss, he didn't care who or where he was to boss, he just wanted to boss. He found a dime and said "This is my start in life!" He saw a load of coal in front of a house and asked thirty-five cents for the labor of putting it in. "Twenty-five," the owner offered and Mike refused. An Italian came along and Mike asked him if he wanted a job. Yes, he "wanta da job," but held out for thirty-five cents. Mike hired him and secured the quarter from the owner of the coal, who watched the Irishman pay the Italian the twenty-five cents and then add to it the dime he had found. "Sure, it's worth it to boss!" Mike explained and went on his way penniless.

Blanche Sweet, one of the Reliance company's new leads, is ill with typhoid fever at the Hotel Knickerbocker. While her condition is said not to be serious, it will mean a more than two weeks' absence from the studio.

And the Thanhouser Kidlet is having troubles of her own. Adenoids, the doctors name it, and the Kidlet had to have an operation. A one-eyed doll was her source of bravery and remained staunchly with the kidlet throughout the ordeal.

Boyd Marshall, he who plays Princess leads, received a newspaper from his mother, recently, in a marked column of which was reproduced the pathetic story of Boyd's earlier years and his start in life as an office boy. "What is the meaning of this?" was the terse query penned on the paper's margin, and Boyd replied "Ask Bert Adler."

Marjorie Hite, the four-year old daughter of Thanhouser company's president, is convincing proof of the contention that children can be raised without being baby-talked to their sixth or seventh year. No word of this mysterious language has ever been spoken to Marjorie by either of her parents and Mrs. Hite thanks this fact for Marjorie's being such good company. Five month old Muriel is being raised with a like respect for the English language in force.

Great preparations are being made for the annual photoplayers' ball to be held at the Los Angeles Shrine Auditorium, on St. Valentine's night.

Frank Crane has been engaged by the Universal Film Manufacturing Company to direct the Imp features that will be released with Irving Cummings in the leads.

Robert T. Thornby, now with the Keystone company, is putting on one of the "Kid" comedies which are to be known as the "Keystone Kid Komedies." This one is called "The Kid Hold-up" and is quaint and very funny.

Clara Beyers, well known in prominent stock companies, has joined the Balboa company's forces at Long Beach.

Cecil De Mille, general director of the Jesse L. Lasky Feature Play Company, now in Wyoming, directing the production of "The Squaw Man," is carrying two portable stages for exterior work in the mountains of that country.

H. M. Horkheimer, president of the Balboa company, is always thinking of something new to make the members of the company happy. A green room will be installed at Long Beach for the members of the company, where they can amuse themselves while waiting their turn in scenes.

Haldman von Figyelmessy, the Hungarian aviator employed by Pathé Frères, who met with a bad fall from a height of about 80 feet, is still confined to the hospital. Von Figyelmessy took the part of a military aviator in a big feature play, "Katrine," and was supposed to be spying out the position of the hostile army when he met with the accident. The play was staged at Oakwood Heights, Staten Island.

Gertrude Coghlan has resumed her association with the house of Selig as a leading lady, appearing in the costume drama written by her father, the late Charles Coghlan, entitled, "Her Ladyship." The play will be produced under the direction of Oscar Eagle.

Bob Grey, one of the best known of the Balboa players, is already receiving promises from his many friends and admirers regarding votes in the contest for the handsomest man in motion pictures. Bob feels confident he will have little trouble in winning the much sought for title and the prize. At a recent social event a few nights ago, Bob and Warren Kerrigan were standing together talking. A party of leading women were a few feet away. One of the women turned to her friends and said, "Which of the two do you think is the handsomest?" The answer was unanimous, "It's a toss up."

Ralph Delmore, who has produced a number of plays at the Selig studios, has resumed his occupation as actor.

Belle Bennett will in future take all of Director Bert Bracken's leads at the Balboa company.

Director Otis Turner and Herbert Rawlinson are a mutual admiration society all by themselves, for Turner thinks he has a great leading man and Herbert is sure he has a great director and both are right.

In a recent play put on by Henry McRae at the Universal ranch, a soldier was told to throw a bomb at a certain time. When the time came Mr. McRae instructed his company to keep their positions by shouting his usual "Hold it." The soldier took this to himself and the bomb exploded in his hand. It was fortunately a "prop" bomb, but even then it singed his eyebrows and hair.

At the Photoplayers' club on Christmas eve the bachelors held high jinks and then there was a big Christmas tree full of appropriate presents for everybody. For instance, Dustin Farnam received a little tin sword "for use in future productions." Fred Mace took the chair and it was one big, joyous evening.

Russell Bassett, known as "Pop" Bassett, the famous old actor with Al E. Christie's comedy company, was unanimously made a life member of the Photoplayers' club at the last dinner.

Harry Pollard of the American promised Margarita Fischer a new car if she would learn to drive the one they have now and she is in line for a new auto all right for, although she started in nervously enough, she has become quite an accomplished chauffeur and is a well known figure behind the steering wheel in Santa Barbara.

Theodore Marston, formerly connected with the Kinemacolor Company of America, is now engaged as director with the Vitagraph Company of America.

Colin Reid, who engages the talent at the Chicago Selig studios, has received word that his brother recently died in Australia.

Clara Kimbel Young and Rogers L. Lytton, the well known Vitagraph players, are both on the sick list. Miss Young has been confined to her home for almost a week. Mr. Lytton recently left for the Bermuda Islands.

Frank Montgomery and Mona Darkfeather of the Kalem company believe in making others happy and Christmas eve is an event at their charming Hollywood bungalow. This year not only all the Indians but the whole of Monty's company were there and no one was forgotten around the big Christmas tree. The climax came when the Indians had presented their jewelry, basket ware and pottery and the "company" drew aside a curtain to show Mona the magnificent set of Haviland china, beautifully monogramed, which they had bought for her. Mona could not speak for the tears and that "choky" feeling, and Monty made quite a throaty speech of thanks himself. A list of the presents received and given would fill several pages. Some evening.

Miss Billie Bennett, who deserted the stage for the more profitable silent drama three years ago, has joined the Balboa company.

Rosemary Theby, well known as a Vitagraph and Reliance star, made her initial appearance under the Lubin banner as Harry Myers' leading woman in "A Question of Right," released in two reels on January 15.

In selecting a child beauty to represent the birth of 1914 for the Stotesbury Ball at the Ritz Hotel, Philadelphia, on New Year's Eve, Mrs. Edward T. Stotesbury invaded the realm of moving pictures and decided upon little Runa Hodges of Mutual fame.

Here is a good one and true at that. J. Farrell Macdonald is putting on "Samson" and the other day told one of his "extras" to get a costume of the B. C. period. His nibs duly turned up dressed as a North West Policeman. See it? British Columbia.

Director Bert Bracken of the Balboa Company has joined the large army of automobile owners by the purchase a few days before Christmas of a high-powered runabout. Bert expects to make the trip to Long Beach and return every day in record time.

Carlyle Blackwell of the Kalem is hard at work on an interesting two reeler entitled "The Award of Justice."

Some very interesting photographs have come from Miller's "101 Ranch," showing the vasture of the country, the great herds of cattle, the Indian camps and the comfortable cottages provided for Director Harry C. Matthews, Elsie Albert and the company. It certainly seems an ideal place in which to make real, live Western features.

Hobart Bosworth and his company are at Catalina Island taking scenes in the "Valley of the Moon." Jack Conway as Billy, Myrtle Stedman as Saxon and Joseph Ray as the Teamster have the leads and Charles Hayden is Mr. Bosworth's assistant. Hetty Gray Baker wrote the scenario and did a splendid piece of work, which was much appreciated by Jack London himself.

Rain has interfered sadly with picture making in Los Angeles and J. Farrell Macdonald has been delayed with his huge production of "Samson" at the Universal. Allan Dwan could not quite finish "Richelieu" before the rain drops came, but Francis Ford and Grace Cunard got through their "Twin Sister's Double" picture and it is really even better than the first one of this series.

Director Burton King has taken the old Lubin studios at Glendale and will put on a series of feature society two reel photoplays which will be released by the Mutual. He started on January 4 and has already engaged Robert Adair as lead; Ed Brady, an excellent all round actor; Leo Pierson, juvenile; Jackie Kirtley, lead; Eugenie Ford, another fine actress who can play anything, and Lillian Hamilton, ingenue. Oswald, late of Kalem, will be his camera man. The name of the first photoplay has not yet been made known.

ROLL OF STATES.

ALABAMA.

A new picture theater is being constructed in Fayette.

CALIFORNIA.

Fire destroyed the new Modesto theater in Modesto, causing a loss of about $15,000 on the building and a similar amount in furnishings.

CONNECTICUT.

J. August Carlson has awarded the contract for the alteration to his building on Arch street, Hartford, to convert it into a moving picture theater.

DELAWARE.

Larrey Film Company, Dover; capital stock, $250,000.

GEORGIA.

In the near future Savannah will have a plant for the making of motion pictures, is the promise made recently by Joseph L. Marentette of Atlanta, southern manager for the Universal Film company.

IOWA.

The Life theater at 324 West Second street, Davenport, has recently changed hands. Harris and King of Muscatine are the new owners, having purchased the interests of Adolph Angst.

Fred A. Vincent has sold the Majestic moving picture theater at Akron to Alfred Klemme and Chester Terrill of that place.

The Palace theater at Sycamore street, Muscatine, is rapidly nearing completion. The structure is one of the finest in the city.

Herman Kleeblatt of Sioux City, filed in the county recorder's office, a lease renting his property at 310 Nebraska street, to the Royal Amusement company for a period of fifteen years. The building is to be completely remodeled into a modern vaudeville and moving picture theater at a cost of $25,000.

The Hayse building at Williams, is being remodeled into a moving picture theater by P. B. Dale.

KANSAS.

The Imp Motion Picture theater at Topeka was sold to Mrs. A. B. Carson, who took charge recently.

Herman Levy of San Francisco has taken lease of portion of the Flynn-Muller building at Wichita for a moving picture theater.

R. C. Howard, editor of *The Traveler,* has begun the erection of a new theater building, near the main street of Arkansas City, which will cost about $20,000. E. H. Hill will lease and manage the new theater.

KENTUCKY.

Rodney C. Davis of Paducah, who has operated a local photo-play house for the past several years, announced that he would construct a modern moving picture theater next spring, the new house to cost several thousand dollars when completed.

LOUISIANA.

The Plaza theater, corner of Canal and Dauphine streets, New Orleans, had its formal opening recently. This theater will cater to the highest class of moving picture patrons, and will be under the management of the Fichtenberg Enterprises, who operate a number of theaters here and throughout the South.

MAINE.

American Standard Motion Picture corporation, Portland.—To manufacture, buy, import, lease and acquire, own, exhibit and deal in all kinds of moving picture machines, films; capital, $2,000,000. President, A. F. Jones; treasurer, T. L. Croteau, Portland.

MARYLAND.

T. D. Marks, one-story brick moving picture parlor, 719 West Baltimore street, Baltimore, 23x127 feet; slag room; cost $4,500. Owner, architect.

Joseph Blechman has bought from the Consolidated Amusement company the business of the Picture Garden at 31 West Lexington street, Baltimore.

MASSACHUSETTS.

Colonial Amusement company, Boston, $5,000—Alexander E. Ross, Martin F. Eissenberg, Myron J. Hirsche; moving pictures.

MICHIGAN.

J. C. Caldwell of St. Joseph plans a theater in Niles.

William Foley of Hancock has purchased a part interest in the Crown theater of Calumet and is now managing the little playhouse.

MINNESOTA.

The $75,000 theater to be erected at 213 West Superior street on the site of the old St. James hotel, St. Paul, now being razed, will be one of the finest in the northwest. The building will be especially designed for vaudeville and motion pictures.

One of the finest buildings erected this fall is the Park theater at Selby and Snelling, St. Paul, built by Friedmann brothers. It is absolutely fireproof and perfectly ventilated and cost complete $30,000. It is admitted to be one of the best-built and equipped moving picture theaters in St. Paul. It seats 600 people.

E. T. Sandberg has leased the E. W. Lund store building in Aurora, and will take possession of it after the first of the year. He will remodel the interior and make of it one of the most modern theater houses on the range.

Al. Gernes will soon become the manager and proprietor of a motion picture house in Lake City.

Licenses to do business in Missouri was granted to the following foreign corporation: To the World Special Films company, organized under the laws of the State of New York; capital $50,000, of which $10,000 is to be employed in this state, with office in St. Louis.

NEW YORK.

Plans have been filed for the installation of a moving picture theater in the one-story building at the southeast corner of Lenox avenue and One hundred and thirtieth street, New York, for

Theodore W. Myers as owner. Theodore A. Meyer is the architect and has estimated the cost at $15,000.

White Plains Theater corporation of Manhattan; theatrical, moving pictures; $60,000; C. Russell Rogers, Newlon McGovern, Edwin S. Oldis, 290 Broadway, New York.

Acorn Motion Picture corporation, of Brooklyn, has incorporated for $1,000. Directors: Emanuel Newman, William R. Jackson and William A. Ihne.

The Ridgewood Amusement company will operate the motion picture theater to be erected on the irregular gore plot fronting 278.6 feet on Grove street and 34.6 feet on Linden street, Brooklyn, recently purchased by Theresa Bigall. The theater will seat 600 persons. One section of the plot will be used for an open air theater, making the capacity of the two amusement places about 1,400.

Superior Amusement company, New York City, to conduct the motion picture business in all its branches; capital, $5,000. Directors—Minerva L. Abeles, Lester B. Freeman, George J. Gruenberg, Brooklyn.

Manhattan Motion Picture exchange; capital, $50,000; incorporators: F. C. Chamberlain, P. A. Zizelman, W. J. Oliver, New York city.

Louis A. Sheinart, architect, has filed plans for the construction of a one-story moving picture theater at 238 and 240 East Third street, New York, for M. S. White and others as owners at an estimated cost of $10,000.

DOPE OF THE DOPESTERS.

Annette Kellermann, the famous swimmer, was knocked senseless and nearly drowned while attempting a spectacular feat that is to be a feature of the Universal's enlarged photoplay, "Neptune's Daughter." Director Herbert Brenon, a companion in the attempted feat, was unwittingly the cause of the accident. The photoplay, with Miss Kellermann, William Shay, Leah Baird and William Welch in the leads, is now being produced in Bermuda under the direction of Mr. Brenon. One of the scenes calls for a struggle by Miss Kellermann and Brenon, who is playing the part of a fisherman, on the top of a high cliff overlooking the sea, and a plunge headlong into the water by the two clasped in each other's arms. As both fell, Mr. Brenon's head struck Miss Kellermann's temple. To the astonishment of hundreds of spectators she arose to the surface quite unconscious. It took but a few seconds to realize that she was seriously hurt; a boat near by, manned by Mr. Sullivan, Miss Kellermann's husband, and Hooper, Mr. Brenon's assistant, quickly came to the spot and the plucky little woman was pulled into the boat. She recovered shortly, but was unable to continue in the picture until the following day.

Work has finally been completed on "The Devil's Reward," one of the biggest spectacular pieces ever essayed at the Selig plant, the scenes involving much built work of intricate and elaborate character. In some scenes upward of 300 people were utilized to make the picture powerful and picturesque.

The "war automobile" especially equipped for Romaine Fielding for use in the production of his gigantic five-reel battle spectacle, "The Golden God," was one of the most interesting and commented upon things used in connection with the picture. The machine was an enormous sized six-cylinder car equipped with every possible thing known to the accessory shop, searchlights, headlights, side lights and mounted with rapid-fire machine guns with operators. Other armament and guards quite gave the machine the appearance of being a 1950 model motor car, the period in which the play is laid.

Keystone had a near tragedy in the making of the three-reel special, "Baffles, the Gentleman Burglar." The Keystone police force was pursuing Baffles over the roofs of ten and twelve story buildings. One of the cops, just as he was about to shoot, slipped on the edge of the roof, and for a moment it appeared as though he were going over. Regaining his foothold, however, he scrambled back to safety, much to the relief of onlookers. The camera was kept going through it all, however, and a thrill, accidental perhaps, but nevertheless the genuine article was secured.

A good story is going the rounds with the joke on one of the Western Essanay's actors, whose name we will in mercy withhold. Suffice it to say that he is not strong on certain phrases familiar to others who are not mere actors. This party was observed passing a well-known cafe in San Francisco with a lady friend. The proprietor of the cafe, which is notorious for the good times it gives its patrons, saw the Essanay actor and his partner and rushed to the door. "Come on inside," he urged. The actor hesitated, looking at his fair companion in some doubt. "Bring her in, too," said the proprietor, with cordial hospitality in his tones; "She's a Bohemian, ain't she?" "Well, no, I don't think so," said the Essanay man; "I think she's either a Swede or a Norwegian."

The Famous Players of France

IN

"The Adventuress"

(3 REELS)

Released, Saturday, January 10th

A UNION FEATURE

Three Reels of Artistic Acting, Sensational Scenes, Spectacular Climaxes and Wonderful Settings. A Feature with Paper That Interests the Eye.

IDEAL FEATURES *Present*

The All Stars of Europe

IN

"The Master Rogue"

or, "A DUMB ACCUSER"

(3 REELS)

Monday, January 5th

AN ECLAIR FEATURE

AND

"The Fugitive"

(3 REELS)

Released, Sunday, January 25th

A SAVOIA FEATURE

Paper of Character and Power

Mr. Buyer: **Three Feature Films that will start you on the road to Fortune and Success**

WIRE—WRITE—PHONE

Union Features
225 WEST 42nd ST.
New York City

Features Ideal
227 WEST 42nd ST.
New York City

MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. XI CHICAGO, FEBRUARY 7, 1914 No. 3

MARGARET FISCHER
WITH
BEAUTY FILMS

How the Shepherdess became Model——A dramatic and absorbing story of a woman's rise and a man's downfall

KLEINE-CELIO

(In Two Parts)
(Copyright 1913, by George Kleine)

"The Artist's Model"

For Release, Tuesday, February 17th, 1914

Going into the wilderness for pastoral subjects, the Artist found the Shepherdess. Love grew like the flowers about them and when he returned to the city, she went as his wife.

The subject made him famous and the most interested visitor at the Art Museum was the Banker Langley who, even so, found the model more charming than the picture. The former Shepherdess became a woman of fashion and slowly but surely dragged the Artist into the financial mire. Broken and dispirited, the Artist went to ruin.

One day he called at Banker Langley's and saw her. He pleaded with her to return, if only for an hour. She refused. The following day he staggered drunkenly into his old studio and there, through the mirror, thought he saw a marble bust smile mockingly at him—a bust he had made in the good days gone by. Turning swiftly he seized the marble to hurl it to the floor but found the soft, white flesh within his fingers and in her smile the sunrise of a new day.

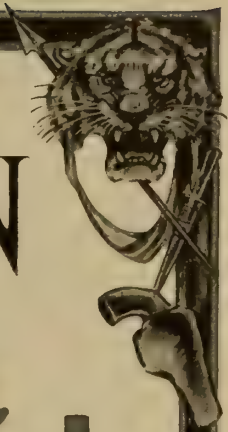
Released through General Film Company

One, three and six sheets with this subject

George Kleine

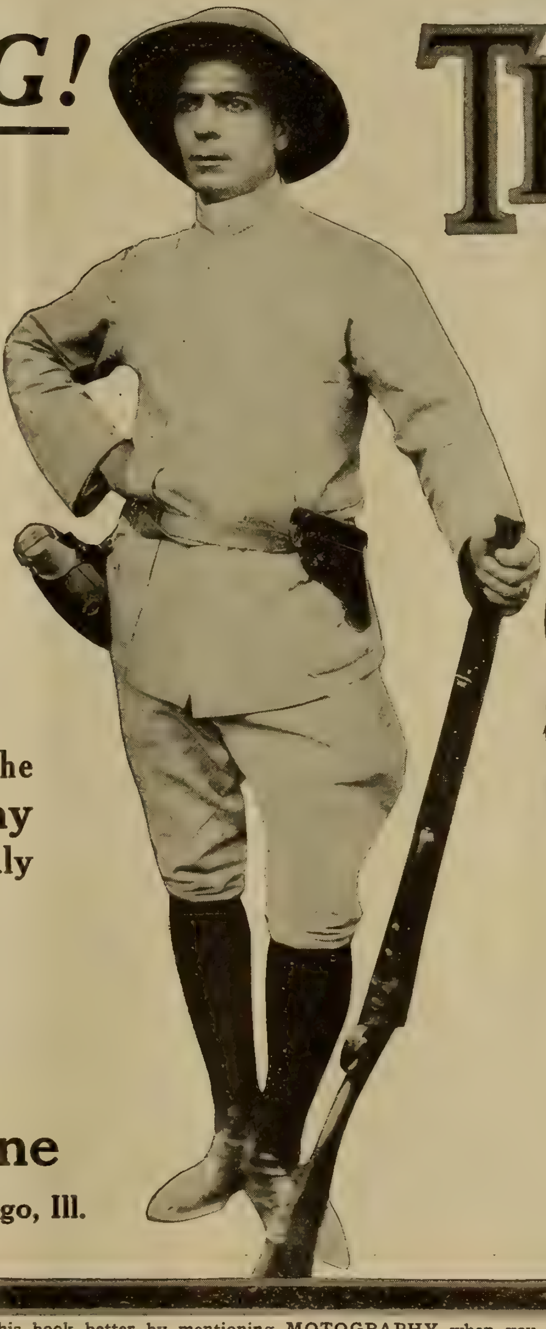
166 N. State St.,
Chicago, Ill.

KLEINE



BETWEEN SAVAGE *and* TIGER

COMING!



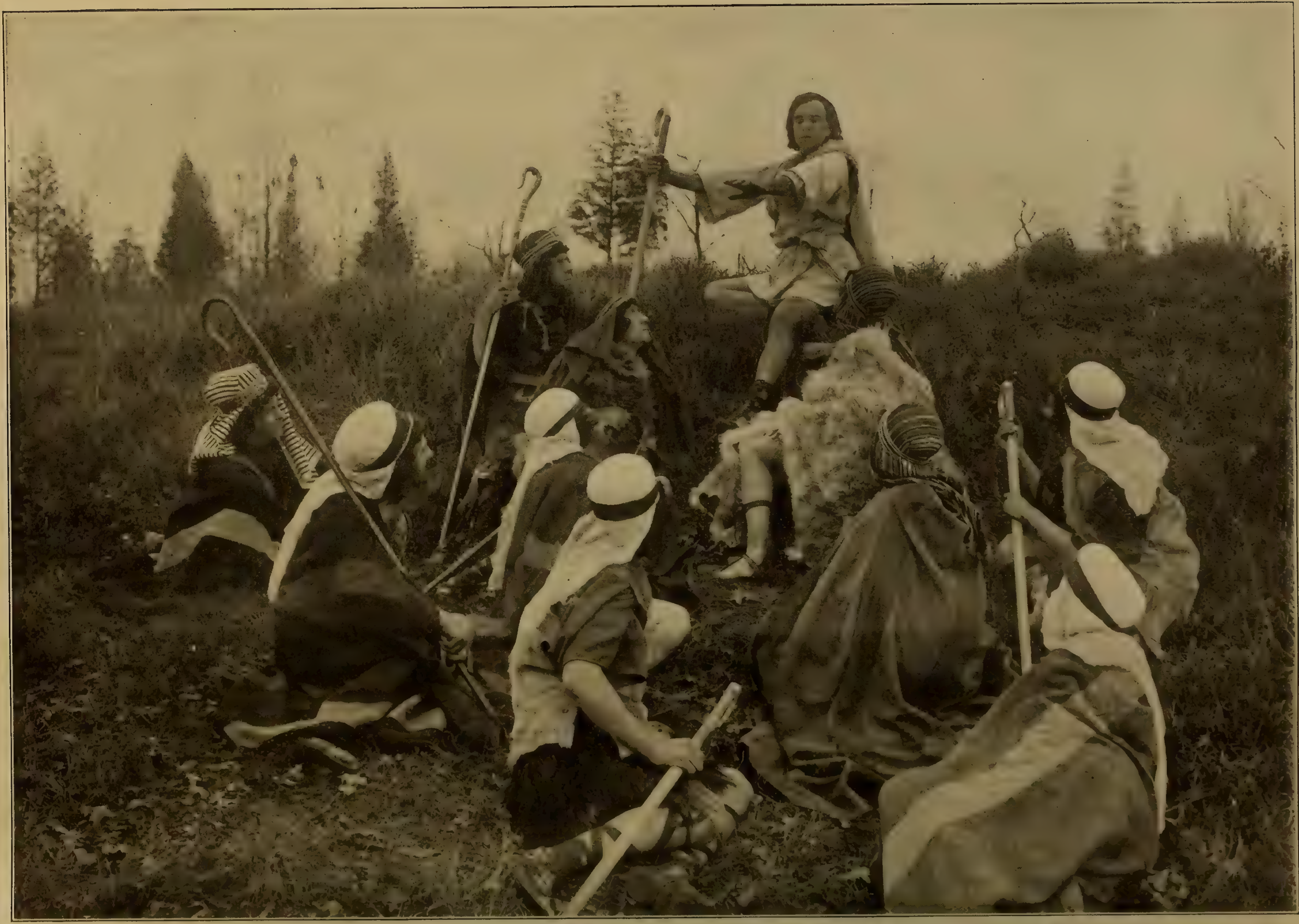
A Mighty, Truly Wonderful Wild Animal Subject!

In Six Parts

Manufactured by the
Cines Company
Rome, - - Italy

George Kleine Attractions

George Kleine
166 N. State St. Chicago, Ill.



One of the many beautiful scenes in the spectacular three reel film, "Joseph in the Land of Egypt," produced at the Thanhouser New Rochelle Studios.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, FEBRUARY 7, 1914 No. 3

Beauty Brand's Successful Debut

Exhibitors Are Delighted

WHEN the American Film Manufacturing Company on January 14 released through the Mutual Film Corporation a new brand of film called "Beauty," the whole motion picture industry sat up and took notice, for a more splendid picture than "Withering Roses," the first of the "Beauty" releases, has seldom been seen.

The new films are being made at the Santa Barbara studios of the American under the direction of Harry Pollard, who also plays leading roles in the new brand of pictures. Margaret Fischer, in private life Mrs. Pollard, is featured in the productions and is already well known on the picture screens, having for several seasons been starred in films of another brand.

"Bess, the Outcast," which is the third "Beauty" subject and is scheduled to be released on January 28, proves conclusively that the tremendous hit scored by "Withering Roses" was no accident, but the result of hard and conscientious work on the part of the producer.

It tells a pathetic little story which at times verges close upon the humorous and is remarkable for its photographic quality. The last scene in particular, showing Bess and the schoolmaster setting out upon their new life together, is a gem. Both camera man and factory superintendent have done their work well and audiences the country over will revel in the beauties of that scene when it is flashed upon the picture screens of the country. If this quality can be maintained in "Beauty" productions they will soon be among the most eagerly awaited of any films now on the market.

Both Mr. Pollard and Miss Fischer appear to advantage in this subject and though the story does not give them the opportunities for heavy emotional acting, of which they are both capable, it shows their ability to assume roles of another kind occasionally, thus lending variety to their appearances.

As the story runs: Bess, a poor little waif, is the daughter of a stage robber who was caught and killed by the vigilantes. One day while coming from her father's grave she chanced to pass the new schoolmaster, with whom were several of his pupils. They jeered Bess and she turned on them ready to fight, as she had always fought her way in the world since her father had gone over the Great Divide, but the schoolmaster, with a kindly smile, stopped her, and apologized on behalf of the children.

Bess lived in the hollow of an old tree, and returning there she went to sleep with a little rag doll in her arms, and dreamed all night of the wonderfully kind man—the only person in town who had ever given her a kind word.

The next morning she woke and, while eating her breakfast of nuts and apples, made up her mind to attend school. Arrived at the school house, and happening to see the school master talking to Gladys, one of the girls of the town whom Bess disliked, she lost her courage and waited around until after school was dismissed and the master was alone. Then she entered and told the master of her desire.

The next day Bess was a pupil in the school and although the rest of the boys and girls jeered at her, she remained quiet. That afternoon she waited for the schoolmaster with a small bunch of flowers, which she wished to give him in appreciation of his kindness to her. The master came along the road, and Bess ran out to give him the flowers but, when the master started to thank her, she became so confused that she had to seek safety in flight and so ran away into the woods, leaving the master looking at her somewhat amused.

Bess attends church.

Bess meets a strolling player.

Time went on, with Bess a pupil and studying hard. One afternoon she waited for the master, with her small bunch of flowers, as had been her daily custom, but when the master came out with another girl, Bess flew into a jealous rage and tore the flowers to bits. Her heart was broken. Later she went into the school house and wrote him a note telling him she was running away and would never come back.

The next day the master found the note and after school went out to search for her. Bess was sitting at the foot of her tree when she saw him coming, and quickly climbed up into it. The master looked around the tree, and finding some old clothes and a doll, laughed as he pulled them out. Bess, nervous and afraid, knocked down a twig on the master and he looked up. She was discovered. She came down and he talked to her, kindly but masterfully, explaining the difference between right and wrong, and Bess promised him she would do right in the future and not run away.

The next Sunday, the congregation was very much surprised to see Bess at church, and great were the murmurings about the stage robber's daughter. The master also came to church, accompanied by Gladys. The sight of the master with Gladys sent Bess again into a jealous rage, during which she got to her feet and ran out of the church. As she went down the street, a stage coach full of actors and actresses of a comedy company drove up. One of the actors started to flirt with Bess. Bess, driven on by her jealousy of the master, flirted back with him.

The next day Bess waited for him outside of the Opera House and asked him to get her a position in the show, so she could go away from the hateful town and its hateful people. The actor took her to a saloon where he told her he would introduce her to the manager of the company. One of the boys of the town followed them and, seeing her go into the saloon with the actor, ran to the schoolhouse to tell the master.

The boy arrived at the schoolhouse and told the master, when there came to the teacher the realization that he loved his little wild girl, and he immediately set out for the saloon. Entering the place, and demanding an explanation from the manager he was met by an impudent reply from the actor. He knocked the actor down, and the manager then started to fight with him.

Dancing for the theatrical manager.

The boy, in the meantime, was at the door of the saloon watching the fight, when two of the old gossips of the town came up, and inquired as to what was going on. The boy told them of the schoolmaster fighting and they set off hot-foot to tell the school trustees, one of whom happened to be the minister. The minister and the school trustees were properly shocked to hear of it, and set out for the saloon.

When they arrived the master had left for the schoolhouse but the trustee and the two old gossips followed them and demanded that Bess be expelled. The master agreed, but stated that he would go with her, and thus the master and Bess set out for a new land, where she should be his wife, and they could live as they chose without interruption from busybodies.

The schoolmaster finds Bess.

The cast is as follows:

Bess	Margaret Fischer
Schoolmaster	Harry Pollard
Gladys	Nettie Beatrice
A gossip	Adelaide Bronti
The actor	Joseph Harris

Moore and Cooley for Mutual

Owen Moore and James Cooley, two of the best known motion picture leading men in the art, have recently become identified with Reliance. This makes the second appearance that both of these screen favorites have made with Mutual brands. Owen Moore was the original Majestic leading man appearing with his talented little wife, Mary Pickford, in the first Majestic picture ever presented to the public. Mr. Moore has since appeared in Biograph, Victor, and many special photo productions.

James Cooley, was formerly leading man for the Reliance company, leaving them to return to the stage proper as a stock leading man in which capacity he enjoys almost as great a reputation as he does on the screen. Mr. Moore and Mr. Cooley will be seen in the D. W. Griffith four reel production of "The Escape" by Paul Armstrong, which is now being prepared for picture presentation.

Splendid Multiple Reel Photoplays

From Lubin Studio

"THE Third DEGREE," Lubin's multiple reel release on the special feature program of the General Film Company, made a tremendous hit throughout the country, but in "The Lion and the Mouse," the new six-reel feature being offered through the same distributing agency, the Lubin studios seem to have gone still another step forward.

From the moment when that first richly brown toned scene is flashed on the screen and we learn that the money king is determined to "break" Judge Rossmore, on account of his refusal to reconsider a far-reaching decision of his, until the final scene, in which Shirley Rossmore and Jefferson Ryder are being married, our interest never flags or wavers, though six thousand feet of film intervene between those two scenes.

The whole production is superbly carried out. The scenes are massive and convincing, the players are chosen from among the best in the Lubin ranks, the story is clearly told and easy to understand, in fact it excells the stage version, for it goes back beyond the opening scenes of the play in Judge Rossmore's country home and shows the events which brought the Judge from his high position in Washington, D. C., to the humble cottage he occupies in the opening act of the stage play.

Nothing that made the play a tremendous success has been trimmed, omitted or sluffed over in the making of the picture, and unusual care and attention has been bestowed on minor details of "business." That scene in Ryder's library in which the great money king receives the famous "Sarah Green"—really Shirley Rossmore—and questions her as to how she obtained the inner secrets of his life, the little eccentricities of his character, and even so minute a matter as the tattoed figure on his arm, is an excellent example of the carefulness of the production. Unusual skill was also displayed in working in such bits as the scene on the capitol steps at Washington, scenes which everyone instantly recognizes as the real thing and not a painted "set." when the next scene cuts into the interior of the government building—a scene undoubtedly taken in the Lubin Philadelphia studios—one still is under the impression that he is actually witnessing a scene taking place in the capitol itself, on account of the view we were given outside the real structure.

Miss Ethel Clayton, as Shirley Rossmore, got everything possible out of the role and fully equalled the triumphes of the various ladies who have at different times enacted the same role on the legitimate stage, though Miss Clayton was forced to depend on pantomime alone to put over the big scenes, while the legitimate actresses had spirited dialogue to assist them. The scene in the library, wherein Shirley tells Ryder that Sarah Green and Shirley Rossmore are one and the same person, was splendidly worked up and tensely grips and holds out attention to the end. The players who enacted the roles of Ryder, Rossmore and Jefferson Ryder are also deserving of mention for their capable portrayal of difficult parts.

The Lubin players and directors have fully proven themselves capable of handling these big stage successes, judged by the splendid productions of "The Third Degree" and "The Lion and the Mouse," and the public, after seeing these two dramas, will eagerly await the other big ones which are to follow.

The ball in Ryder's home.

The five and-six reel productions, however, are not the only ones on which Lubin is bestowing care and attention, for another excellent offering is found in "From the Depths" the two-reel drama which is among the regular releases from the "Clear as a Bell" studios.

Among the thrilling incidents incorporated in this picture is the escape from a sinking submarine boat of the hero of the story. The young man climbs up the outside of the craft and as it sinks beneath the surface of the bay leaps into the icy waters and swims ashore. Many interesting scenes of the life abroad one of Uncle Sam's big battleships are also included in the telling of the story which concerns John Harvey, the paying teller in the bank of Albert Rogers, who is madly in love with Vera, the daughter of the millionaire bank president.

"Sarah Green" faces Ryder in his own library.

John is time and again tempted to embezzle the funds intrusted to his care but always manages to overcome the temptation. One day when he is sent to another bank with $1,000 in currency he stops en route at the home of a friend and, while there, a half witted daughter of the friend cuts the satchel in which the currency is concealed and removes the bundle of banknotes, John goes on to his destination without discovering his loss and, later, upon finding the rip in the satchel, becomes so confused and bewildered that the banker to whom the money was to be delivered imagines that he has stolen it.

Battleship scene in Lubin's "Out of the Depths."

Fearing that he will be suspected of the theft, John determines to fly from the city before he can be apprehended and, accordingly, enlists in the navy. Then follows the exciting series of events which makes the film a real feature. In his home city, meanwhile, Vera has been prostrated by the news that John is suspected of being an embezzler and John's friend has discovered the money taken by his half-witted daughter. When he makes known his discovery to the banker, John is immediately cleared in the eyes of his employer, but Vera, who is suffering a complete collapse, keeps calling for her sweetheart and the physician attending her declares that the only thing which will save her life is the return of John.

News of the illness of Vera and his own exoneration is conveyed to John by means of a newspaper from home which falls into his hands. Just at that time, however, he is ordered aboard a submarine, which is to take part in naval manoeuvres and has to go, although he is eager to leave the navy and return to his home.

As the boat puts out to sea John is tempted to desert. When all the other men go below, preparatory to the submarine's diving below the surface, John lingers outside the craft and makes his daring escape from the sinking vessel. Swimming ashore he eludes his pursuers and makes his way to the home of Vera, arriving there just in time to greet her when she awakens from a long period of unconsciousness.

Through the influence of the banker John is able to obtain an honorable discharge from the navy and the picture ends with a happy reunion of the sweethearts, and John's restoration to his place in the bank.

February 5 is the release date announced for this two-reel feature.

A Five Reel Commercial

The five-reel commercial subject entitled "Through the Mill to the Farmer," which the Commercial Department of the Essanay Film Manufacturing Company produced for the American Steel & Wire Company, is scoring a big hit. The film was secured to disprove some of the statements advanced by competitors, that the American Company used an inferior grade of steel in the manufacture of fence wire.

The showing of these films to farmer's institutes and at hardware conventions has been very effective and the second and third sets will be sent out immediately.

The scenes show modern methods of ore mining, and shipping; the manufacture of pig iron; the open hearth and Bessemer process of steel making, through every process to the final scenes showing the proper way of building a wire fence. The Essanay camera man visited four steel mills in various parts of the country and the mines of the Oliver Iron Mining Company located near Duluth, Minn., in taking the pictures. J. W. Meaker, Jr., manager of the fence department, is very well pleased with the work of the Essanay Company and states that the motion picture was the only method by which they could disprove the statements of their competitors relative to the manufacture of American fences.

World Special Growing

Plans are now being formulated by the World Special Films Corporation for the opening of five additional offices in the United States, three in Canada, one in Cuba and one in Mexico. Phil Gleichman, general manager for the concern, leaves for the West during the coming week to open the Western offices.

Slave Girl Discovers Father

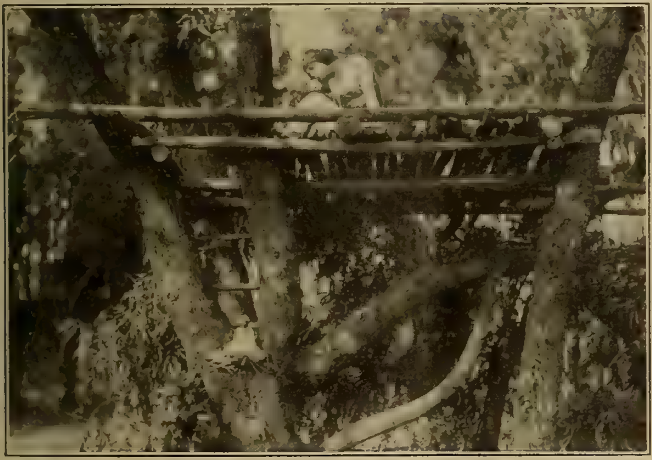
Kathlyn's Adventures Continued

Part four of "The Adventures of Kathlyn," which is entitled "The Royal Slave," gives the Selig zoo another chance to get into the limelight, for there are lions, tigers and panthers galore in this two reels of film—more than in parts two and three together.

The story winds gradually back to the royal palace of the rulers of Allaha and, after taking us through the jungles, into the slave market and before the imposing Council of Three, leaves us in the underground dungeon of the palace wherein Col. Hare, Kathlyn's father, has been confined since part one of the series.

Action has been speeded up a bit and exhibitors will find number four a more acceptable offering than were either parts two or three. The close-up views of the jungle beasts give the necessary thrill and "punch" to the picture which make it one to be remembered and talked about by theater patrons following its exhibition.

After Kathlyn's escape from the Temple of the Lion, where she almost became a victim of fanatical men, not to mention the hungry and marauding lion, she is followed by wild animals that rove in that vicinity. She realizes her peril and makes her way to a tree, at the base of which is an idol frequently visited by pilgrims and pious Parsees who offer prayers for protection from the beasts of the jungle and leave votive offerings in the form of food.



Kathlyn seeks refuge in the treetop.

In the branches of this spreading tree is a rude hunting booth where the native hunters have been accustomed to wait in security for the lions and tigers that prey upon one another in the jungle. Here Kathlyn takes refuge among its branches, exhausted after her terrible flight through the woodlands. Unarmed, she realizes that she must now depend upon her woodcraft and fleatness of foot to avoid the dangerous beasts who prowl about. With this idea in view, she weaves for herself a dress of fibrous grass that blends with the undergrowth and branches of the trees, just as the marking of many wild animals does with their environment.

She completes this garment none too soon, for a lion, which has been upon her trail, stops at the base of the tree and settles down with a fearful roar, warning her that it is time for her to look to her safety. She is so surprised, that in her haste to get away, she drops her tattered and discolored temple gown, fleeing away to the everglades in her new garb, that blends so well with the surroundings, that it helps to conceal her whereabouts.

The pilgrims en route to Allaha.

Bruce, the American hunter, who accomplished Kathlyn's rescue in the amphitheater, has been hot upon her trail since the stampede of elephants separated them. Undeterred, he has penetrated the depths of the jungle, followed her from the banks of the Ganges to the ruined temple, and now, at the base of the tree, as he finds her torn and discarded garment, he is encouraged and continues his search with greater zeal.

In the interim, some passing traders lose an elephant, who has strayed far afield to feed, and give chase. The elephant becomes panicky and in its flight almost knocks down the tree that shelters Kathlyn. In her terror, she tries to run away, but the traders, who have come upon the scene, give chase and capture her, believing her to be an escaped slave.

Sold into slavery.

The chief of this band concludes to take his captive to a nearby city, place her in a slave market and sell her. Then follows a series of interesting events, showing the method of caring for captives that have more than ordinary value in the eyes of their owner—for the fair Kathlyn at once excites the cupidity and admiration of the leader of the band, who naturally concludes he has a pearl of great price in her.

"Father," cried Kathlyn.

A few days after Kathlyn emerges from the jungle, she is put upon the selling block in the slave market of Allaha. Disguised in her wild garb of woven grass, bearing her caste mark, deprived of all the finery that marked her as a queen, and heavily veiled, she is not recognized by any who frequent the market of Allaha. Eventually she is sold to Umballah, who does not recognize her on account of the Saree over her face. Kathlyn, who has been successful in outwitting Umballah, concludes to reveal to him her identity and when she does so, he is furious and indignant.

While in the slave market, Kathlyn managed to learn of the presence of Bruce, and conveyed a message to him through the caste marker of Allaha. The American is still on her trail, but arrives a few minutes too late to save her, as Umballah, in his fury, has ordered Kathlyn incarcerated in the same prison that confines her father.

She had believed her sire dead, so when she is lead into the dungeon and recognizes the lost one a joyous reunion occurs. The joy, however, is short-lived, for the malignant Umballah appears and tells Col. Hare that Kathlyn is now his slave—his chattel, and that he will do with her as he likes. Instead of having the effect he hoped—in humbling the prisoner in chains at his feet, it inspires him with fury, and Col. Hare, possessed of maniacal strength, falls upon Umballah like a wild beast, and bears him down, grinding him against the rocky floor of the dungeon.

At this point the now familiar sub-title "The next adventure of Kathlyn will be shown in two weeks," is flashed on the screen, so for the present Kathlyn will have to be left in the underground dungeon of the palace.

Forthcoming Kennedy Features

In accordance with their announced policy of one feature production each two weeks, Kennedy Features, Inc., announce an ambitious and extremely well sounding line of feature produtions as their forthcoming releases. To those who have viewed the first two releases of this new feature concern, it is needless to assert that if the forthcoming productions are on a par with those already seen, they unquestionably will enhance the popularity of the Kennedy brand.

The first release announced to follow "Mary Magdalene," is "Jess," by Rider Haggard, in four reels; to be followed by "Elsie Venner," by Oliver Wendell Holmes, in four reels; "Charlotte Corday," a story of the French Revolution in five reels; and "Hypatia" by Charles Kingsley in four reels. Constance Crawley and her company of players, including Arthur Maude, will appear in each one of these productions, which it will be noted run the gamut from the ultra-melodramatic to the highest class artistic productions.

A Popular Selig Actress

Stella Razeto, conspicuous among a number of handsome and gifted young women at the Selig headquarters in Los Angeles, has made a name for herself as a versatile, reliant and attractive actress. This young lady was born in San Diego, Cal., and spent most of her early life in that neighborhood. She was educated at the Girls' High School in San Francisco and made her stage debut at the Alcazar theater. She soon proved her capability and was snatched out of the ranks of the unknown by Florence Roberts, who took her to Honolulu as an ingenue in her company, where she remained for three seasons. After that she played in stock at the Burbanks theater in Los Angeles. The desire for travel again seized her, and she toured the country in vaudeville in her own sketch. The strain of the hard work was too much, so she gave it up and was later induced to join the Majestic Company for picture service as an ingenue. She attracted so much attention in this line that she was engaged as leading lady by the Kinemacolor Company in California, and remained with them until they closed out their business in that section.

Stella Razeto.

Miss Razeto came to the Selig Company well experienced even in youth, and soon demonstrated her capability as an actress, not only for the quieter scenes of indoor or emotional drama, but also in the open where deeds of daring were required.

Miss Razeto is a dark, petite type of woman with sparkling eyes. She declares that her pets are cats of all kinds, shapes and conditions, though she also claims a fondness for Cecil Bruner roses, and her brand-new husband, the eminent producer of the Selig Polyscope Company, Edw. J. Le Saint.

Aerial Passengers

Miss Vivian Rich and Miss Winifred Greenwood will make individual aeroplane flights at Hope Ranch. The incidents will be featured in separate "Flying A" productions.

Matchmaking Mother Taught a Lesson

Film with a Moral

THE evils which arise from the meddling of matchmaking mamas who seek to influence the love affairs of their children is aptly brought out in "The Other Girl," the latest two reel feature picture announced from the studios of the Essanay Film Manufacturing Company.

The story, which is capably produced, well photographed and splendidly acted by such players as Francis X. Bushman and Ruth Stonehouse, teaches a lesson which cannot fail to be heeded by all who witness the film production and may do much to remedy the all too common evil.

The discovery of the note.

Mr. Bushman plays the part of a bright young lawyer, an ideal type of man, in love with a simple deserving girl, but his mother, who has always lorded it over him and dictated his every action offers serious objection to the girl of his choice and strongly favors another whom she considers more worthy of her son.

Despite his mother's objection he proposes to the girl with whom he is in love and she asks for time in which to consider the matter before giving him an answer. At home the following day his mother grows more insistent and demands that he give up the maid with whom he is enamored and engage himself to the society butterfly whom she has selected as his wife.

Gloomy and despondent, for he does not wish to bluntly offend his mother, he writes the girl of his dreams a brief note telling her of the ache in his heart and demanding an immediate answer by return note. Reading the note the girl answers that she will be waiting with her answer at their old trysting place in the woods at eight o'clock, but when the servant brings the note back the young man's mother intercepts it and conceals it in the pocket of her house gown.

Francis X. Bushman and Mrs. Calvert in Essanay's "The Other Girl."

The son meanwhile, receiving no answer to his message decides his love is not reciprocated and so he seeks to forget her by plunging deeper than ever into his business affairs.

The girl meanwhile keeps the appointed tryst that evening at eight but when he fails to come decides he has deceived her. Though her heart is breaking she seeks, for her mother's sake, to conceal her sorrow. As time passes she takes up charity work and can be daily found in the headquarters of the Salvation Army assisting in the work done by that organization.

The two girls meet in Essanay's "The Other Girl."

The young lawyer is finally induced by his mother to pay some slight attention to the gay young woman of his own social set and as the weeks lengthen into months, he permits his mother to lead him farther into the social web she is weaving. Eventually the proud mother announces the engagement of her son and the date is set for the wedding.

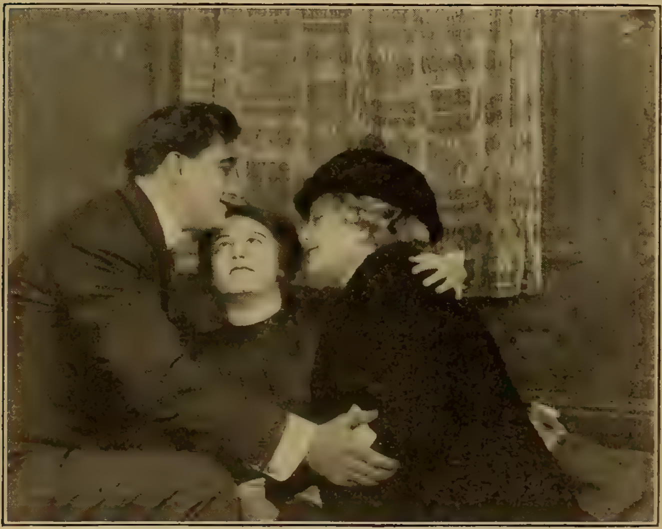
Meanwhile, friends of the other girl have noted how pale and wan she has grown, but none realizes what has caused her heartache. One day a huge bundle of clothing which had been collected from various homes is brought into Salvation Army headquarters, to be distributed among the poor. Going over the clothing the sad faced little lass discovers a housegown which attracts her attention because of something concealed within a pocket. Inserting her hand she pulls out the note she had written her sweetheart weeks before. In an instant she understands—he has never received it. As realization comes she faints.

The young lawyer, meanwhile, is called to inspect some real estate in which alterations are to be made by order of the building department and arriving at the spot finds it to be Salvation Army headquarters. While making his tour of inspection he enters, by chance, the room in which the charity workers are seeking to restore their assistant to consciousness.

Glancing in the direction of the cot on which she lies he recognizes with surprise his old sweetheart. In a moment he is at her side and as consciousness comes slowly back to her she finds herself clasped in the arms of the man she thought she had lost forever. When she produces the note and, later, the gown, he is stunned, for he can hardly believe his mother capable of such a deception.

Full explanations follow and the engagement is plighted there and then. Returning home he tells his mother of his discovery and ends the arrangements made for his marriage with the society belle. With tears in her eyes the mother pleads for forgiveness, which is finally granted, and ultimately a wedding occurs although it is the simple little miss he leads to the altar instead of the woman his mother had selected.

On Friday, February 13, Essanay will also release a two reel comedy which is declared to be the best yet of the Snakeville series. It is entitled "Sophie Picks a Dead One" and depicts the funny happenings that attend the wedding of the famous Sophie Clutts to Slippery Slim. During the action of the piece Sophie is on the verge of being married to several others of her ardent admirers at different times, but something happens each time at an opportune moment which prevents the conclusion of the ceremony, so that eventually Slippery Slim becomes a benedict.



Explanations are made.

Scene from Essanay's "Sophie Picks a Dead One."

With such players as Margaret Joslin, Victor Potel, Harry Todd and Carl Stockdale in the cast laughs are sure to be frequent, for these stars have established a reputation hard to equal when it comes to real comedy.

Charles Pathé Gives a Dinner

Charles Pathé, the head of the great house bearing his name, gave a dinner Sunday night, Jan. 11, at the Cafe de Paris, New York, to his American force and several guests. The dinner was a "get together" affair of the very best sort and afforded to several persons connected with the American concern their first opportunity of meeting one of the most powerful men in the moving picture industry. To Mr. Pathé, be it noted, are due the majority of improvements which changed what had been a non-commercial toy into an industry of mammoth proportions. The first photoplays were produced by him; he also made the first application of the motion picture to science and other innovations that caused the business to grow with leaps and bounds.

The dinner was given in a private banqueting hall and was memorable not only for its excellent character but the enthusiasm and good fellowship shown. Those present were Charles Pathé, M. Continsouza, head of the great Paris supply house bearing his name; M. Bouvillain, general manager of the American branch of Pathe Freres; M. Roussel, Mr. Casnier, chief director of the American studio; Mr. Nicolet, head of the factory at Bound Brook, New Jersey; Mr. Ramirez Torres, sales manager; Mr. Linn, Mr. Powell, director; Mr. Monca, director at Paris; Mr. Miller, of the factory at Bound Brook; Mr. Fitzmaurice, head of the scenario department; Mr. Ferrand, chief mechanician of the factory; Mr. Vernot, director; Mr. Parsons, publicity manager; Mr. Franconi of the "Weekly"; Mr. Van Doren, chief statistician; Mr. Hurst, auditor; Mr. Steuernagel, head of the scene painting department; Mr. Thomson, head carpenter; Mr. Denig, manager of the film department; Mr. Fichet, head of the supply department, and M. Julien of Paris, mechanical engineer. H. C. Hoagland, assistant to M. Bouvillain, and Editor Helm of the "Weekly," were unable to be present because of illness.

Motography's Gallery of Picture Players

Blanche Sweet.

BLANCHE SWEET, the young actress, who as leading lady for the Biograph Company has become one of the best known stars in the screen world, has signed a contract to appear exclusively in Mutual motion pictures. As a star in Mutual photoplays Miss Sweet will again be under the direction of D. W. Griffith, who schooled her in her art and staged most of the dramas in which she has appeared. Although Blanche is only nineteen years of age she is recognized as one of the greatest emotional actresses in the silent drama. She plays light ingenue roles or portrays extreme characters with equal cleverness. A remarkable case is recorded on the film in which she played the part of a woman of thirty-four years of age and successfully changed to a woman of forty without the aid of makeup. She showed the difference in years merely by her finished knowledge of the art of facial expression.

Donald Crisp.

DONALD CRISP, appearing in Reliance pictures on the Mutual program, was compelled to work as an extra man four months before he was placed on a regular salary. Although his entrance into the field of motion pictures took place five years ago and he was a Broadway favorite, he had to serve his apprenticeship, so swallowed his pride and made good. After two years with the Biograph Company, however, he joined the forces of Cohan and Harris and appeared with "The Yankee Prince," "The Little Millionaire" and "Stop Thief" in which he played the leading roles. After three years he returned to the Biograph, where he created many important characters in D. W. Griffith's famous pictures. Mr. Crisp is still under Griffith's direction and will be seen in the Griffith interpretation of Paul Armstrong's drama "The Escape." Mr. Crisp was a member of the Flora Dora Sextette in the original version.

Ralph Lewis.

RALPH LEWIS' early ambition to imitate a certain Scotch comedian was the indirect means of bringing him to broadway and establishing him in his chosen profession. As a very young man Mr. Lewis joined a small "Rep" company in Chicago, and soon played all the towns of the middle west. Then he found himself stranded in a "coal town" in Pennsylvania where he met a Scotch mine foreman and dialect stories in his finest style brought forth a loan. A ticket to New York was bought, and soon Mr. Lewis was appearing in "The Private Secretary" which was followed by many successful seasons with Broadway productions and resulted finally in his introduction to motion picture audiences on the Mutual program. His Scotch repertoire rendered at the shaft of a coal mine marked the turning point in his theatrical life. His fondness for the screen promises to hold him for pictures indefinitely.

Lillian Gish.

LILLIAN GISH, of Mutual Film Corporation picture fame, was named by Belasco as the most beautiful blond in the world. And since Miss Gish was noted for her beauty at the age of six, when she played little Eva in Uncle Tom's Cabin, the theory about pretty girls starting out in life as homely babies did not hold good in her case. Several moving picture leading ladies have helped to explode this popular theory. Lillian Gish, Vivian Prescott and Mary Pickford all started as stage children and in fact appeared in the old melodrama "In Convict Stripes" at about the same time. All three were famous as beautiful children. Miss Gish was first introduced to picture ture audiences by D. W. Griffith at the Biagraph studio, and in the pictures of the "A. B." make, her prettiness of face and modesty of manner gained her much popularity. When Mr. Griffith turned to the Mutual forces, Miss Gish followed him.

Pathe Cameraman Weds

Two years ago at the Tacoma, Wash., Montamara festival Ralph R. Earle, who rides in aeroplanes, goes down in coal mines, braves death in innumerable ways taking pictures of current events and of scenic interest for Pathe's Weekly, the illustrated periodical of the screen, turned his camera on pretty Hazel Brown, the pretty queen of the festival.

For the first time in his adventuresome career he forgot to turn the crank, for Earle, who has taken pictures of festival queens and princesses and duchesses and winners of beauty contests and daring athletic beauties, Indian maids, society leaders, actresses, college girls and lassies of every degree of pulchritude the country over fell for Hazel. It was a case of love at first sight.

Earle has to jump about the country so fast keeping up with the news that he had little time to woo, but he did, and all his experiences in city, desert and on mountain tops did not drive her from his mind. With true regard for the ethics of the motion picture art, Earle and Miss Brown ended their romance on January 10 by eloping to Seattle.

They were married about 4 o'clock in the afternoon by Judge John E. Carroll of Seattle in a Seattle park, in a pouring rain, and with three moving picture cameras trained on the party. The whole wedding was staged in one hour and twenty minutes, about forty minutes of which was spent in searching the park for a suitable place. Miss Ruth Gilmore, J. G. Grant and Arthur Elmore witnessed the ceremony.

Ralph Earle, Pathe cameraman, with his bride.

Earle, who had just returned from taking pictures at Copperfield, which through the medium of the press has now become nationally famous, has received orders to proceed at once to the Jackson's Hole country, in Wyoming, to take pictures of a huge round-up of elk and Mrs. Earle must accompany him.

The newlyweds were treated to a pleasant surprise when they arrived at their rooms in the Oregon Hotel in Portland as it was a bower of flowers, gifts from many of Earle's warm friends in the city.

Mr. and Mrs. Earle will take a belated honeymoon trip in February, going through Glacier National Park on snowshoes after pictures of wild game. They will be under the chaperonage of Lloyd W. McDowell of the Great Northern, an old friend of the couple.

Just A Moment Please

Gee! but isn't this Bert Adler an awful chap? Think of his pulling this story of "Miss Beautiful," the lady who won't let the trade papers publish her photograph because she is afraid some one will recognize her as a prominent society girl, and then of announcing that she is to be featured in Thanhouser pictures.

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OH, IT'S A FUNNY WORLD.

That isn't much worse, though, than Don Meaney's asking us to suppress the story about Ruth Stonehouse eloping with Roach. Whaddaya 'spose he would have said if we really had decided to suppress it?

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PERSONAL.

Mabel M. C.:—Haase wants to know if he can't have that *Smoke de Fume* you acquired from Griffith, before it dries up. Says he's afraid that Mitchell'll get it if he has to wait till July 4.

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We've never had the pleasure of seeing either of 'em, but from what we've heard we have always supposed Joe Farnham was the Goliath of the industry, but after giving that publicity man page of the *Mirror* the "once over" we're inclined to think Mindel is there when it comes to size. Gosh, how we envy these fat folks! Tip us the secret, Phil and Joe.

—

Baseball scribes who were recently puzzled by the mysterious disappearance of Chas. Murphy, owner of the Cubs, and who spent whole columns of white paper and gallons of printers' ink in speculating as to where he might have gone, are respectfully referred to the cast sheet of Part 4 of Selig's "The Adventures of Kathlyn," where they will discover that Murphy plays the role of the "chief of the band of pilgrims."

—

OUR BURG.

Wat Rothacker of Dearborn st., Our Burg, reports good business last wk. He opines he'll go to Noo Yawk for a brief visit. Having paid his sub. to this here paper we wish him success on his trip.

Bert Ennis and his blushing bride wuz in our midst a few days last wk. and paid our sanctum a call. But gosh darn it we wuz out getting news so we missed em. Come again Bert. Awful sorry we missed you, as we should have liked to have met the missus.

A lot of our leading cits returned last wk. from a important bus. conference in the Effete East. The meeting wuz held at the offises of the Patents Co. at 200 Fifth avenue.

Maj. Funkhauser, the village constable, has got himself so much disliked that a lot of our best cits held a meeting this wk. to see what could be done about his "pernicious activity."

Joe Brandt, once a fellow townsman of our'n, but now a resident of the Effete East, wuz a visitor here on Sat. last. Since we saw Joe last he has been to London, Germany and a lot of other places, but he ain't a bit too proud to speak to any of the old home folks.

—

That's some regular poster Alec Lorimore of Gaumont's is sending out, with the portraits of nine Gaumont players done in three colors. We don't blame him for being proud of them.

—

Since Don Meaney got his new jumbo waste-paper basket they have had to enlarge his office. It's nearly twice as large as it used to be.

—

Maybe, though, it was done on "Teckla's" account. Though if we really thought so nothing would tempt us to publish the fact, and that's honest.

—

THEIR FAVORITE FILMS.

John D.:—"The Gusher"—Keystone.
Nat Goodwin:—"Divorce"—KayBee.
Laemmle and Powers:—"The Eternal Duel"—Lubin.
W. N. Selig:—"He Does Not Care to Be Photographed"—Eclair.
Warren Kerrigan:—"A Corner in Popularity"—Lubin.

—

Lloyd Robinson of Edison's says the comedy "On the Lazy Line" is a scream in three snorts and two toots, and after taking a slant at the still pictures which accompany his letter we're inclined to concede that it must be all of that. Anyway, we're going to see for ourselves first chance we get.

—

Heard the other day about an exhibitor who wired his exchange he wanted a battle picture for a certain day. Without an instant's hesitation the program man booked him for "The War on the Mosquito."

—

"S'pose he felt "stung."

N. C. C.

Francesca Bertini Starred in Celio Film

"The Artist's Model"

THE same richly furnished interiors, carefully selected outdoor backgrounds, delicately tinted views and skillfully played scenes, that made the first two Kleine-Celio releases notable, are again to be found in "The Artist's Model," the two-reel feature soon to be released.

Francesca Bertini, seen in leading roles in other Kleine-Celio productions, again enacts the principal lead in a most satisfactory fashion and is ably supported by other talented players of the company. The director has taken advantage of every opportunity to work in odd bits, which do so much to make a picture above the ordinary, and his plan of having several scenes played almost entirely by reflection in a mirror which faces the camera is most skillfully handled.

As the story unfolds we discover that Harry is a promising young artist of good repute, who with his friend Tom is spending a few weeks in a country spot far from the noise and bustle of the large city in which he has his studio.

The lovers tryst at the waterfall.

While painting one day on the hillside Harry encounters Ruth, a pretty shepherdess, who, overcoming her shyness, agrees to pose for him. She quickly becomes his favorite model, and Harry shortly discovers his inability to live without her, and finally induces her to become his wife and to accompany him back to the city.

He models a beautiful bust of her, which takes first prize at an exhibition, and soon Ruth, the one-time shepherdess, becomes a popular society leader. But with her added social duties Ruth requires more gowns and luxuries, and, with naturally extravagant inclinations, she soon runs her husband hopelessly in debt and he finds himself unable to provide her with the expensive things she desires.

Harry's difficulties reach the ears of a wealthy banker named Langley, who has frequently seen and admired Ruth, and who takes advantage of the situation to present her with money and jewels. Ruth grows tired of Harry—for he cannot longer provide the pretty things that the banker can, so she leaves Harry for the banker, after writing him a farewell message.

When the artist finds and reads Ruth's note, despair overwhelms him. He goes from bad to worse, takes to drinking, and, deprived of inspiration, discovers that he can no longer find a market for his paintings or statues. Creditors besiege him and at last, in despair, he goes to Ruth in the banker's home and begs her to pose for him once more—to inspire him again as of old, but she laughs him away and Harry goes back to his life in the slums.

Her extravagance surprises her lover.

After his departure Ruth finds a letter he has dropped in which she learns of his destitute condition. Acting upon a sudden whim, caused by the realization of how heartless she has been, Ruth dons her wraps and goes to his studio. Entering, she finds that creditors have taken away one thing after another until the place is almost denuded. She discovers with surprise and pleasure, however, that Harry has still kept the bust of her, which he had once carved and which had won the prize at the exhibition. Now fully repentant, she determines to right the wrong she has done and return to the man she had deserted.

Hearing him coming she decides to surprise him, and slipping off her waist so that her shoulders are bare as they were when she posed for the bust, she knocks the clay image from its pedestal and, slipping behind the base, so leans against it that she appears like the bust so recently displaced.

Amid luxury in the banker's home.

Harry enters the room, his condition showing that he has tried to drown his worries in drink. He reels into a chair and as he sits down glances into a mirror at the opposite side of the room, in which he sees reflected the bust of her he had once loved. The bust seems to smile at and mock him and drunkenly he rises, seizes a mallet from his workbench and insanely attacks the mocking bust.

As Ruth falls unconscious from the blow, Harry staggers back in astonishment. His drunken wits only dimly comprehend what has occurred but as the effects of the liquor wear off he comes to clearly understand that this is the real Ruth which lies before him and not the clay bust which had stood on the pedestal. Kneeling at her side he takes the head of his beloved in his arms and seeks to restore her to consciousness.

As she slowly regains her senses she finds herself in the arms of the man she had married, and looking up into his eyes in which hope is once more kindled, she murmurs that she has come back to stay.

Ramo Still Booming

C. Lang Cobb, salesmanager for Ramo films, has closed contracts with Herbert A. Lubin, president of the Internatinoal Feature Film Company of Montreal, for the handling of Ramo features in Canada, and with J. W. Morgan of the Morgan Film Exchange of Kansas City, Mo., for the states of Missouri, Kansas and Northern Oklahoma.

Cobb attended the Ohio League convention this week and then left for Atlanta, New Orleans, Dallas, Denver, Seattle and when this territory is spoken for will have sold every available territory for Ramo prints, which is "going some," when one considers that he has been at it for less than a year.

"Joseph In the Land Egypt"

As the February Thanhouser "BIG" Production "Joseph in the Land of Egypt" will be the offering and a more carefully staged, elaborately costumed, splendidly photographed or well acted Thanhouser feature has seldom, if ever, come from the New Rochelle studios.

The story follows closely the Bible version of Joseph's being sold into slavery, after his brothers have torn up his coat of many colors, of his entering the service of Potipher, captain of Pharaoh's guard, and later being thrown into prison. It depicts his appearance before Pharaoh, to interpret the dream foretelling the seven years of famine which is to descend upon Egypt, and his appointment as ruler of the land. The closing scenes of the picture show Joseph feeding his brethren, who have come up out of the land of Canaan to buy corn, and their surprise when he makes it known that the ruler of Egypt is their once despised brother. After giving them a plentiful store of corn and upbraiding them for their cruel treatment of him years before, he forgives them for their sin and sends them home rejoicing and bearing a message to his father that Joseph, his favorite son, still lives.

Joseph tending his flocks.

Quarrelling over the coat of many colors.

James Cruze appears throughout the production as Joseph and plays the part in a reverent style, which is sure to meet with the approval of even those who are inclined to believe it sacrilige for film manufacturers to attempt Biblical productions. Marguerite Snow enacts the role of Potipher's wife, this being her first appearance on the screen in some months, and as always in the past, she handles the part assigned her with skill.

The wife of Potipher discovers Joseph.

Attractive Lobby Displays

Splendid lobby displays, each in keeping with the subjects, are now being provided by George Kleine for his bigger class of subjects. These displays will be considered as much a part of the show as the reels themselves. No money has been spared to make them distinctly out-of-the-ordinary and attractive enough to impress the casual passer-by with the fact that an unusual feature is on exhibition.

On the Outside Looking In

By the Goat Man

THIS edition of Motography will be handled in the mails according to twentieth century methods. During the administration of Postmaster General Hitchcock, certain alleged economies were adopted. Among these were the distribution by freight of publications which issued less frequently than once a week. It was believed that a saving to the postoffice department would be effected by this plan. There seemed to be no consideration for the readers of magazines that would be affected by this antiquated form of distribution. In theory, the weeklies were newspapers and the bi-weekly and monthly magazines were merely record publications. This ruling on the part of the Ex-Postmaster General worked a very great hardship upon the publishers of trade journals. Motography, though stricken, never made a great fuss about the matter, because it was purely our own unavoidable trouble. The trade, however, must have felt the significance of the blow to us, because of our insistence for early advertising copy. Motography has been printed ten days ahead of its publication date in order that it might reach its destination and still be current. The reason we bring this to your attention at this time will be quite clear when we announce that henceforth Motography will be handled as all other mail matter should be handled at this day and age. At the end of two years of incessant warfare with the office of the Third Assistant Postmaster General, we are advised that the ban upon Motography has been lifted, and that it will go to subscribers by fast mail. The subscribers to this necessary accessory of the film business will now receive the magazine far in advance of its published date and we believe that with a continuation of our past performances we will be first, in many cases, in delivering important news of the film industry.

Eugene Pallette, Majestic "speed demon," pinched for speeding in Los Angeles.

The Vitagraph Company of America has supplied me with a handsome desk calendar which, like other products of the Vitagraph Company, shows that more than ordinary care has been taken with the production. By virtue of this thoughtfulness I will see the Vitagraph Company's signature every day this year without referring to the advertising pages!

* * *

Mrs. Bert Ennis and her husband, the efficient dopester of the Eclair Film Co.,—Bert, himself, being the dopester—paid their respects to the Goat Man in his sanctum during their stop-over in Chicago enroute to Milwaukee. They made the long journey from New York to attend the Exhibitors' Ball, held in Milwaukee Saturday night, January 24th.

* * *

The exhibitors of motion picture films have found a new champion in the *Dramatic Mirror's* Film Man, who rushes to the defense of cheap and gaudy posters; cheap and gaudy fronts; insanitary places of exhibition and all that follows, on the pretext that film exhibitors of this kind live in quarters and play to people who would tolerate nothing better. This is very remarkable. It is the extraordinary result that was inspired in an idle moment when the Film Man needed something for subject matter, something to write about. His tank-wheels had stuck. Doubtless he had been reading the abuse that unfortunately falls to the entire exhibiting fraternity because of the indifference of some of the members. There can be no excuse for the miserable theater fronts that characterize certain parts of the larger cities. The exhibitor in the poorer settlements labors under the halucination that a blaring sign six feet wide and thirty feet long has pulling power. It is my contention that humanity is alike when it comes to being entertained. All people pre-

Features Ideal's "The Fugitive" contains this scene.

An odd group in Lubin's, "Her Sideshow Sweetheart."

fer a clean and sanitary room, with comfortable seats and broad aisles, clear pictures and best of all good pictures, to any other kind of show. When people learn of such places, the front has nothing to do with the case. The business that endures is built upon what is within the theater rather than what is on the front of the house. I have judged the fronts of theaters in many parts of large cities with nothing in mind except to study the relation of the exterior decorations and their influence upon the small coin in the purse of the passer-by. I still contend that the front is reasponsible for a very small transient trade. The Film Man in his zeal to pass compliments to the exhibitor has over-reached the truth. He has taken the bumps that are meted out to exhibitors, in general, too seriously. If he will live close to the worth-while exhibitor has over-reached the truth. He has taken bitors do not take umbrage easily. They gloat over the wallops we take at the tack-heads.

After the factory fire in Pathe's two reel thriller "Broken Lives."

* * *

Rescuing Irving Cummings in Pathe's "In the Mesh of Her Hair."

In Chicago, the erstwhile bad exhibitor is beginning to waken up. He finds that he is the butt of every burden. If it is not the subject of bad air this week, it will be that next week and if not bad air it will be something else. No week goes by in Chicago that does not develop some new problem for the film exhibitor as a whole. It has reached the place where it is hardly possible to effect booking of films with any degree of certainty. The film may pass the National Censorship Board and the City Police Board and be on its way two or three days before some neighborhood reformer gets a slant at it. This alleged reformer writes a letter to Chicago's notorious Major Funkhouser lodging complaint against the film, and without further investigation all the prints are withdrawn for exhibition purposes. There seems to be no method of correcting this arbitrary procedure. Censorship in Chicago has developed into one of the farces of the continent. It will soon have reached an international reputation. Local organizations of exhibitors thus far have failed to bring about any corrective influence and the intolerance has become more than annoying throughout the city. The condition has forced the exhibitors into another fighting organization styled the Amusement Protective League. It is hoped that the new body will receive the full co-operation of all exhibitors and that it may remedy what has been one of the toughest situations that has been confronting the trade.

* * *

It was my pleasure to see a two-reel Keystone comedy that was shown to a body of exhibitors for their personal endorsement or rejection. Before the print was shown, the announcement was made that it had failed to satisfy Chicago's Czar of film productions and that it would not be shown publicly in the city, because it cast reflection upon the Jewish people. At the conclusion of the private exhibition no voice of protest was raised against the film. The Jewish exhibitors present were loud in their praise for the subject. This film was uproariously funny—funny enough for the Jewish people to enjoy. But someone had made complaint against it and the mere fact that a company of high-priced players had been paid for working in it; that high-salaried camera men and producers had contributed their best energy and talent towards the making; the inconsiderable amount of money that had entered into the subject; it had been swept aside to gratify some complainant's desire.

Billy "gets his" in Nestor's "When Billy Proposed."

* * *

If film making is to be a permanent and satisfactory business occupation or profession, it is high time that the film had some standing in court. If you were asked the question: "What is a film?" you might give a technical answer that would satisfy. If you were asked the question: "What is a newspaper?" your answer would not only contemplate the technical reply, but it would carry with it all the conviction and evidence that the law of the land affords. There is just as much reason to censor the daily newspaper as there is to censor a film. Proprietors of motion picture theaters are licensed by cities and towns to conduct law-abiding places of amusement. When a film is bad, it should be and is the province of the administrators of law and order to close the place of exhibition and bring the offender to trial. The punishment should deny the offender no further license to re-engage in the amusement business. Films should censor themselves.

* * *

What do you mean, Stevenson, by sending me a post card from Bermuda? What I mean to ask is, why select a card entitled "Leaving the Devil's Hole?" I am ready for your explanation!

* * *

In the last number of MOTOGRAPHY we made an unfortunate misstatement by saying that Nicholas Power worked at the same bench with Thomas A. Edison at Cooper Union. Mr. Power authorizes us to say that he never worked at the same bench with Mr. Edison, but that he came in contact with him a great deal when Mr. Edison was engaged in experimental work at that place. Mr. Power is anxious that this correction be made for fear it will create a wrong impression in the minds of some people. It is our earnest belief that the head of the 6A establishment carries his conscience into everything.

Scene from "A Man's Shadow" an Eclectic feature.

* * *

The new officers of the General Film Company are J. J. Kennedy, president; C. H. Wilson, vice-president; James Braden, secretary, and J. A. Berst, treasurer. This change of officers in the largest film distributing organization in this country might be interpreted to mean that the Biograph and Edison interests were willing to tilt the honors back and forth. It is hardly necessary to define the political status of the several individuals who comprise the executive body.

* * *

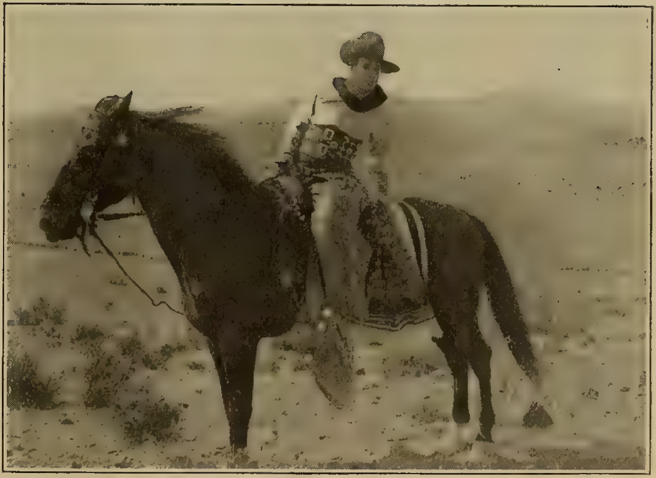
The meeting of the International Motion Picture Association, Illinois Branch, will be held February 2nd at Royal League Hall, Room 412, Masonic Temple at 1.30 p. m. sharp. The meeting is to elect new officers for the coming year. If you want to vote be sure that your dues are paid.

I'm sore distressed and feeling glum, 'tis here confessed I'm on the bum, for things are done from day to day that stop my fun—my right to play. The game, I wot, will settle down as like as not, without a frown, but shall I wait and not feel hurt, or strike a gait and tear my shirt? Within the week, I note a flyer that smote the check of Mr. Dyer. Why do they fling a man so good? I'd give a ding, if ding I could, to know the why of certain things. I vainly try, without my wings, and then I fail from year to year. You have my wail, I get your jeer! There is no hope, no call for joy. I blindly cope, demurely coy, to understand the thus and so. I've always planned to watch the show. No man can tell how things will end, but it is well—we're on the mend. The King is here! The boss to-day of General, dear, is J. J. K. What will he do—how shall we know? This much is true, the bunch will blow. No more Boushey: no whirligigs; no one to say that pigs is pigs. He makes the ring that we jump through! It's bang and bing for me and you. We humbly bring him Percival—these two, we sing, will get us all.

A particularly unique scene in Lubin's forthcoming five reel production entitled "Through Fire to Fortune," or "The Sunken Village."

* * *

Our new book, "Motion Picture Making and Exhibiting," is now on sale at $1.00 the copy. We think better of it than any of our previous undertakings in this direction, because this new volume is up to now on the subject it covers. There are two hundred thir-


Romaine Fielding, director of Lubin's southern company.

ty-six pages in the book which is generously illustrated. Following our usual custom of using the best grades of paper, the volume represents more for the money than any we have seen heretofore. It will doubtless find a large demand; particularly among the laymen, but film men should grab it off for their skinny library shelves.

The start of the race in Rex drama "A Race With Death."

* * *

Merely for record purposes, Pop Rock's birthday is December 31st. Your guess is as good as mine.

* * *

W. Stephen Bush was careful to tell us that "The House of Bondage" was rotten. T. B. says that the film carries a moral. T. B. being the "oldest in the business" ought to know. What is more to the point is a letter from Sam Silverman which tells me that the film is doing capacity business at Columbus, Ohio. Will some one define "What Is a Film?"

* * *

For the Ammex M. P. Manufacturing Company, Hector J. Streyckman is offering "The Mexican Rebellion," a three-reeler full of fighting thrills—the film story of romance and war. I haven't seen Hector since the "Battle of Gettysburg." He was lecturing that big feature to an audience of three of us and I gathered that his hobby ran to fights—the old spirit of school days when Al Haase was chased out of Streyckman's back yard. I am sorry that I haven't seen this Ammex feature, but when Hector says it is all right and has lots of bully paper, I'd take a chance that it was worth making a fuss over.

Joe DeGrasse, Velma Whitman and Alice Reardon in Lubin's "Her Wayward Son."

* * *

Joe Brandt had forty-three minutes for luncheon. I took him to Emil's where he showed me how they take food in Vienna. Joe is a modern joy brand.

* * *

Bill Barry, via Mable, slips this along for a trailer:

> As I was looking through the billboard paper, I notice a picture of Miss Flo. La Badio. She is running a Power's No. 6A Moving Picture Machine. Please tell her to write to me by return mail. She don't know me but when she writes to me four or five times. Then she will know me. If you want to tell her to write to me, I will be very, very glad indeed. I like her very, very much indeed. Let me hear from you within two or three or four days, I remain. Please show Miss Flo. La Badio. this letter.

The New Projection Machine

One of the most important and interesting announcements made to the film trade and the public in general in many years is that of the Cinema Eclair, Paris, France, that it now has ready for the American market a new projection machine to which it aptly applies the name, "Kineclair." This marvelous invention which is owned and controlled by Eclair, will have the strongest kind of bearing upon relations existing between the moving picture and the educational, scientific and instructive field. It will change this most important phase of the great film industry and broaden and enlarge its possibilities until the results are almost incalculable. The "Kineclair" projection machine is a mechanical perfection itself. Its parts are few and easily understood by the layman. Its simplicity of operation makes it the work of a child to run the machine, and, what is most important and best of all, it will run any standard film. This valuable point will be readily grasped and appreciated when we remember that there have been other machines along these lines presented in the past, but they required a special film for projection purposes. The "Kineclair" machine measures 10 inches wide by 14 inches long and weighs but 17 pounds. This is without the light and neat carrying case which goes with it. Complete with this case it measures but 14 inches wide by 14 inches long and weighs but 19¼ pounds. The significance of this will be grasped at once when we realize with what ease it can be carried from place to place by salesmen wishing to demonstrate their goods on the screen, traveling lecturers, and for demonstrating purposes of all kinds. The mechanism of "Kineclair" is enclosed in a dustproof casing and is built entirely on the plan of the highest class professional projectors. The threading process of this wonderful projector is devised in such a simple and concise manner that a previous knowledge of the working of projection machines is rendered absolutely unnecessary. The most radical departure in the projection of films by the new machine is the fact that by simply placing the handle on another shaft, the working of the intermittent movement is so changed as to enable the viewing of each and every panel of the picture, for any length of time desired—in other words, it actually transforms the moving picture into separate stereopticon pictures. The new projector is absolutely fireproof.

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CHICAGO, FEBRUARY 7, 1914

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FUNKHOUSERISM.

ALONE and single-handed, Major M. L. C. Funkhouser, second deputy police superintendent of Chicago, is apparently attempting to destroy, annihilate, wipe out and utterly eliminate the form of entertainment known as motion pictures. It is unfortunate that the geographic boundaries of the city of Chicago limit the major's power. It must be a bitter thought to him that his radius of action is so restricted; for we can imagine nothing more delightful from his point of view than the ability to close all the studios and exchanges and throw out of their jobs the hundred thousand people who depend directly on this gigantic modern industry. We could then return to the good old days of the questionable burlesque show, the ten-twenty-thirty melodrama, the dime museum, and all the other uplifting and educational influences of the past. Once more the proverbial Poor Man could seek his entertainment and spend his little all in the rear room of a saloon, unhampered by the demands of his family for the nickel show.

Since Mr. Funkhouser began exercising the divine right in Chicago, he has killed three times as many motion picture subjects as his predecessor, Sergeant O'Connor, objected to in a like period of time; and O'Connor was considered severe. The innocent and unsophisticated layman might conclude from this that pictures today are three times as bad, or only one-third as good, as they used to be. Yet the National Board of Censors, whose members stand higher in the opinion of the world than a Chicago deputy police superintendent could ever hope to stand, and who know more about the human principles of censorship than Funkhouser can ever know, think the pictures are improving.

Every motion picture man in Chicago can, and does, repeat instances from his own experience of the apparent injustice of Funkhouser. It is not our purpose at this date to catalog any of these instances. There will be ample time and better opportunity for that. But we take it that even a deputy police superintendent must obey the law, and cannot pervert the brief authority of his office even to curry favor with the suffragette vote; and a good many motion picture men believe that Chicago has a deputy police superintendent who is so misusing his power.

It is axiomatic that anything, however meritorious, will find some enemies, some who object to it. Funkhouser's system appears to rely upon these habitual objectors to guide him in destroying films. The effect of this method would be ludicrous were it not really serious. Its obvious ultimate result will be to prohibit any motion picture whatsoever in the city of Chicago. Funkhouserism, within its little local circle, is a menace to the rights that made this country free.

There are so many industries, each with its own troubles, that it is hard to get the attention of the people at large to any one example of injustice. If it were possible to bring home to the public—to American born citizens and to those, equally citizens, who came here aglow with hope and joy because they thought they had escaped the iron heel of despotism in some European Czardom—if it were possible to make them see the real import of Funkhouserism, the Chicago police censor board would be wiped out of existence.

Rightly or wrongly, we have always favored the National Board of Censorship; not because we believe in the principle of censorship, but because that body has ever been fair and sane in its decisions, because its function was purely advisory, and because no doubt it played a considerable part in building up public confidence in the pictures. So good has been its record, indeed, that any other so-called censoring body that does not consider its decisions must certainly be actuated by motives other than the welfare of the public. It is a particularly suspicious circumstance where the official head of the censors insists upon trying the pictures by jury—a packed jury, if you please, whose members are drawn from a volunteer venire of reformers of the most virulent type.

We still respect the National Board of Censors; and as an advisory body, there is no reason for its discontinuance. But the barbarous and despotic condition in Chicago has forced our decision that as free American citizens, voicing, we believe, the convictions of thousands of other free American citizens, we can no longer give any recognition to any censorship of motion pictures. We believe in free speech, a free press and free pictures.

We therefore emphatically and unequivocally state that we are henceforth opposed to any censorship whatsoever of any motion picture film or subject. We demand for the motion picture the same freedom that is accorded the press, and assert that the motion picture is subject to the same laws which govern and regulate the press—namely, public opinion and the common acts and statutes of our nation and states; and that it is subject to no laws or special ordinances other than those which equally govern the press. It is our purpose to give all the assistance in the power of our editorial pages to the elimination of all censorship of motion pictures in this country.

Gentlemen, the hour has come for all the power of this mighty industry to concentrate on one object—the destruction of censorship. Manufacturers, exhibitors, renters and publishers, let us get together in this vital movement.

PRAISE FOR THE FILMS.

In an editorial which appeared in these columns last issue, under the caption "An Innovation," attention was called to the remarkable amount of publicity being given a certain motion picture subject by forty-nine of the largest and best newspapers of the United States, but now we wish to point out how much attention the production of pictures in general is getting. Hardly a day passes without some great newspaper commenting editorially upon the power and great educational value of the films. Men of note in the world of letters are vying with one another in their praise of the pictures and their predictions of still further advancements to be made in the near future.

Just last week the Chicago American published the following editorial tribute to the moving picture:—

> Now comes the photoplay with its pictorial visualization of the great novels of to-day and of all time. The motion picture may never give the complete satisfaction which the book affords, but often it will prove more adequate than the drama for the purpose of telling the story.
>
> Novels of past times, like "Quo Vadis?" or the "Last Days of Pompeii," which are prolix, disgressing, abounding in details of sumptuous festivals or desperate adventure, cannot be presented adequately on the stage, but they can, when sufficient money is spent, be reproduced vividly on the moving picture screen.
>
> Moving pictures of all tales of adventure and episodes of great action are more vivid than any possible word descriptions may be, however brilliant are the literary talents of the writer.
>
> When Colonel Roosevelt made his hunting trip over the African game trails he wrote fully of his expedition. Motion picture companies followed the American hunter and with their films covered the region he touched with his pen. These films, although presented independently, did much to illustrate the Colonel's book.
>
> For the purpose of fixing impressions of things, which the ordinary observer never gets to see, the photoplay is head and shoulders above any book of travels or adventure that ever was written.
>
> For the purpose of renewing one's memories of a great novel, or illustrating a great man's biography, or a great epoch in history, nothing can compare with the photoplay.
>
> Its possibilities are only touched upon. Its sphere of realization (by reel-ization) is a new world just discovered and as yet little explored.
>
> Of course, there is much that is cheap, tawdry, valueless, vulgar, deceitful, about the moving piceure business. It has no more freedom from faults than has any other human manifestation. It cannot drive talented actors from the stage or silence gifted singers or put a stop to the author's gift of word-painting.
>
> But it does and will continue to fulfill a function in supplementing printed books of fiction and travel, of history and action, to a degree which can never be rivaled by the theater.
>
> What the photoplay needs to-day is to have more BRAINS put into its direction and expansion as a power for entertainment and education.

In what he terms "A Sermon on Moving Pictures" which is being syndicated in newspapers all over the country Elbert Hubbard, the famous humorist, philosopher and writer of advertising matter says:—

> In a recent number of a paper devoted to the liquor business complaint is made that the saloon trade is suffering on account of the moving picture shows.
>
> The moving pictures cheer, but do not inebriate. They lubricate the wheels of existence, rest, refresh, stir the imagination, bring into play a new set of convolutions, and cost a nickel or a dime.
>
> They never give you that dark brown taste the day after, nor a headache and that tired feeling, nor do they make a hike to the booby-hutch.
>
> If you go to the races, you'll probably lose some money, and anyway, you'll get excited. If you go to a real theater, you will have to dress for it, perhaps order out the auto and a little feed afterward. And you'll get tired out.
>
> But the "movies" are Jeffersonian simplicity and practical democracy. You slide in and out, and the whole thing is free from frills, fads and fussiness. You always get your money's worth, and there are no haunting regrets as to your having made a fool of yourself by spending a whole evening on a bum play and then getting just about two-bits in change from your last $5 bill.
>
> Another thing about the moving pictures is that the invention is one of the great educational factors of the time. It is one of the things that is helping to make this old world over, into a better and a happier place.
>
> Up to less than a hundred years ago civilization was provincial. Only a few people were able to travel, see and know. The many were submerged in ignorance and superstition. The sailors who went round the world were nature fakers. The stories they told us would make your hair curl.
>
> Now we are getting acquainted with the world. Quick transportation, the mails, the daily paper, the telegraph, the telephone, the talking-machines and the cinematographs are bringing the world to our doors.
>
> The moving picture satisfies our desire to know, because it shows us. The extent of knowledge which it distributes as to the ways, customs and habits of the people of the world is great and far-reaching for good.
>
> In some of our public schools which are leading the van moving pictures are used in the lessons. The pupils are always ready to watch, and in so doing they are able to absorb and remember far more than they would ever get out of books alone.
>
> Now, I am a writer of books. In these books I describe what I have seen, and the things I imagine, and I state the things that seem to me to be true. Just to the degree that I impress truth and make men think, do I benefit them.
>
> No criticism can be brought against moving pictures which cannot be brought against books, with equal truth. There are good books, there are bad books and there are bum books written by punk parties with literary eczema which are not worth cataloguing.
>
> It is exactly so with the "movies." These pictures tell you a story, playing the thing out while you sit and look. Good people want to see only the truthful and the worthy.
>
> As we grow better we will have better moving pictures. As it is now, I believe the silly and absurd are being eliminated, and the helpful and the true are coming to the fore.

Current Educational Releases

Nice and Its Environs, France.—Patheplay. Nice, the charming city on the French Riviera, is one of the oldest cities in France, dating from the fourth century, A. D. This film shows some of the many attractions which have made it famous as a winter resort the world over. It is a garden spot of beauty on the shores of the blue Mediterranean.

Hydraulic Works on the Adda.—Lubin. A very interesting and spectacular picture showing the enormous hydraulic works on the Adda, a river in Italy. The terrific water force is impressive and the dams and rapids extremely beautiful. A one-span bridge crossing the river is three hundred and fifty feet above the water level. This is one of the finest examples of engineering in the world.

Wild Wales.—Edison. Perhaps the most interesting single feature of the film is the Abbey of Valle Crucis at Llangollen, England, built in 1200 A. D. by Cistercian Monks from France, it is today a remarkably well preserved specimen of the later Norman architecture. Magnificent pictures of the romantic Welsh mountain scenery are shown. A sparkling, rocky little brook is introduced to us as the source of the famous River Dee. Further down, at Llangollen, we catch a glimpse of a salmon fisherman seated in an odd little tub-like craft, known as a "coracle." Bettws-y-Coed is a curious sort of waterfall, not unlike a great bunch of flowers in appearance. Several remarkable bridges, one of which was built by the Romans, and a charming view of Dolwyddelan castle, are other features of this picture. The film closes with a close view of a certain Jenny Jones, a typical old Welshwoman, clad in the conventional garb of the country.

The Granite Industry.—Kalem. This feature shows the operation of the largest granite quarry in the world. Every detail, from the hewing of the stone from the face of the mountain to the polishing of the finished product, is shown. A picture that is highly interesting and educational.

Sports in Merry England.—Kalem. Among the interesting scenes shown in this feature is an otter hunt, with a pack of hounds swimming down a stream in full pursuit. Another feature is a view of the famous classic of the English turf, the Goodwood Races.

Japanese Shoemaker at Work.—Melies. A pair of custom-made Japanese shoes is completed in ten minutes. An expert works for the camera.

Cocoanut Industry.—Lubin. This picture is taken in Central America, and gives beautiful scenes of the groves, or jungles, where the tree flourishes. The cocoanut tree is not unlike the palm tree, with a bamboo stem, which the gatherers walk up with monkey-like rapidity. The big nuts are thrown to the ground to other negroes, who proceed to cut off the husks and throw the nuts in the mule wagons for shipment. The negroes who gather are inordinately fond of cocoanut milk, and freely take advantage of a broken nut to enjoy a beverage.

A Japanese Wedding.—Melies. The proposal is made, not by the intended bridegroom, but by his best friend, who visits the intened bride and her mother, lays the proposition before them and exchanges gifts. No priest is present at the ceremony, it being performed by the bridegroom's best man and the bride's attendant. The ceremonious sipping of tea constitutes the principal part of the function. The bride, in herself serving the bridegroom's parents with tea, indicates her everlasting submission to their wishes. Such are the Japanese.

Tortoises at Close Range.—Patheplay. An interesting educational showing the water tortoise at home both on land and in water. One of the most interesting parts depicts the intense rivalry between several of the strange little reptiles over a bit of food.

A Ramble in Pondichery, India.—Patheplay. A beautiful scenic, showing a remarkable city with snowy temples, fine residences, luxuriant tropical foliage, splendid drives and a fine ocean front.

Manufacturing Pearl Buttons.—Lubin. The pearl button is a small article, but, like the pin, it has to go through many hands before it is salable at the notion counter. First we see the oyster shell, which is far from a thing of beauty, and used to be employed in mending roads. The shells are assorted according to value, and then commences the work: cutting, drilling, turning, sizing, polishing and carding. The lathes and drills work rapidly, turning out millions of the discs almost faster than one can count.

African Sea Birds.—Edison. Malagas Island, three hundred yards square, just off the southern coast of South Africa, is inhabited at a conservative estimate by some four hundred and fifty thousand birds of several species. First in order of interest come the penguins. It will be news to many people to know that penguins' eggs are considered a delicacy. Several hundred thousand are sent annually to the London markets.

By far the greatest part of the population of Malagas Island consists of the Solan Goose or Malagas. In all, there must be well over four hundred thousand of these beautiful birds on the little island.

Although a strong swimmer, and an expert diver, it is in the air that the Solan Goose appears to the greatest advantage. The sight of a few thousand of these great birds in flight is very beautiful.

Among the other interesting inhabitants of this city of bird life may be mentioned the colored element—the "duikers" or divers, a strange cormorant-like creature. Their black plumage contrasts strongly with the pure white of the Malagas. Apparently race wars are not confined to human kind, for the color line is as severely drawn on Malagas Island as aboard a Jim Crow car.

The Ruins of Angkor-Thom.—Melies. A complete and wonderful picture of the now most beautiful ruins in the world. Produced at Angkor, Cambodia, French Indo-China. Construction of the buildings and temples of Angkor was commenced in the ninth century A. D. by the Khmers, who migrated from India. The city reached the zenith of its power in the eleventh century. In the thirteenth century its population, supposed to be more than a million, was completely wiped from the face of the earth—how, nobody knows exactly—leaving only a mass of beautiful ruins to set the world awonder.

TALCUM POWDER.—Kalem. The dainty tin of talcum powder on milady's dresser has an interesting history. This feature takes the photoplay patron on a tour through mine and mill, which reveals every step of the process which makes possible the use of this indispensable toilet article.

The pictures show the talc mines, three hundred and fifty feet below the surface of the earth. Succeeding scenes show the huge crushers which reduce the talc to a powder, etc.

ASCENDING SUGAR LOAF MOUNTAIN.—Essanay. This is a scenic travelogue showing the ascension of Sugar Loaf Mountain, one of Nature's most beautiful masterpieces.

TEMPLES OF JAPAN.—Melies. Beautiful views inside and outside, of some of Japan's most picturesque temples; erected, some in modern times, some in ancient, as monuments to the Buddhist and Shinto religions. Included are: the Cho-in temple, Kyoto; Higashi-Hongwanji temple, Kyoto: the Nanenji temple nestling in the woods of Kyoto; Kitano-Tenji shrine, Kyoto; the great temple of Kiyo-Mizu, Tokyo; the Kasuga shrine, Nara; and the January, February and March temples, Nara. An interesting reel.

MAKING CUT GLASS.—Kalem. Many and delicate are the operations undergone by a piece of cut glass before its sparkle and brilliancy delight the heart of its owner. No industry demands a greater degree of skill of the men engaged in it than that of making cut glass.

This wonderful feature shows every detail of manufacture from shaping of the molten mass of crystal to the last loving touch of the polisher. The observer follows the shaped piece into the hands of the designer, then sees the pattern roughly cut by grindstones moistened with sand, after which the succeeding operations are witnessed until the finished piece stands in all its iridescent beauty.

SNOW EFFECTS IN AUSTRIA.—Patheplay. A beautiful scenic showing Austria in its winter coat. For nearly half of the year a large part of that country is covered with heavy snows.

Mexican refugee washing at Camp Cottois, El Paso, Texas.

Rebel War Pictures Shown

The first reel of the motion pictures taken at the headquarters of General Pancho Villa, the Mexican rebel leader, were shown a private view-day last week, at the projection room of the Mutual Film Corporation. President Harry T. Aitkin and General Villa are partners in the movement to give the world the exact reproduction of the maneuvers of the rebel Mexican army and the pictures shown were most interesting in their depiction of the soldiers on their way to and from the battle of Ojinaga, though the battle itself was not filmed since it occurred at night. The series of pictures to come on this subject, promise especial interest.

General Villa, the picturesque leader of the Mexicans.

General Villa reviewing troops after the battle of Ojinaga.

Won't Have Photo Printed

The Thanhouser studio has a demure young lady who won't have her picture printed in the papers—she's *so* shy! This unusual actress is said to be a society girl who "has reasons" for keeping her face out of the printed page, although many persons would consider photoplaying in itself a publicity medium of the most pronounced kind. But the particular photoplayer simply will not have her photo published or her name either—they call her "Miss Beautiful" in the Thanhouser casts and let it go at that. "Miss Beautiful's" first film appearance comes late in the month. The release is called "Her Love Letters" and Harry Benham and the Thanhouser Kidlet appear, too.

Sans Grease Paint and Wig

By Mabel Condon

Miriam Nesbitt.

We sat in the parlor of the St. James hotel on West Forty-fifth street and Miriam Nesbitt told me all about how she came to New York with only ten dollars and wasn't it a wonder something awful didn't happen to her or the ten dollars? I say she told it to me, I should have said "us," for a large audience, a fat lady, wafted into the little parlor right behind us and I judged she was waiting for somebody to come from Europe, so solidly she sat and so still. She lost not a word of Miss Nesbitt's recital and when a brass-buttoned, dusky boy announced that Miss Nesbitt was to bring her company up-stairs for tea, the majority of the audience was plainly disappointed.

"I didn't know mother was to have a mothers' club meeting up-stairs today," apologized Miss Nesbitt, as she led the way to the hotel parlor. "So we'll talk on the sofa in here and go up for tea afterward. Put your things on the table here—do you know, when Mr. Bannon 'phoned me you were coming, I fancied an entirely different kind of person?"

"Yes, I know—somebody tall and thick," I answered correctly from knowledge gained in previous experiences.

"He told me you were from Chicago—I'm from Chicago, too."

"Yes?" It was the only safe thing to say, as I was feeling in my muff for two gloves and guessing that only one was there; the other was probably on the upholstered chair the fat lady had just sighed into.

"Was born in Chicago and went to school there and in St. Louis at the same time." The fat lady looked her sincere disapproval of this statement and listened harder than ever.

"My grand-mother and aunts were in St. Louis and insisted on my spending half the year with them; so I did. I'd go to school there from September to February and in Chicago from February to June. I'd graduate from one school and then graduate from the other. After that I went to boarding school. Then my mother married again and I decided I'd earn my own living. I didn't know just what I would do and while I was deciding, I went down to North Virginia to visit my uncle.

"A New York paper happened in somehow one day and in it I read that a well-known head of a dramatic school would hear applicants read, on an early day. I determined to go to New York and asked my uncle for a pass; he was auditor of a road that ran into New York and got it for me.

"Well, when I arrived I had just ten dollars and no idea where I was going to stay. But I sought out the dramatic school and was allowed to do little readings and scenes for the instructor. 'You have promise—and the course will be one thousand dollars,' she told me. 'And I have ten,' I answered. She gasped and asked how I expected to study with her and to clothe, room and feed myself meanwhile. I told her I thought she would let me have the instruction and pay her back when I had earned it on the stage.

"I had great faith in myself, you see, and when she pronounced me 'promising,' I never for a minute doubted but what I would be a success as an actress. I guess it was this wonderful assurance in myself that prompted her to agree to this condition. 'But how are you going to live?' she inquired, and I told her I had some cousins here somewhere, and I would look them up and see if I could earn my room and board with them. It happened that my cousin had advertised just that morning for a young girl to act as companion to her and she received me with open arms. Not only that, but she gave me an allowance of $1.75 a week, and I began my course at the school in opulence!"

"But the $1,000 debt—didn't it worry you?" I asked.

"Not as much as when I buy a dress now and pay more for it than I feel I can afford," she replied. "It was my faith in myself that made me so optimistic. I still believe in things just as strongly, it's a great help," she nodded convincingly. The stout person looked doubtful, then glanced nonchalantly about the room as though she did not know it contained a sofa and two other people. Miss Nesbitt resumed and the two-hundred pound glance ceased roving.

"I worked awfully hard at the school, and at four o'clock each afternoon took a fencing lesson and after that a dancing lesson—all this to be paid for when I was on the stage. I had been a pupil about three months when a matinee was decided upon and the Frohmans were invited to attend. They did. I had been given the principal role, wherein I was to refuse to marry a plotting knight, and it was my misfortune that we had had no dress rehearsal. The play was a costume one and I had never worn a train, a crown or a wig in my life. I didn't know how to manage the train and I felt the crown and wig slipping at the crucial moment. It was the one wherein I was to refuse the knight and make a tragic and heroic exit. With one hand clutching the crown, which had slipped down over one ear, and the other wildly denouncing the knight, and shrieking, 'I will never marry you!' I tripped over my train and fell back into the wings to the accompaniment of roars of laughter.

"It was awful. Thereafter I was in terrible disgrace and slunk about the school like a yellow dog. Then another matinee was called, the Frohmans were again invited and I was trusted with a one-line maid's role. But at the last rehearsal the girl who had the lead was taken ill and I was the only other one who knew her lines. The character was that of a mountain girl and I was perfectly at home, thanks to summers spent in the Tennessee mountains, and after the performance the Frohmans offered me a two years' contract with them. I began it as James K. Hackett's leading woman, and I've never played anything but leads since then.

"And the debt?" I inquired and was informed it was paid back within a year.

"That was in 1898," resumed Miss Nesbitt, letting her eyelids drop a little as her turquoise-blue eyes concentrated on mental figures. "Yes, 1898—how long ago was that?"

"I'm dreadful at higher mathematics," I apologized, as after a full sixty seconds I didn't know.

"So am I," encouraged Miss Nesbitt, and we concentrated again.

"I thought it was longer than that," she mused when we had finally agreed that the difference was sixteen years. "In that time I played five years straight in New York, one in London with the original 'Peter Pan' production, and have gone on the road in number 'A' companies. 'The County Chairman,' 'The Traveling Salesman,' 'The Road to Yesterday,' are a few of the long-run plays I have appeared in, and William H. Crane, Henry E. Dixey and Chauncey Olcott are some of the men with whom I have played.

"Something, I don't know what, prompted me to try one-night stands. But I couldn't live in a trunk and I never got rid of a cold, and when the company went off before daylight one morning to catch the train to the next 'stand,' and left me ill, in a little frozen town up north, I decided right there I would leave the stage, and I did.

"Entertaining, was what I thought I would love to do and tried it in New York. But I discovered that it called for one-third ability and two-thirds social tact, and I knew I'd be sure to ask after somebody's dead mother or the husband of somebody else who was newly divorced, so I gave up entertaining and thought about motion pictures.

"The Edison studio was the first place I applied and they said they would give me a trial. I've been there ever since and that's three and one-half years. Marc McDermott was in the company in which I started and we have played together a great deal. Our last trip to Europe covered seven months and we're only back four weeks. I'll show you some splendid pictures we took over there, when we go upstairs." It was at that moment that the brass-buttoned, dusky youth announced "Mrs. Payne says for Miss Nesbitt to bring her comp'ny upstahs!"

"There's something wrong with this elevator," Miss Nesbitt chatted as the car painfully ascended to the twelfth floor. "I hope nothing happens—my stepfather has the insurance on it." We alighted and entered the Payne apartment, where the club was luxuriating in cozy chairs about the tea-table.

There remained but a few minutes for private "picture" talk, but in them Miss Nesbitt declared she hopes for the day when there will be more art than there is now in motion pictures; when it won't be necessary to have the girl fall in the man's arms at the conclusion of a story to have it be a successful screen play, and when the actors will not be directed to "point" the meanings of obvious things.

"Of course it's much better now than formerly," she admitted. "But oh! for the time when a person will see a perfectly visible note on the floor, without walking all around the room and looking at everything else first. And when a person at a window can let his audience know he sees what is going on outside without frantically telling them so with his arms and lips. I'm hoping this will be, some day," she concluded but it sounded like rather a hopeless hope.

I saw the splendid collection of pictures taken in Europe with Mr. McDermott's kodak and Miss Nesbitt told of some of the pretty things she brought back with her. The ecru dress she was wearing, with its crimson girdle and trimming, which brought out to advantage the richness of her coloring and the black of her hair and lashes, was of Flemish make and the thin crystal-like bracelet of crimson came from Naples. The hand-wrought gold circlet on her other wrist was a Paris offering and the necklace of oblong crimson beads was bought in London.

Somewhere a clock struck six.

"I want to show you New York at night, from our windows," said Miss Nesbitt and snapped off the lights. Broadway's world of circling, flashing, colorful lights played on the background of the early night. From the Hotel Astor to Columbus Circle, they stood out ever shifting, ever compelling.

"The lights of New York," murmured Miss Nesbitt. She snapped the bulbs of the living-room into life again. Five minutes later I was one of Broadway's passers-by. I stopped at the nearest subway to see if there was a red ball on the front of the trains—a red ball signifies skating at Van Courtland Park.

There was, so I hurried.

Life Photo Film Corporation

Scarcely more than twelve months ago an ambitious youth, tired of working for a successful man, decided to branch out for himself. He persuaded his immediate family to invest a few hundred dollars in a camera outfit and an office, and soon made good his declaration that he could make money for himself as well as for others.

After four months of hard work he succeeded in convincing one of New York's largest embroidery manufacturers that his acorns were taking root, and that with the aid of a few thousand dollars these roots would soon sprout out in the soil of prosperity.

The embroidery manufacturer, seeing the wonderful possibilities of the moving-picture game, immediately purchased a substantial interest in the company, which was then incorporated for $25,000, and was soon actively interested in the commercial, industrial and educational pictures that the company was manufacturing in its perfectly equipped laboratories, built on the profits of his investment.

In one year's time this young man had sown his acorns so successfully that the small concern which he had started was increased to a capitalization of $100,000, and is now incorporated under the name of the Life Photo Film Corporation; Edward M. Roskam, the young man in this story, is president of the concern, and Bernard Loewenthal, the embroidery manufacturer, is the treasurer.

Beginning with a camera only, the company now has a thoroughly equipped laboratory that is turning out an average of 200,000 feet of film per week, has branched out and is building a modern and perfectly equipped studio to be run in conjunction with its laboratories.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VII. (*Continued*)

WIRING must all be in approved rigid or flexible conduit (this includes booth, auditorium, dressing rooms or any part of the moving picture theater). Each picture machine, dissolvers, flood or spot light must be wired as a two-wire circuit, and a two-pole switch and cut-out must be cut off and protect the resistance and arc for every machine. All conduits must be brought to a point as near as possible to the arcs of the machines. Connections from arcs to conduit must be made with asbestos-covered wire. Conduit must be rigidly supported in every case.

Rheostats or other necessary current-reducing devices must be made entirely of non-combustible material and of approved design. Must be mounted on non-combustible support in such a manner that there will be an air space of at least 3 inches on all sides. The rheostat must be of inclosed design or be completely inclosed by a netting with a mesh not greater than 0.5 inch. When the resistance is not hung in the operating room and the same is excessively hot, it must be properly protected by asbestos. It is strongly advised that resistances be suspended from the ceiling on straight insulators. When it is possible, the resistance should be located outside the booth.

Top and bottom reels must be inclosed in steel boxes or magazines, each with an opening of approved construction at the bottom or the top, so arranged as not to permit the entrance of flame to the magazine. No solder is to be used in the construction of these magazines. The front side of each magazine must consist of a door having spring hinges and swinging horizontally, and provided with a substantial latch. An automatic shutter must be provided, and must be so constructed as to shield the film from the beam of light whenever the film is not running at operating speed. The shutter must be permanently attached to the gate frame. In addition, a non-automatic shutter must be provided, placed in front of the condenser, so as to be readily closed by hand.

Extra films must be kept in individual metal boxes equipped with tightly fitting covers.

Reels containing films under examination or in process of rewinding must be inclosed in magazines or in approved metal boxes similar to those required for films in operation, and not more than two feet of the film shall be exposed in the booth.

All booths must be at least 6.5 feet high, or high enough to provide space for gravity sliding doors, with floor space to vary according to the number of machines in the booth. The floor space for one picture machine alone must be 6 by 6 feet; for one picture machine and one stereopticon, 9 by 6 feet; for two picture machines and one stereopticon, 12 by 6 feet.

Openings per machine in the booth must consist of one for the operator and one for the machine. Opening for machine shall not be more than 8 inches high and 12 inches long. Operator's window shall be not more than 12 inches wide and more than 12 inches high. All openings in other portions of the booth, except ventilator in ceiling and entrance doors, must not exceed 8 inches wide and 12 inches high. All openings to this booth, excepting entrance doors to this enclosure house, must be arranged so as to be entirely closed by doors or shutters constructed in the following manner: Doors must be hung so that gravity will tend to close them (only vertical sliding doors will be approved) and be held open by a twine arranged in such a way that it will pass directly over the film when in place. All doors over openings, except entrance doors, must be sliding doors, and be constructed of two pieces of No. 20 B. & S. gauge galvanized iron, one piece placed on each side of one-quarter-inch asbestos; lap 1 inch around the corners, and the whole riveted together. The doors must lap over all edges of openings at least 1.5 inches. The same must run in galvanized iron guides of at least No. 14 B. & S. gauge, the guides to lap over door at least 1 inch, and fit snugly against the openings covered. The guides must be placed inside of the booth and all the heads of nails or screws holding them in place must be concealed by a single lock formed on the guides. These guides must be continued across the bottom of the opening to form a seat for the door to drop into, corners of guides to be lapped and riveted.

Ventilation must be obtained through the ceiling in all booths to the outside air, and no ventilator to be of smaller size than 36 square inches in cross section per machine. The ventilator must be constructed with lock joints or rivets, and solder must not be depended upon for holding sheets of metal in place. The gauge of metal must be the same as used in the construction of iron booths.

Stationary wooden metal lined booth must be constructed of sheathing at least three-quarters of an inch thick, supported by 2 by 4-inch wooden studding, not more than 18-inch centers, presenting a smooth and solid surface on the inner side of booth. All studding, braces, etc., must be on the outside of the booth. The ceiling and walls of the booth must be lined with at least one-eighth-inch asbestos under galvanized sheet iron as thick as No. 24 B. & S. gauge, and the joints must be locked. The floor must be covered with galvanized sheet iron, at least as thick as No. 20 B. & S. gauge sheet iron over one-eighth-inch asbestos. The metal must be secured in position by nails and the heads of these covered by an approved lock joint, made with the metal linings of the booth. Entrance doors must not be larger than 2 by 6 feet.

VENTILATION.

A committee on standards for ventilation legislation presented the following report at the annual meeting of the American Society of Heating and Ventilating Engineers. This report makes recommendations for the *minimum* requirements.

1. Floor Area per Occupant.—A minimum of four and one-third square feet of floor area, as a seating space, per occupant, exclusive of aisles and public passageways, shall be provided in the audience hall.

2. Cubic Space per Occupant.—A minimum of 80 cubic feet of air space, per occupant, shall be provided in the audience hall.

3. Quantity of Outdoor Air.—A positive supply of outdoor air from an uncontaminated source shall be provided the audience hall at all times while the show place

is open to the public and the quantity of this positive supply of outdoor air shall be based on a minimum requirement of 15 cubic feet per minute, per occupant.*

4. Temperature.—The temperature of the air in the audience hall shall at all times, while the show place is open to the public, be maintained throughout at the breathing line (persons being seated) within the range of 62 degrees F. to 70 degrees F. (except when the outside temperature is sufficiently high not to require the air supply for ventilation to be heated). The temperature, distribution and diffusion of the supplied outdoor air shall be such as to maintain the temperature requirement without uncomfortable drafts.

5. Direct Heat Sources.—Any good heat source which does not contaminate the air will be accepted to supplement the warmed outdoor air supply. Gas radiators are prohibited.

6. Machine Booth Ventilation.—Enclosures or booths for the motion picture machines shall be provided with special exhaust ventilation with a capacity to exhaust at all times not less than 60 cubic feet of air per minute through a one-machine booth, not less than 90 cubic feet of air per minute through a two-machine booth, and not less than 120 cubic feet of air per minute through a three-machine booth.

This requirement shall include a number of small metal screened openings (equipped with special dampers and automatic appliance with fusible link to automatically close tight in case of fire in the booth) on the sides of the booth near the bottom, aggregating 180 square inches for a one-machine booth, 210 square inches for a two-machine booth, and 240 square inches for a three-machine booth; and this requirement shall also include a metal or other fireproof flue, extending from the top or side at the top of the booth, and carried to a proper place of discharge outdoors. The ventilation should be augmented by mechanical or other means, so as to exhaust at least the quantity of air as herein stated.

The size of this special fireproof vent flue shall be not less than 96 square inches clear area for a one-machine booth, not less than 120 square inches clear area for a two-machine booth, and not less than 144 square inches clear area for a three-machine booth, and this special vent flue shall be provided with an adjustable damper, operated from the booth, and equipped with an automatic appliance and a fusible link to operate so as to open the damper wide automatically in case of fire in the booth. The machine booth ventilation shall be kept in operation at all times when the booth is in use.

SOME FACTS ABOUT VENTILATION.

Human beings or other animals in a confined space gradually consume the oxygen present and replace it with oxidation products, of which carbon dioxide is the most typical. Hence it was natural that attention should be fixed primarily upon these points, and it is still the popular belief that a crowded room is deficient in oxygen. Quantitative experiments soon showed, however, that these particular dangers were not of practical importance. The oxygen in the air must be reduced from 21 per cent to 15 per cent and the carbon dioxide increased from .04 per cent to 3 per cent before any marked physiological effect is manifest. These values are never remotely approached in what we consider an ordinary ill-ventilated room.

The next important theory that took possession of sanitarians depended on the assumption that in addition to its more obvious constituents rebreathed air contained a mysterious organic emanation of poisonous nature, which was called "crowd poison" or "morbific matter." This theory rested primarily on the observed fact that crowded rooms have a foul, stale odor, and in some experiments which were later shown to be erroneous. It is certainly true that to anyone entering an ill-ventilated room from purer outside air, a marked and characteristic odor is apparent. There is no evidence that it exerts any harmful physiological effects and some evidence that it does not. Careful investigations made by physiologists of the highest standing have wholly failed to demonstrate any unfavorable effects from rebreathed air with all that it contains, provided only that the temperature be kept at a proper level. Benedict and Milner observed seventeen different subjects kept for periods varying from two hours to thirteen days in a small chamber with a capacity of 189 cubic feet in which the air was changed only slowly, while the temperature was kept down from the outside. The amount of carbon dioxide was usually over thirty-five parts (or eight to nine times the normal) and during the daytime when the subject was active, over 100 parts, and at one time reached 240 parts; and all the "morbific matter" or other deleterious entities which usually accompany carbon dioxide must have been present in corresponding proportion. Yet there was no discomfort whatever, and no detectable disturbance or normal physiological functioning as long as the chamber was kept cool. Dr. Leonard Hill has recently placed eight men in a closed chamber of 106 cubic feet capacity. At the end of half an hour the wet bulb temperature in the chamber had risen to 85 degrees F., the faces of the subjects were congested and they experienced great discomfort; but their feelings were at once relieved, without changing the air at all, by stirring it up and cooling their bodies by the motion of electric fans within the chamber.

Another point which has received more than its due share of popular attention is the possibility of the spread of disease bacteria in air. It is common for the "yellow sanitarian," if one may coin a term, to expose plates in a crowded room and show that a great many bacteria fall upon them, and then to call on us all to share his horror. As a matter of fact, however, the bacteria in air are in overwhelming proportion, good, harmless saprophytic organisms. It is true that tubercle bacilli and some other pathogenic germs have occasionally been found in dust and dusty air, but rarely and in small numbers. While many disease germs are not immediately killed by drying, we may be sure from our knowledge of the general behavior of parasitic organisms outside the body that the percentage reduction in living virulent germs is rapid. From a bacteriological standpoint it is clear that air bacteria must be insignificant in their effects, compared from a quantitative standpoint, with the infection carried from person to person by many direct means.

It is, of course, true that in coughing, sneezing or loud speaking a spray of often richly infected droplets is discharged. The mouth spray is a local rain which drops quickly to the ground, not a general polution of the atmosphere. It could not be detected by any analytical standards, and could not be remedied by ventilation. It is a kind of direct contact rather than a problem of air pollution.

(To be continued)

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*The ordinance in force in the City of Chicago at the present time requires that the air in the auditorium in the class of buildings in which motion picture show places are included, shall be changed so as to supply for each person for whom seating accommodation is provided, at least 1,500 cu. ft. of air per hour for new buildings, and at least 1,200 cu. ft. of air per hour for buildings constructed prior to the passage of the ordinance, which requirements the Illinois Chapter of the Society considers practical to obtain and desirable to require by legislation for motion picture show places.

Higher standards of ventilation than set forth as a minimum in the committee's report are urged wherever possible to obtain.

Of Interest to the Trade

Vitagraph Theater Opens Feb. 7

"The Vitagraph Theater," (formerly the Criterion) at Forty-fourth Street and Broadway, New York City, will be opened on Saturday morning, February 7, at 10:30 o'clock. The morning performance will begin at 11:00 A. M. and last to 1:30 P. M. Regular matinees at 2:30 P. M. to 5:00 P. M. Second matinees at 5:30 P. M. to 7:30 P. M. The initial program will consist of "A Million Bid," a sensational picture drama in five parts, adapted from the play of "Agnes," by George Cameron (Mrs. Sidney Drew). The second number will be a new idea in comics, entitled "Goodness Gracious!" or "Movies as They Shouldn't Be," in three parts. These numbers will be accompanied by a recital on the Hope-Jones Symphonic Orchestra. At the evening performances from 8:30 to 11:00 P. M. the program will include, in addition to the above mentioned selections, an innovation in picturedom. "The Honeymooners," by J. Stuart Blackton, in which Vitagraph players will make personal appearances, and John Bunny, Mary Charleson and James Morrison will be featured.

Carnegie as an Actor

Here is something unusual—Andy Carnegie as an Edison actor. The iron master arrived at the Edison studio Tuesday afternoon January 20, and proceeded at once to post himself upon the duties of an actor.

A handsome library set had been made and Carnegie took his place beside the table. When he got the word he proceeded to give his lecture in the most business like way imaginable. He seemed utterly oblivious of the camera and discussed the subject of the distribution of wealth and the obligations which great wealth imposes upon the person as if he were talking to an intimate friend.

The film and record which he made will be exhibited in vaudeville and a record and print will be placed in the archives of the Modern Historic Society.

Andrew Carnegie and Henry Phipps posed recently at the Edison studio.

Marc MacDermott, who was one of the numerous interested spectators, remarked that it was a great pity that Mr. Carnegie had turned his attention to steel and libraries as the stage had lost a great actor. Never had he seen such complete self-possession on the part of a man who faced the camera for the first time.

The group shown in the picture is as follows: Standing from left to right, M. R. Hutchinson, chief engineer of Edison laboratory; J. A. Poynton, secretary to Mr. Carnegie; Horace G. Plimpton, manager Edison studio. Sitting from left to right—Henry Phipps, Andrew Carnegie and Charles Sumner Graham.

Funkhouser Denounced

Major Funkhouser, second deputy commissioner of police, was bitterly assailed for his unusually drastic censorship of pictures, and resolutions were passed which will result in means being taken to bring motion picture censorship to the attention of aldermen throughout the city, at a meeting of the Amusement Protective League held in the Louis XVI room of the Sherman House on Monday morning, January 26.

It was suggested that slides be exhibted in every picture theater in the city of Chicago bearing a message reading:—"Should any picture be exhibited on this screen that is in any way disconnected, ask your alderman. He knows why." and the suggestion was accepted with a whoop by the two hundred or more exhibitors and film men present. By this means it is hoped to get the public aroused to the fact that it is being cheated out of a portion of the entertainment originally provided for it, through the "cutting" of the pictures by the police censors.

Several of the speakers at the meeting brought out strongly the fact that the police officials themselves were not in many cases responsible for the "cuts," but that the films were being censored and rejected by a little band of women reformers, who have formed themselves into an advisory board to Major Funkhouser. Attention was also called to the fact that numerous pictures which had been passed by the regularly appointed censors of the police department and were then released for exhibition have later been "called in" and eventually "rejected" by the police, upon complaint being made by some representative of a woman's club or reform organization.

Emphasis was laid upon the films which have been objected to on the grounds that they were derogatory to the Jewish race and several Hebrews present voiced the opinion that the pictures were all right, in their estimation, and no worse than hundreds of others in which Irish or Germans were featured.

Representatives of film manufacturers, Universal, Mutual, General and Feature exchanges were present, as were also hundreds of exhibitors, and it was the opinion of all present that it was time for vigorous action to be taken if the film industry was not to suffer a severe setback.

The meeting was called as a result of a previous meeting held on January 16, at which officers of the Amusement Protective League who had assembled to see what could be done to protect those engaged in the manufacture, rental and exhibition of films in Chicago, decided it would be right and just that every exchangeman, manufacturer and exhibitor in the city of Chicago be given a chance to be heard on the subject.

That all are heartily in favor of "going after" the

Chicago police censorship was clearly proven by the readiness with which contributions to the cause were pledged. In less than ten minutes the following sums were freely offered:—Joseph Hopp, $100; Laemmle Film Service, $100; Famous Players Film Co., $100; A. L. Christie, $50; Maurice Fleckles, $50; Warner's Features, $50; Gen'l Feature Film Company, $50; F. H. Franke, $5 and before disbanding it was suggested that exhibitors all over the city devote a generous portion of some certain day's receipts to the fund being raised by the Amusement Protective League. Instantly representatives of several feature film exchanges offered to donate to the exhibitors an entire program, upon the understanding that the revenues derived upon the day the feature films were run shall be turned over to the League.

Officers of the League were chosen as follows:—president, Joseph Hopp; vice-president, Ludwig Schindler; treasurer, George Gilmore; secretary, Ora E. Chapin and general counsel, Henry G. Toner.

The constitution and by-laws, which provide for a board of five directors, consisting of the five officers of the League; an advisory board, which shall consist of one member from each ward and legislative district in the city of Chicago and state of Illinois represented in the League; and legislative and political committees, were unanimously adopted. Any person in any way connected with any amusement enterprise is eligible to apply for membership and representatives of such organizations as the International Motion Picture Exhibitors' Association, the Operators' Union, the White Rats of America, etc., are accepted as affiliated members. Annual dues were fixed at $12 and meetings will be held regularly on the fourth Monday of each month.

Among the speakers who addressed the gathering were Joseph Hopp, Ora E. Chapin, Judge Toner, Maurice Fleckles, Ludwig Schindler, Philip Solomon, W. M. Blake, who is superintendent of the Business Men's Morals Committee, R. O. Proctor, Al Lichtman, of the Famous Players' Film Co.'s New York office, Wm. Dunn, F. H. Franke, Robert Beesley, Dr. Zilligen and M. Glichman.

The resolutions, which may prove far-reaching if vigorously adhered to, read as follows:—

Whereas, The moving picture has become a great worldwide democratic agency for the dissemination of education; and,

Whereas, This great educational value cannot be overestimated, and bids fair to become the widest in scope since the perfection of the modern newspaper; and,

Whereas, The theater has for hundreds of years been one of the greatest agencies for the uplift and education of mankind; and,

Whereas, The advancing stride of the civilized world has been hand in hand with the stage, though the drama, the comedy and the tragedy; and,

Whereas, The present-day popular-priced show of the masses, the moving picture theater, affords a forum in which the grand and the glorious, the lessons of privation and want, and of sin and sorrow, can all be presented with their tremendous educational lesson, at a price that the humblest citizen can afford to pay; and,

Whereas, The moving picture producers are actuated by the same impulses that actuate the public press, and are sensitive to the same criticism of public opinion, and can no more afford to offend the moral sense of the public, or live in the atmosphere of public disapproval, than any newspaper, magazine or lecturer can succeed in the advocacy of the offensive, the obnoxious or the degrading; and,

Whereas, The unanimous effort of the moving picture interests is to present the popular, the appreciated, the educational and the public's best desire; and,

Whereas, The people themselves who patronize moving picture exhibitions are in their great heart and good opinion the ultimate censor of what the public demands; and,

Whereas, There are upward of 700 theaters in the city of Chicago in which moving pictures are exhibited, representing an investment of upward of $5,000,000, and patronized by an attendance of approximately 350,000 persons daily; and,

Whereas, The city of Chicago, through its city council, has adopted a censorship ordinance through the operation of which 400,000 feet of moving picture films were rejected and confiscated by the city of Chicago during the year 1913; and,

Whereas, By reason of said confiscation practically every reel accepted or used by any of the 700 theaters in the city of Chicago thereby became mutilated, disconnected, unsatisfactory to the public, and ruined in its moral and educational intent; and,

Whereas, This destructive agency is the direct result of the application of the censorship ordinances of the city of Chicago by the police department of the city, either through ignorance of its members who exercise censoring authority, or through willful and arbitrary misuse of police power, or through political design of the elements controlling the city hall; and,

Whereas, The ventilation ordinance, the limited lobby, fire and police regulations are unnecessarily autocratic, paternalistic and severe, and in their application drastic, unfair and confiscatory; and,

Whereas, An ordinance is being urged for passage providing for the ruinous requirement of five-minute intermissions between reels in all theatres; therefore be it

Resolved, That all exhibitors, theater owners, operators and exchanges in the city of Chicago be urged to join in an active campaign to protect their rights, their investment, and the rights of the patrons, against unjust and oppressive methods of censorship, unfair ventilation inspection, limited lobby, fire and police regulations, proposed five-minute intermission ordinance, or any other unjust attack that may be made by the city of Chicago upon the moving picture industry; and further be it

Resolved, That every member of the Amusement Protective League exhibit in his respective theater, all such slides concerning public and political questions as may be authorized by the political action of the League. And further be it

Resolved, That every exhibit hall in the city of Chicago be urged to refuse to accept advertising from any candidate for the office of alderman in the city of Chmicago, in any of the wards in the city of Chicago, unless such candidate be endorsed by the Amusement Protective League; and further be it

Resolved, That an immediate appeal be made to the patrons of all of the moving picture theaters in the city of Chicago, and that the candidacy of those persons running for the office of alderman of the city of Chicago only be supported who favor a sane censorship law, a reasonable ventilation and fire requirement, honestly and intelligently administered.

Do You Know Her?

Here is a picture that shows Lucille Younge *off* a horse. The girl who has been identified with Western productions so long that you probably wouldn't recognize her in a "still" that hadn't cowboys in it, has passed up the cowboys, the Indians, the sheriffs and the bad, bad outlaws temporarily. She will be seen in real "society stuff" in New Majestics. Writing about the change, Miss Young says: "I certainly like to work with my old director, Mr. Henderson, and Billy Garwood in my first love, society and modern dramatic stories. I'm rather tired of Wild West riding, which has been mainly my line of work for the past three years. It seems good to do my acting on terrafirma instead of horseback. I love to ride horseback but think I am better in the line of parts I had back East with Imp and Than-

Lucille Young.

houser. I have asked the Majestic scenario editor to find a blind girl part for me like the one I did in that old Thanhouser 'When Love Was Blind' which gave me the finest chance for acting I ever had in pictures."

Milwaukee Entertains

F. X. Bushman.

Beverly Bayne.

On Saturday, January 24, the Milwaukee Exhibitors' Association gave a ball and motion picture entertainment in the Auditorium in that city, which was in the nature of a general "get together" meeting. It was attended by a large delegation from the Chicago local association and representatives of several of the Chicago film exchanges and film manufacturing plants. Francis X. Bushman and Beverly Bayne, two of the best known Essanay stars, had been invited to lead the grand march which opened the ball, and both were warmly welcomed by the gathering on the Auditorium floor. Following Mr. Bushman and his partner in the grand march came the mayor of Milwaukee with his wife, and many other notables and city officials. Over 5,000 attended the ball and when they sought their homes in the wee sma' hours of the morning all were ready to concede that it was quite the most enjoyable affair that had ever been arranged by the Milwaukee exhibitors. The committees on entertainment and reception are deserving of the utmost praise for their efforts, as everything possible was done to make the evening enjoyable for those present and the carefully arranged program went through without a hitch. In a room adjoining the dancing floor advance releases of feature pictures from the programs of the General, the Mutual, the Universal and several feature concerns were shown during the evening, much to the enjoyment and edification of those attending, and the several display booths and exhibits of theater paraphernalia attracted much attention.

The committee on arrangements included Messrs. James Cochrane, Thomas Saxe, George Fischer, Frank Bruemmer, Henry Imhof, Sam Pylet and J. T. Tufts.

Francis Bushman addressed the audiences gathered at the Princess and Alhambra theaters in Milwaukee during the day and was enthusiastically greeted. He spoke on the making of motion pictures and called attention to his candidacy in the "hero contest" running in *The Ladies World.*

"Day of Days" A Real Feature

Cyril Scott begins his "Day of Days" with the liking and approval of all spectators. The film is a four-reel one and is sponsored by the Famous Players Film Company, who made the story by Louis Joseph Vance one of hurrying interest to screen patrons.

The supporting cast is a strong one and comprises Dave Wall as Bayard Shaynon, Sadie Harris as Mariam Blessington, the run-away heiress; Arthur Donaldson as Brian Shaynon, Miss Halsey as Violet the soubrette; Leonard Grover, Jr., in the comedy role of George Bross, Annabelle Dennison as Mrs. Inch and Julia Walcott as the boarding-house mistress. Hal Clarendon is good in the double role of B. Penfield the gambling-house owner and as Hajj, the beggar, in the one-scene production of "Kismet."

It was at that production that Perceval Sybarite gets his inspiration that that particular day was his day of days. He had escorted Mariam to the play and after the performance Mariam joined Mrs. Inch at her home and accompanied her to the charity ball, where the son of Mariam's guardian pays her attention and Mrs. Inch proclaims that he is to be her husband. But Shaynon, hoping still to obtain possession of Mariam's fortune before his father's guardianship of it is at an end, which will be at noon the next day, has an assistant drive the taxi which is taking Mariam home and she finds herself a prisoner in a garage.

In his haste Shaynon loses his hat; it is picked up by Perceval and in it he finds a pass-card to Penfield's gambling house. He obtains entrance and breaks the house. The police raid it and Perceval has a daring and amusing series of escapes. His search for Mariam accidentally leads him to her and they are married as his day of days comes to an end.

Cyril Scott as Percival makes his escapes in "The Day of Days."

The studio settings are many and fine and the production of the scene from "Kismet" is especially praise-worthy.

Ruth Stonehouse Marries

Joseph Roach writes scenarios for the pictures.

He has been peculiarly skillful in writing "love stuff."

Now he has written a little scenario for himself. This also is "love stuff."

Miss Ruth Stonehouse acts in the films. She has soared amid the clouds and has breasted the breaking waves of Lake Michigan. Now she is acting in a little romance of her own—by a coincidence the very scenario written by Roach.

The scenario written by Roach ran somewhat as follows:

> Hero, a writer of moving picture scenarios, makes mad love to moving picture actress. He is successful in his wooing. They decide to run away. Where shall they go? They hear the rumble of a Northwestern train. Ah—Milwaukee.
>
> The eloping couple arrives in Milwaukee. They forget the Wisconsin marriage law on eugenics. The hero must undergo an examination. But he is a real hero. He accepts his fate.
>
> The happy couple proceed to the altar. Here

another disappointment awaits them. They must live in Milwaukee five days before the ceremony can be performed.

Too much time pantomimes the hero. In his desperation he buys a couple of tickets to St. Louis. He and the girl catch the next train. In St. Louis they meet with no difficulty and the wedding is performed. They leave for Chicago.

Miss Stonehouse liked the scenario very much.

"I could play that part very well," she reflected.

It was then Roach elected to play the part of hero in his own scenario.

The happy couple returned to Chicago last week where both are employed by the Essanay Film Manufacturing Company.

Film Renters' Association

The feature film exchanges in New York have just formed an association known as The Feature Film Renters' Association. This corporation will exercise the usual functions of the Board of Trade. The officers of the new association are as follows:—

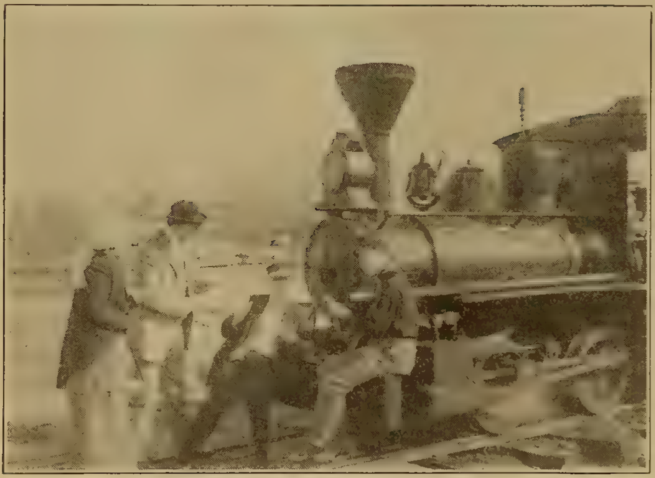
Jules Burnstein, president; Joseph E. Arnett, vice-president; Charles Streiner, secretary; Isaac S. Cohen, treasurer.

The directors of the new association are Robert Richter, Harry Samwick, Morris Streiner, Jacob Weinberg, Joseph E. Arnett.

Messrs. Graham and Stevenson of 15 Broad street, New York City, have been retained as counsel for the Association.

All Aboard For the "Lazy Line"

The craziest locomotive in the world is the featured member in the cast of Edison's "On the Lazy Line," a comedy to be released on February 4, and the truthful press agent boldly declares the story to be a real scream in three snorts and two toots. Certainly the property man who dug up that locomotive deserves a chromo of the fanciest kind, for he has done much to lighten the cares of the weary. One look at the Cannon Ball Special on the "Lazy Line" is guaranteed to cure the worst grouch that ever existed and laughter will reign supreme in whatever theater features this Edison film. Such trifling incidents as the conductor and engineer pausing for a game of cards on the cow-catcher, stopping the train to deliver an express package in a little village through which the "Lazy Line" runs, and speeding up the train in order to enable the engineer to converse with his sweetheart who strolls along beside the track, are so common as to almost escape notice in a picture in which comedy fairly bubbles over. William Wadsworth, Herbert Prior, and Arthur Housman are the featured players though first laurels go to that locomotive.



The famous locomotive in Edison's "On the Lazy Line."

Mary Pickford in New Role

Mary Pickford makes her long awaited reappearance in the productions of the Famous Players in "Hearts Adrift" a tragic epic of the deep, to be released February 10. The story is a romance of tangled lives, interwoven with the mist of the sea.

Mary Pickford in scene from "Hearts Adrift" Famous Players feature.

Mary Pickford portrays the role of Nina, a little Spanish girl, who is washed ashore on the beach on an uninhabited South Sea Island, the sole surviver of a ship-wreck. She is just budding into womanhood, when another castaway is sent by Fate to share the wild life of the island with her. The new-comer is Jack Graham, who is separated from his wife when their yacht burns near the island. They become friends, and gradually their intimacy ripens into love. Realizing that their lives cannot continue in this manner, Graham performs an impromptu marriage ceremony, making her repeat the formula of the ritual after him. But one day a boat comes to the lonely island. In it is Mrs. Graham, who for years has sought her husband. In the joyful reunion of wife and husband, Nina is completely forgotten. But the little Spanish girl sees and understands all. A moment later the happy couple see her poised on the brow of a cliff, her babe in her arms. Only a moment she stands there, and then leaps to death, forever absolving Graham from his duty to her.

The pathos of this drama of the shifting sands of time and the swirling, changing tides of life, is softened by Miss Pickford's charming and piquant portrayal of the role of the little half-savage Nina. At frequent periods in the story, Miss Pickford attains a high dramatic power, and strikes a distinct note of uplift in her delicate rendition of her supreme sacrifice of self for love.

"Hearts Adrift" is the first of the Famous Players productions to be made at the Los Angeles Studio, and was produced under the direction of Edwin S. Porter.

Six Part Tiger Pictures

Early in February, Kleine will launch a six part animal feature entitled "Between Savage and Tiger" made by the Cines Company and now being widely advertised as the greatest of animal subjects in Europe, in which three tigers, a water buffalo and a doe are killed. This is the first animal picture attempt of the Cines Company on a scale so elaborate. The entire six reels fairly sparkle with thrilling action and aside from the death of the tigers there are some other extremely unusual and unique feats. In one scene Anthony Novelli rides a horse at breakneck speed under a tree, in the branches of which a native is concealed. The native, hanging by his hands from a branch, slips his legs around Novelli's body and jerks him clear of the saddle, a feat so daringly done and so original that it is sure to win applause. Another of the big scenes shows the total destruction of a large freight-boat, with several hundred passengers including women and children, leaping into a high running sea from the deck of the burning vessel. The scenes of the six reels are laid in Africa and later in the jungles of India. The male lead is played by Anthony Novelli of "Quo Vadis?" and "Anthony and Cleopatra" fame, while the female lead is played by Marie Hesperia. Lea Guinchi who played opposite Novelli in "Quo Vadis?" plays Sarama, an Indian Chief's daughter.

"The Governor's Ghost"

The first feature release under the Ramo brand this year is "The Governor's Ghost" which is a story dealing with politics and the underworld. Stuart Homer, backed by the reform party, runs for the assembly and is ably assisted by Rev. Richard Walters and his son Horace. Homer wants his sister, Alice, to marry young Walters, knowing nothing of her love affair with Jefferson Blair, a young lawyer, but Helen Homer, wife of Stuart, knows and opposes the match. The young lovers decide to elope but the mother intercepts a note making a tryst in Blair's bungalow, and goes there to prevent Helen meeting her sweetheart. Alice is injured by a fall while on the way to the meeting place and is brought home to die. Homer, meanwhile, learns that Helen, his wife, has gone to Blair's bungalow and misunderstands her action. Upon her return he orders her to leave him forever and keeps Mary, their little daughter.

Scene from Ramo's "The Governor's Ghost."

Fifteen years later Homer is governor of the state and Helen, in despair, has gone into the underworld. Mary is picked as a victim of the master of the underworld, and not knowing that the girl is her own daughter Helen assists in her capture. Homer puts a detective on the trail of his daughter and after many exciting events Helen shoots the master of the underworld, thus enabling the detective to save Mary. Blair defends Helen when she is tried and at length both Homer and Blair learn her real identity. Upon her conviction Homer determines to pardon her, but death overtakes the unfortunate Helen before the pardon can be issued.

Up to His Ears

Who says a director's life is one grand, sweet snap, sitting in a chair roaring directions—and other things—at trembling actors? Preston Kendall, Edison director, rises to state that it is false—absolutely false. To prove his contention he incloses a photo of himself just before going down for the third time, while directing "The Powers of the Air." His assistant, with noble loyalty, still sticks to the job, although completely submerged in the briny deep.

Director Kendall "going down for the last time."

It is a wireless story in which the daughter of a light house keeper, after several thrilling adventures, saves a big ocean liner from running ashore by using the wireless. Her sweetheart, the wireless operator, has taught her how to handle the mysterious force and she makes good use of her knowledge when the light in her father's tower goes out.

The picture was taken of course against the background of the sea and the doomed ship is shown against the skyline. Director Kendall is just in the act of registering his features on the film for purposes of identifying the particular scene on the positive film in the assembling room.

That Thanhouser Dance

Nobody felt particularly funny when the rush for the 8:10 train developed into a wait for the 8:23. There were some few girls who wished they had taken the time to place the shimmery "stick-up" for their hair in place, instead of cramming it into their slipper-bag to be "put" when they "got there." And the man whose fur-lined coat opened to display the pearl-studs of his dinner-jacket mused that he would have had time after all to don the swallow-tail, had he but known about the 8:10 not going to stop.

So the 8:23 was almost a Thanhouser special. It reached the "Forty-five minutes from Broadway" town in schedule time and was met by white-ribboned guides who directed "Thanhouser guests this way."

"This way" led to auto busses and the doors of the new studio where Bert Adler spoke a welcome to all comers and directed them to the cloak-rooms. Dancing was already in progress on the planed and waxed floor of the new studio, around the glass walls of which were hung large maroon pennants on which appeared the likenesses of the various Thanhouser stock favorites. The Mutual time-flying symbol looked down from clock-like and frosted electric globes, from the rear of the hall, rays of changing color played over the dancing throng at the frequent blinking-out of electric lights, and from the bunting-decked carpenter-room to the right, came the clink of china and glasses, and the hum and laughter that bespeaks general enjoyment.

Among his guests, President C. J. Hite chatted, laughed and danced his way. Being host is always pleasure to Mr. Hite but on this occasion, January the thirteenth, the role was an especially pleasurable one. For the occasion was the anniversary of the burning of the old Thanhouser studio in the smoke and ruins of which was conceived Mr. Hite's determination that the ensuing year should profit by the seemingly unlucky start of that of 1913. And it did, to the extent that the Hite smile is one of complete satisfaction. So of all the merry crowd who had "a dandy time" at Mr. Hite's fire-party, the host himself figured as one of its merriest.

The number of guests went well into the hundreds and comprised representatives of various other film companies, in addition to many of the residents of New Rochelle and especially invited film-fans. Sam Spedon came from the Vitagraph plant and brought with him Mary Charleson and Jane Fernley. Gertrude McCoy of the Edison company and William Russell of the Biograph traveled in, or out, from the Bronx, and Irving Cummings, of the Pathe forces in Jersey Heights, chose to journey thither with a party in an auto and zero weather. Edward Mehl, president of the Erie Club in Erie, Pa. was a guest and others on the guest-list vouched for by Mr. Adler were:

Miss Elizabeth Lonergan, John Collins, Mr. and Mrs. Charles Seay, Mr. and Mrs. Charles Lessey, Dick Neil, Mr. and Mrs. William Barrett, Edison; Albert Russell, Biograph; Victor Naulty, New York Motion Picture Company; Mr. and Mrs. Paul Scardon, Earle Fox, Mr. and Mrs. Carl LeViness, Reliance; E. H. Sanders, Universal; Joe Farnham, All-Star; William Barry, Nicholas Power Company; Mr. and Mrs. William H. Peckham, *Reel Life;* Dr. William J. Ivory, J. E. Brulatour, Miss V. Johnson, Eastman; J. V. Ritchey, Worthy Butts, Greenwith Litho Company; Mr. Brewer, Otis Litho Company; Frank C. Bangs, Mr. and Mrs. George Kerr, Mrs. Edward McCall, Mr. and Mrs. J. C. Lieb, William Rising.

Congratulatory wires were received from John Bunny, Maurice Costello, Mr. and Mrs. James Young, Miss Lillian Walker, Tefft Johnson, Vitagraph; Anthony O'Sullivan, T. N. Heffron, Lawrence Marston, Madge Kirby, Alan Hale, Gertrude Robinson, Biograph; Walter Edwin, Ashley Miller, Gladys Hulette, Mr. and Mrs. Herbert Prior, Mary Fuller, Edison; Alice Joyce, Tom Moore, Phil Lang, Kalem; Earle Metcalfe, Lloyd B. Carleton, George Terwilliger, Ormi Hawley, Mr. and Mrs. Arthur D. Hibling, Lubin; Francis X. Bushman, Gilbert M. Anderson, Tipton Steck, Don Meany, Essanay; Kathlyn Williams, John Pribyl, Selig; Gwendolin Pates, Paul Panzer, Frank Powell, Jack Standing, Pathe; Harris Gordon, James Kirkwood, D. W. Griffith, Henry Walthall, Mae Marsh, Nora Phillips, Reliance; William Garwood, Phil. Lonergan, Lucius Henderson, Francelia Billington, Majestic; Fred Mace, Marguerite Loveridge, Apollo; Vivian Rich, S. S. Hutchinson, R. R. Nehls, American; Tom Ince, Kessell and Bauman, George Nicholls, Kay-Bee; Mack Sennett, Mabel Normand, Keystone; H. E. Aitken, Roy Aitken, W. C. Toomey, Clarence H. New, J. R. Freuler, Mutual Film Corporation; Mr. and Mrs. Carl Laemmle, J. C. Graham, King Baggot, Ethel Grandon, Frank Smith, Howard Crampton, Joe Brandt, Universal; Chester Beecroft, General Film.

Among those who call the studio "home," were: Mr. and Mrs. Charles J. Hite, Mr. and Mrs. Lloyd Lonergan, the full staff of directors, Marguerite Snow, Maude Fealey, Flo La-Badie, Mignon Anderson, Muriel Ostriche, Adele Rey, Lila Chester, Catherine Webb, Carey L. Hastings, Riley Chamberlain, Justus Barnes, Arthur Bower, Al. H. Moses, Jr., Henry Cronjager, William Zollinger, Theodore Heise, Frank Zimmerman, Boyd Marshall.

The advance committee, that which met the guests at the station, had James Cruze as its chairman and Frank Grimmer, Billy Noel, Claude Seixas and Al Mayo as its other members. David Thompson had the evening's fun in charge and was assisted by Bert Adler, Harry Benham and Charles Gercke.

The Thanhouser twins in dainty pink chiffon French dresses, the Turner twins, in white sailor suits and the throes of tango steps copied from the grown-ups, Marie Eline dignified as befitted her eleven years, Leland Benham, who insisted upon wearing his white gloves all evening, and Alice Turner who was first on the now-and-then program entertainment, were the child screeners who enjoyed the evening's good time. The Thanhouser Twins contributed to the program with recitations and a song, while Alice's offering was a rag-time number cleverly presented in Sophie Tucker style. LeRoy Hawk was another juvenile in a song sketch and Harry Benham offered "Do Not Go In the Lions' Cage Tonight, Mother Darling! The Lions are Ferocious and Will Bite." His piano accompaniment was played by Boyd Marshall. Later, Mr. Marshall was heard in a catchy waltz song illustrated with colored slides for which he and Muriel Ostriche had posed. There was a violinist, Mrs. Morgan Jones, whose renditions bespoke talent and there was also a series of motion pictures made especially for the occasion. They showed the Thanhouser president at his busy desk and the players of the company, fifty or more feet of film being devoted to each. There were pictures of the old studio and its burning and views of the new plant.

Caterers served continuously both up-stairs and down, and there were Kewpie souvenirs for everybody, each Kewpie being throttled with a brown ribbon on which gold lettering announced, 'Thanhouser Film Co.—Jan. 13—1914." At 2 a. m. the auto-bus took Manhattan-bound guests to the station in time for the 2:06 special train, which was an hour late. The hundred or more people who waited did so in various poses and groups. Fred Gunning was one of the posers and William Russell, who had bid Charlie Horan a fond farewell in the chill of the studio door, enlivened the groups with the message that "the manager had wired funds and they would be able to get the train to the next one-night stand, some time."

Of course, five o'clock is an unearthly hour to get home—but what a good time that fire-dance was!

Fire at Universal Studios

Fire, which broke out in the positive room of the Pacific Coast Universal studios at Hollywood, Los Angeles, when an electric heater went wrong recently, completely destroyed the cutting rooms of the company. At the time, girls were working overtime finishing the assembling of positives of the big features, "Samson" and "Richelieu." At the first indication of the blaze many of the girls rushed into the negative room to save the negatives, and in so doing, many of them were severely burned about the face and hands. Practically all lost their personal property such as purses, wraps and jewelry.

Immediately after the danger was past, Isidore Bernstein, manager of the Pacific Coast studios, gathered the company's carpenters and mechanics around him and commenced the fitting up of temporary quarters which were ready to resume work in, the next morning. When the New York offices were advised of the trouble, the governing officers immediately dispatched a wire instructing Mr. Bernstein to care for the employees in a medical and financial way.

Bringing Features from England

James McEnnery, American representative of the United Kingdom Film Company, is bringing three big features with him from London and will soon arrive in America with them. In addition to the thousand foot subject of Harry Lauder, he is bringing "Bombita," a thousand foot subject giving the history of the world famous Spanish toreador, called the greatest in the world, who is said to have killed 1,798 bulls in 782 bull fights; and a four thousand foot subject, "The Brass Bottle," a play singularly adapted for motion pictures. In this a notable cast of English stars will appear, including Lawrence Grossmith, E. Holman, Clark. Alfred Bishop, Miss Vane Featherstone, Miss Doris Lytton, Tom Mowbray, and others, some of whom, well known in England, have never appeared here, even in motion pictures. Mr. McEnnery has secured the world rights to these pictures, and plans to sell rights not only in the United States, but in South America as well.

"The Three Musketeers"

As a rule only the older, longer established film companies, those having a host of talented players and an innumerable supply of supernumeraries dare attempt the spectacular costume productions, for so much time, care and expense is entailed upon the manufacturer attempting such subjects that the newer concerns in the field fight clear of scenarios calling for costume work. A notable exception, however, is the Film Attractions Company's six part production of "The Three Musketeers," for here we find the very first production, made at the Coytesville studio, one elaborately costumed, carefully acted and employing a host of minor players. Scenically the production is a masterpiece, while photographically nothing better could be desired. Prominent among the players are Miss Shean as Constance, the maid to the Queen, Mr. Berkey as the king of France, Miss Navarro as Anne of Austria, Mr. Lacroix as Cardinal Richelieu, Mr. Tompkins as the Duke of Buckingham, Mr. Lombard as D'Artagnan and Miss Gunn as Lady De Winter.

"One for all and all for one."

The Musketeers on a mission for the king.

W. D. McGuire, Jr., executive secretary of the National Board of Censorship, wrote the producer after viewing the picture:—"The Committee thought the picture was fine in every way; the costuming and scenery excellent and the acting very well done." A complete synopsis of the picture appeared in the last issue of Motography.

Army Men See Films

U. S. army officers, including General Nelson A. Miles, viewed ten thousand feet of film, depicting the Indian wars of 1869 and 1876, at the studio of the Essanay Company in Chicago last Wednesday. The films will be sent to Washington to be viewed by President Wilson and his cabinet.

The battles shown are only part of the six miles of film taken under the direction of Colonel William F. Cody (Buffalo Bill) for the Essanay Company and for the records of the War Department. General Miles and members of his staff, together with Colonel Cody and hundreds of Indians and United States soldiers, acted for the pictures. They were pronounced historically accurate.

Others who saw the pictures were Brigadier General Charles King, Brigadier General Frank D. Baldwin, Major General Lloyd Wheaton, Colonel Henry P. Kingsbury, Lieutenant Colonel Daniel E. McCarthy, Lieutenant Colonel John B. McDonald, Captain Charles C. Billingslea, Cy De Vry, H. H. Cross, W. L. Parks, Milward Adams, F. G. Bonfils and Lou Housemann.

Decided Against Defendants

Judge Giegerich on January 23, 1914, decided against the defendants, Universal Film Manufacturing Company, Carl Laemmle and Joseph Engel, in the action brought in the Supreme Court by Joseph A. McKinney and George F. Parker, as voting trustees of the Universal Film Manufacturing Company stock, commonly known as the Powers-Swanson stock.

The action is to compel the Universal Film Manufacturing Company to transfer the stock to the plaintiffs, which it has refused to do, and to determine that the defendants Laemmle and Engle have no interest in the stock. The defendants demurred to the complaint, and the plaintiffs moved for judgment in their favor which has been granted, unless defendants amend and pay costs.

Graham and Stevenson, who are the attorneys for Mr. Powers in his action to determine the ownership of the David Horsley stock, are attorneys for the voting trustees in this action.

Special Dance Feature

It was through an exceptionally fortunate arrangement that the Universal Film Manufacturing Company secured the services of Sebastian and Allen, the favorites of the smart set in New York, to pose for a series of world famous modern dances. The artists have been brought close up to the camera in order that every movement might be plainly distinguished by the spectator—that the spectator might be able to fasten the various movements in the mind's eye.

Mr. Sebastian is such a favorite with the society people in the East that he receives not less than $50 an hour from patrons who are desirous of learning the steps of the newest dance creations. He is a big drawing card at the Jardin de Dance, New York, and hundreds of New Yorkers visit this place nightly to see the graceful movements as executed by him and his partner, Miss Allen, in the following dances: The Modern Turkey Trot, Hesitation Waltz, Maxixe Brazilian, Sebastian Maxixe and the Sebastian Tango.

Sebastian and Allen, featured dancers in Victor's "Modern Dances."

This exhibition of modern dancing was released under the Victor brand, January 26.

"The Great Leap"

In "The Great Leap" or "Until Death Do Us Part" the four reel special feature being offered by the Mutual Film Corporation the exhibitors of the country will find a noteworthy production, both from the standpoint of capable acting, a strong story, and a sensational feature subject.

The drama itself is not only exceptionally strong in interesting situations and powerful climaxes, but it shows a leap on horseback, made by the two young lovers to save themselves from being shot by the bullets of infuriated feudists, that for legitimate thrills has seldom been surpassed in motion pictures.

Mae Marsh and Robert Harron, recently acquired from the Biograph Company, made their debut on the Mutual screens in this four reel subject and undoubtedly add another triumph to the already remarkably long list of artistic achievements which stand to their credit since their debut as screen actors but two short years ago. "The Great Leap" gives the two young artists an opportunity for character drawing that is practically limitless from the standpoint of running the full list of emotions, and the manner in which they take advantage of their roles to show their wonderful powers of pantomimic acting is truly remarkable.

Simplex Business on the Increase

Beginning on January 26 the factory of the Precision Machine Company established a night shift, working from 6:00 o'clock p. m. to 6:00 o'clock a. m. It is believed that this is the first time this has occurred in the motion picture machine business, but the tremendous influx of orders for the Simplex projector made the night shift necessary for an indefinite period.

A Mexican War Feature

One of the most thrilling feature films recently offered the exhibitors of the country is the three reel Ammex production called "The Mexican Rebellion" in which an American soldier of fortune who joins the Mexican rebel army has some hair raising experiences. On account of the public's whole attention being now fixed on the Mexican situation this feature should prove a box office magnet of real "pulling power." State rights are being sold on this film and those desiring territory should wire or write H. J. Streyckmans, Candler Building, New York City, who is sales manager of the Ammex Motion Picture Manufacturing Company.

Will Make Western Features

The Colorado Motion Picture Company has just moved into new quarters at Canon City, Colorado, where its offices, studio and factory are now permanently located. This is a well organized company and is turning out three reel features at the rate of two per month. With O. B. Thayer as managing director and A. A. Thayer as camera man the company feels as though it is in a position to turn out the biggest western features on the market.

Nash Visits Chicago

Thomas S. Nash, superintendent of the Selig Polyscope Company's plant at Los Angeles, with Mrs. Nash, spent the week of January 13 in Chicago, returning to Los Angeles on the 21st. While here Mr. Nash spent most of his time out at the Selig plant where he talked interestingly of the features being filmed in the Los Angeles studios. The "Kathlyn" series was all but completed when Mr. Nash left, and four other directors were busy with the regular one reel and multiple reel subjects.

On January 17 Jones, Linick and Schaefer sold their interest in the Wilson theater, on Wilson avenue, Chicago, to M. Lacalsi, who has long been its manager

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
1-16	Deacon Billington's Downfall	Edison	2,000
1-16	The Cast of the Die	Essanay	2,000
1-16	In Mysterious Ways	Lubin	1,000
1-16	A Message from Across the Sea	Selig	1,000
1-17	Waifs	Biograph	1,000
1-17	The Last Scene of All	Edison	1,000
1-17	Broncho Billy—Guardian	Essanay	1,000
1-17	Red Hawk's Sacrifice	Kalem	1,000
1-17	A Servant of the Rich	Lubin	1,000
1-17	Good Pals	Patheplay	2,000
1-17	Local Color	Vitagraph	2,000
1-19	Trapped	Kalem	2,000
1-19	The Eternal Duel	Lubin	1,000
1-19	Too Late	Selig	2,000
1-19	Quantrell's Son	Vitagraph	1,000
1-20	Who Was Guilty?	Cines	2,000
1-20	The Message of the Sun Dial	Edison	1,000
1-20	The Conqueror	Essanay	1,000
1-20	His Guiding Spirit	Selig	1,000
1-20	The Vavasour Ball	Vitagraph	2,000
1-21	The Pale Face Brave	Kalem	2,000
1-21	The Charmed Arrow	Selig	1,000
1-22	The Sentimental Sister	Biograph	1,000
1-22	A Night on the Road	Essanay	1,000
1-22	The Man from the West	Lubin	2,000
1-22	A Sword of Damocles	Patheplay	2,000
1-22	A Friend in Need	Selig	1,000
1-22	Anne of the Golden Heart	Vitagraph	1,000
1-23	The Necklace of Rameses	Edison	3,000
1-23	Through the Storm	Essanay	2,000
1-23	The Moth	Lubin	1,000
1-24	The Husband's Experiment	Biograph	1,000
1-24	Broncho Billy and the Bad Man	Essanay	1,000
1-24	Explosive "D"	Kalem	1,000
1-24	The Blinded Heart	Lubin	1,000
1-24	God's Warning	Patheplay	1,000
1-24	Hearts of Women	Vitagraph	2,000
1-26	His Fireman's Conscience	Biograph	1,000
1-26	The Shadow of Guilt	Kalem	2,000
1-26	The Windfall	Lubin	1,000
1-26	The Adventures of Kathlyn No. 3	Selig	2,000
1-26	The Return of Jack Bellew	Vitagraph	1,000
1-27	Wrecked in Mid-Air	Eclipse	2,000
1-27	The Mystery of the Talking Wire	Edison	1,000
1-27	The Testing Fire	Essanay	1,000
1-27	His Excellency	Lubin	1,000
1-27	The Conspirators	Selig	1,000
1-27	Pickles, Art and Sauerkraut	Vitagraph	2,000
1-28	The Masquerader	Kalem	2,000
1-28	The Old vs. The New	Selig	1,000
1-29	Treasures on Earth	Lubin	2,000
1-29	The Power of Print	Patheplay	2,000
1-29	The Little Bugler	Vitagraph	1,000
1-30	The Silent Death	Edison	2,000
1-30	A Splendid Sacrifice	Selig	1,000
1-31	The Fallen Angel	Biograph	1,000
1-31	The Perfect Truth	Edison	1,000
1-31	Broncho Billy and the Settler's Daughter	Essanay	1,000
1-31	Playing for a Fortune	Kalem	1,000
1-31	The Pale of Prejudice	Lubin	1,000
1-31	The Lunatic's Child	Patheplay	2,000
1-31	The Love of Tokiwa	Vitagraph	2,000
2-2	If It Were Not For Polly	Biograph	1,000
2-2	The Convict's Story	Kalem	2,000
2-2	Her Wayward Son	Lubin	1,000
2-2	A Modern Vendetta	Selig	2,000
2-2	How God Came to Sunny Boy	Vitagraph	1,000
2-3	The Marriage of Figaro	Ambrosia	2,000
2-3	A Treacherous Rival	Edison	1,000
2-3	Dawn and Twilight	Essanay	1,000
2-3	Caught with the Goods	Vitagraph	2,000
2-4	The Hand Print Mystery	Kalem	2,000
2-4	The Heart of Maggie Malone	Selig	1,000
2-5	The Dilemma	Biograph	1,000
2-5	The Gambler's Way	Essanay	1,000
2-5	Out of the Depths	Lubin	2,000
2-5	Behind Comedy's Mask	Pathe	2,000
2-5	The Little Sister	Selig	1,000
2-5	Lincoln the Lover	Vitagraph	1,000
2-6	The Grip of Circumstance	Essanay	2,000
2-6	The Vagaries of Fate	Lubin	1,000
2-7	The Man of Destiny	Edison	1,000
2-7	The Indian Ambuscade	Kalem	1.000
2-7	In the Mesh of Her Hair	Pathe	2,000
2-7	Tainted Money	Vitagraph	2,000
2-7	Broncho Billy and the Red Man	Essanay	1,000

COMEDY.

Date.	Title	Maker.	Length.
1-15	Wooing the Saleslady	Melies	1,000
1-16	Only One Shirt	Kalem	500
1-16	Cutey's Vacation	Vitagraph	1,000
1-19	Reggie, the Daredevil	Biograph	500
1-19	Just Boys	Biograph	500
1-19	The Janitor's Flirtation	Edison	500
1-20	The Card of Mystery	Lubin	400
1-20	Match Making Dads	Lubin	600
1-21	The Uncanny Mr. Gumble	Edison	1,000
1-21	Looking for Trouble	Essanay	1,000
1-21	Three Pairs and a Cat	Patheplay	500
1-21	Love's Old Dream	Vitagraph	1,000
1-23	At Last They Eat	Kalem	500
1-23	Doc Yak, Moving Picture Artist	Selig	1,000
1-23	The Perplexed Bridegroom	Vitagraph	500
1-26	The Lovely Senorita	Edison	1,000
1-27	A Two Family Affair	Patheplay	1,000
1-28	How Bobby Called Her Bluff	Edison	1,000
1-28	The Patched Adonis	Patheplay	1,000
1-28	The Call of the Footlights	Edison	1,000
1-28	Scotland Forever	Vitagraph	1,000
1-29	Out of Sight—Out of Mind	Biograph	1,000
1-29	What Came to Bar "Q"	Essanay	1,000
1-29	Buy Wool	Biograph	1,000
1-29	Batty Bill's Honeymoon	Melies	600
1-29	Bringing Up Hubby	Selig	1,000
1-29	Winby Willy and the Fisherman	Melies	370
1-30	The Girl at the Curtain	Essanay	2,000
1-30	The Medicine Show at Stone Gulch	Kalem	1,000
1-30	An Unintentional Hero	Lubin	400
1-30	The Lucky Elopement	Vitagraph	1,000
1-30	A Stage Door Flirtation	Lubin	600
2-2	How the Earth Was Carpeted	Edison	1,000
2-3	The Catch of the Season	Lubin	1,000
2-3	Wooing the Cook	Pathe	1,000
2-3	At the Eleventh Hour	Selig	1,000
2-4	On the Lazy Line	Edison	1,000
2-4	Into Society and Out	Essanay	1,000
2-4	The Fat Man's Burden	Pathe	1,000
2-4	How Burke and Burke Made Good	Vitagraph	1,000
2-5	Playing With Fire	Melies	1,000
2-5	Winky Willy's Disappearing Stunt	Melies	1,000
2-5	Dippy on the Boston Dip	Melies	1,000
2-6	An American King	Edison	2,000
2-6	Vaccinating the Village	Kalem	1,000
2-6	Tony and Maloney	Selig	1,000
2-6	Marrying Sue	Vitagraph	1,000
2-7	Beating Their Board Bill	Biograph	1,000
2-7	Pat's Revenge	Lubin	600
2-7	The Faddists	Biograph	1,000
2-7	Her Side-Show Sweetheart	Lubin	400

EDUCATIONAL.

1-19	Ostrich Farming, South Africa	Edison	500
1-20	Insects that Mimic	Patheplay	500
1-20	Submarine Mysteries	Patheplay	500
1-21	At Home With Heron	Patheplay	500
1-30	Making High Grade Paper	Kalem	1,000

SCENIC.

1-27	The Oasis of Gabes-Tunis	Patheplay	1,000
1-29	Seringapatam, Southern India	Patheplay	1,000

TOPICAL.

1-12	Pathe's Weekly No. 4	Patheplay	1,000
1-15	Pathe's Weekly No. 5	Patheplay	1,000
1-15	Baseball Stars	Vitagraph	500
1-16	The Lord Mayor of London	Kalem	500
1-19	Pathe's Weekly No. 6	Patheplay	1,000
1-22	Pathe's Weekly No. 7	Patheplay	1,000
1-23	Unveiling the Pilgrim Fathers' Monument	Kalem	500
1-23	Decoration Day at Old Soldiers' Home	Vitagraph	500
1-26	Pathe's Weekly No. 8	Patheplay	1,000
1-29	Pathe's Weekly No. 9	Patheplay	1,000
2-2	Pathe's Weekly No. 10	Pathe	1,000
2-5	Pathe's Weekly No. 11	Pathe	1,000
2-6	Italian Games and Dances	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: **Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.**

TUESDAY: **Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.**

WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.

THURSDAY: **Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.**

FRIDAY: **Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.**

SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, **Pathe, Vitagraph.**

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
1-24	At the Potter's Wheel	American	1,000
1-24	The Power of Mind	Majestic	1,000
1-24	The Hidden Clue	Reliance	1,000
1-24	Abide With Me	Frontier	1,000
1-24	For the Freedom of Cuba	Bison	2,000
1-25	The Leper's Coat	Rex	1,000
1-25	The Shadow of a Crime	Crystal	1,000
1-26	Our Mutual Girl	Reliance	1,000
1-26	A Doctor's Deceit	Imp	2,000
1-27	The Woman Pays	Thanhouser	3,000
1-27	One of the Bravest	Gold Seal	2,000
1-28	Bess, the Outcast	Beauty	1,000
1-28	Romance of Sunshine Alley	Broncho	1,000
1-28	Tricked by a Photograph	Reliance	1,000
1-28	The Wheel of Life	Nestor	1,000
1-29	Heart of Woman	Domino	2,000
1-29	From Father to Son	Rex	2,000
1-30	Divorce	Kay-Bee	2,000
1-30	The Purse and the Girl	Princess	1,000
1-30	A Coincidental Bridegroom	Powers	1,000
1-30	The False Bride	Victor	3,000
1-31	The Turning-Point	Frontier	1,000
1-31	The Mad Hermit	Bison	3,000
1-31	Too Proud to Beg	Reliance	1,000
2-1	The Vengeance of Najerra	Majestic	1,000
2-1	A Grateful Outcast	Crystal	1,000
2-2	The Hermit	American	2,000
2-2	Our Mutual Girl	Reliance	1,000
2-2	The Old Knife Grinder	Victor	1,000
2-3	The Portrait of Anita	Majestic	2,000
2-3	In the Fall of '64	Gold Seal	2,000
2-3	The Obession	Gaumont	1,000
2-4	New England Idyl	Broncho	2,000
2-4	The Janitor	Reliance	1,000
2-4	Fires of Conscience	Nestor	1,000
2-4	Into the Wilderness	Eclair	3,000
2-5	True Western Hearts	American	1,000
2-5	O Mimi San	Domino	1,000
2-5	King, the Detective in Formula 879	Imp	2,000
2-5	A Race With Death	Rex	1,000
2-6	The Secret Lode	Kay-Bee	1,000
2-6	Where Paths Diverge	Princess	1,000
2-6	The Success of Selfishness	Thanhouser	1,000
2-6	Into the Lion's Pit	Powers	2,000
2-7	For His Master	Reliance	2,000
2-7	Put Yourself in His Place	Frontier	1,000
2-7	The Vagabond Soldier	Bison	3,000
2-8	A Turn of the Cards	Majestic	1,000
2-8	The Coward Hater	Rex	1,000
2-8	For a Woman	Crystal	1,000

COMEDY.

Date.	Title.	Maker.	Length
1-23	A Deuce and Two Pair	Powers	1,000
1-24	Rebecca's Wedding Day	Keystone	1,000
1-24	Heaven Will Protect the Working Girl	Joker	1,000
1-25	The Elevator Man	Thanhouser	1,000
1-25	It's a Bear	Apollo	1,000
1-25	An Enchanted Voice	Eclair	500
1-25	He Does Not Care to Be Photographed	Eclair	500
1-26	A Blowout at Santa Banana	American	2,000
1-26	Double Crossed	Keystone	1,000
1-26	The Saint and the Singer	Powers	1,000
1-27	Oh! You Puppy	Crystal	500
1-27	His Vacation	Crystal	500
1-27	Calino as a Stage Prompter	Gaumont	1,000
1-28	A Freak Temperance Wave	Joker	1,000
1-28	Just Kids	Eclair	2,000
1-29	The Physical Culture Bug	Komic	500
1-29	The Scheme That Failed	Komic	500
1-29	Little Billie's Triumphs	Keystone	1,000
1-29	Slim and the Dynamiters	Frontier	1,000
1-29	Miss America	Gaumont	1,000
1-30	When Billy Proposed	Nestor	1,000
1-31	Calamity Anne in Society	American	1,000
1-31	Mabel's Bare Escape	Keystone	1.000
1-31	A Riot in Rubeville	Majestic	1,000
1-31	In the Year 2014	Joker	500
2-1	Why Reginald Reformed	Thanhouser	1,000
2-1	The Fourth Proposal	Rex	1,000
2-1	At the Crossing	Eclair	1,000
2-2	Making a Living	Keystone	1,000
2-2	A Hot Finish	Imp	1,000
2-2	The Germ in the Kiss	Powers	1,000
2-3	Twins and a Stepmother	Thanhouser	1,000
2-3	What Didn't Happen to Mary	Crystal	500
2-3	Gee, But It's Great to Be Stung	Crystal	500
2-4	Sally's Elopement	Beauty	1,000
2-4	Love and Politics	Joker	1,000
2-5	My Wife's Away	Komic	500
2-5	The Sleepy Head	Komic	500
2-5	Slim Becomes an Editor	Frontier	1,000
2-5	Oscar Wins the Shopgirl	Gaumont	1,000
2-6	'Twixt Love and Flour	Nestor	1,000
2-6	Irene, the Onion Eater's Daughter	Victor	1,000
2-7	A Midnight Alarm	Joker	1,000
2-8	Percy's First Holiday	Thanhouser	1,000
2-8	One Round O'Brien in the Ring Again	Apollo	1,000
2-8	St. Valentine's Day	Eclair	500

EDUCATIONAL.

2-8	The Black Sea	Eclair	500

SCIENCE.

1-27	Excursion in Old Paris	Gaumont	1,000
1-31	Historic Bremen	Joker	500

TOPICAL.

1-26	Dances of Today	Victor	1,000
1-28	Mutual Weekly No. 57	Mutual	1,000
1-28	Animated Weekly No. 98	Universal	1,000
2-4	Mutual Weekly No. 58	Mutual	1,000
2-4	Animated Weekly No. 99	Universal	1,000

MISCELLANEOUS FEATURES.

The Rose of Yesteryear	Warners Features	3,000
What the Gods Decree	World Special Feature	4,000
By Whose Hand?	Great Northern Special	3,000
Motherhood or Politics?	Hepworth Feature	2,000
The Black 13	Apex Feature	3,000
Snared in the Alps	Union Feature	3,000
The Master Rogue	Features Ideal	3,000
The Loyalty of a Savage	Warners Feature	3,000
The Day of Days	Famous Players	4,000
A Man's Shadow	Eclectic	6,000
The Bride of Lammermoor	Kennedy Features	3,000
The Gambler's Revenge	Pasquali-American	4,000
A Soul's Tempest	Pasquali-American	3,000
The Duke's Talisman	Gaumont Feature	4,000
Out of Darkness	Itala Feature	3,000
For the Queen's Honor	Ambrosio Feature	3,000
The Vampire's Tower	Ambrosio Feature	2,000
The Adventuress	Union Feature	3,000
Hari Kari	Apex Feature	3,000
The First Law of Nature	Warner Features	3,000
The Squaw Man	Jesse Lasky Feature	5,000
A Leap of Despair	Itala Feature	4,000
The Loyalty of a Savage	Warners Feature	3,000
Ruy Blas	New Majestic Feature	3,000
Joseph in the Land of Egypt	Thanhouser Feature	3,000
Hearts Adrift	Famous Players	4,000
Joseph's Trials in Egypt	Eclectic	3,000
Evangeline	Canadian Bioscope Co., Ltd.	5,000
The Masked Mystery	Vernon Feature	3,000
The Whirl of Destiny	Mundstuck Features	4,000
Love Everlasting	Gloria American Co.	6,000
In the Python's Den	Apex Feature	3,000
The Governor's Ghost	Ramo Feature	3,000
The Trap	Criterion Feature	3,000
Marriage by Aeroplane	Gaumont Feature	3,000
Mary Magdalene	Kennedy Features	3,000
Fatality and Mystery	Features Ideal	3,000
The Mystery of St. Martin's Bridge	Fidelity Feature	5,000
A Soul's Tempest	Pasquali-American	3,000
The Three Musketeers	Anglo-American Feature	6,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

Brevities of the Business

PERSONAL NOTES.

Crane Wilbur will "run down" to St. Augustine, Fla. the week of February first. Four others of the Pathe players together with Director Fank Powell and a camera-man will also "run." The reason for their going is the making of one scene in a four-reel feature. The scene is a simple one and will comprise Mr. Wilbur's stepping from a carriage and being greeted by several friends, thence to the flyer and back to New York. But the scene has to be a summer one and in order to get the correct background for Mr. Wilbur and the carriage, the expense of a trip to Florida will be undertaken.

L. J. Rose, the Ammex "power," is back in New York after a three weeks return to his home in San Diego, Cal. It seemed but ten days since he told you he was going so whn you meet him in the hall near the door that says "Ammex" on it, you say, "What—not gone yet?" "Oh yes," Mr. Rose replies, "Gone and come again." Then you ask him how all the children are—there are fifteen, Mr. Rose can count them but it would be wise not to ask for names—you are happy to learn that all, from numbers one to fifteen, are in perfect health. "The game" should be glad of Mr. Rose's return. He is a valued cog in the wheel of feature companies.

S. L. Rothapfel has named the first week in February for his crossing to Europe. He had planned his going for the week previous but changed it to the latter time in order to personally direct the production of Kleine's "Quo Vadis" at his Regent theater. "It will be produced like nothing you have ever seen before," he promised. And it was. Nowhere in the film world has a photoplay been presented in such elaborate style as was that of "Quo Vadis."

Chester Beecroft issued post-card announcements of the removal of the publicity and advertising department of the General Film Company to Rooms 1829-30-31, at 71 West Twenty-third street. The new 'phone number is "Gramercy 7130" and in response to its ring, Mr. Beecroft invites you down to see his new sanctum.

Mary Fuller makes her own gowns, or the majority of them, in which she is seen on the screen. In "The Perfect Truth" film, a certain style dress was needed in several of the scenes and within twelve hours after Miss Fuller had been informed of this, she had made the dress and was wearing it in the desired scenes. (Note.—This item is not gleaned from a press sheet.)

Fred Beecroft is clamoring for a gold pencil, or a sterling silver one would do. He is beginning to think he is the only scribe in the business who is using the good old pine wood variety and Frederick would'st fain change with the times.

"Samson is at last completed at the Universal and it is generally acknowledged that the director J. Farrell Macdonald has produced a masterpiece. The crowning scene where Samson pulls the pillars apart so that the Temple falls and crushes the people within was left to the last and after many hours' rehearsal was taken with remarkable results. The building of the Temple was in itself an achievement and reflects much credit upon the technical director, Frank Ormston. Fine work in the acting way was done by J. Warren Kerrigan, Katherine Kerrigan, William Worthington, Geo. Periolat, Cleo Madison and stately Edith Bostwick.

Lule Warrenton of the Universal recently received a flattering offer to join another company, but she has her bungalow, her friends and a rising salary at the big "U" and decided she would remain where she was.

James Dayton is writing an important costume three-reeler which will feature Pauline Bush and will be entitled "Johan of the Sword Arm." This will be a new departure for Miss Bush who will be seen in cavalier costume for the first time.

Director Colin Campbell of the Selig company has gone to Truckbee to get some snow pictures. Bessie Eyton, Wheeler Oakman, Fred Clark and Al. Green and a number of others accompanied him.

Wilfred Lucas is now producing feature films for the International Feature Film company at Hollywood, and will turn out two three-reel features a month. He has just completed a stirring story by Janie MacPherson entitled "The Trap" in which Mr. Lucas gives a fine impersonation of a young trapper, other parts being taken by Janie MacPherson, Charles Inslee and Bess Meredyth.

Helen Case has now been passed by the doctors as well again, and looks as of yore. She is considering several offers and is rather vacillating between the legitimate stage and motion pictures.

Stella Razeto has returned to Selig and is working for the first time since the stage coach accident in which she was badly injured.

Charles French who is making Western pictures for Pathe is putting on a three-real feature "Tho Thy Sins be Scarlet" by Jack Freise.

Thomas S. Nash, general manager of the Edendale studio, at Los Angeles, Calif., for the Selig Polyscope company, was in Chicago on a business trip, accompanied by his wife.

John Robinson, son of the great circus man, whose name is as well known in connection with this line of entertainment as any man in the world, has been a visitor at the Selig Chicago Plant for several days past, en route home from Calfiornia to Cincinnati.

"Alma, Wo Gehst Du," is frequently heard in interrogation in the Selig Chicago Studios, as Alma Russell, the leading lady, works so hard that she is ill the day after,—hence the question! It is pleasant to remark that Miss Russell after numerous illnesses is now back steadily at work.

F. B. Thompson, vice-president of the National Waterproof Film Company of Illinois, left recently for London, England, to install machinery for the "Waterproof Films, Ltd.", a new English company, formed to supply waterproof films in that market. This company has a paid up capital of $30,000, and is under the management of H. A. Browne, better known as the "English Napoleon of Filmdom."

L. E. Franconi, former editor of Pathe's Weekly, but now in charge of the Techncial Department, has been seriously ill for a number of weeks with typhoid fever.

The stage at Carlyle Blackwell's studio is now completed and a big affair it is too with the scene racks and property rooms running along one end. Twelve new dressing rooms with running water and shower baths are being added for Mr. Blackwell intends that his studios shall justfy the title they have held so long, namely the "Model studios."

Fresh from triumphs in the famous "Hoosier" state and home of many great writers, comes Raymond L. Schrock to the Gene Gauntier Feature Players, where he will act as staff writer and studio manager. In the future, he will collaborate with Miss Gauntier in getting out some masterful subjects. All studio business and scenarios should be addressed to him.

Marshall Farnum has gone to Los Angeles, Calif., to remain there as a producer for the Selig company.

Marshal Neilan who will produce Kalem comedies at Carlyle Blackwell's studios has the following clever company with him: John Brennam, Laura Oakey and Ruth Roland, a notable four.

Edna Maison has been chosen by director, Otis Turner, as his permanent leading woman to play opposite Herbert Rawlinson.

Gladys Rankin Drew, actress and dramatist, wife of Sidney Drew, the Vitagraph player, died recently at the Marlborough hotel, New York.

Lule Warrenton, that surprising charcater woman and kindly lady, came out in a new role recently. In a play put on by director McRae, Miss Warrenton acted the part of a Chinese Manadrin with drooping moustache and—well er—exceedingly baggy bloomers. Not a soul knew her and it goes without saying she gave a capital performance.

The latter part of January Edith Storey took her departure from the Vitagraph Eastern studios to the Western studios at Santa Monica, where she will remain for about three months.

Clifford Bruce, once dimpled and rotund, has through some form of exercise, reduced himself into Adonis-like shape. Four beauty doctors, and five fat-men's clubs are importuning him for the priceless secret for losing the waist-line.

Genial "Billy" Abbott, Edwin August's able assistant, gathered all the Christmas cards which August received and hung them up above and around Edwin's desk. There were 163 of them from different parts of the states and over 100 more were delivered at his apartments. The majority of the greetings bore no name and were signed "From an admirer" or words to that effect. August smiled when he saw the display and ordered the cards removed. "This is an office young man and not a six leaf scrap-book" is what he remarked.

Wilfred Lucas, that romantic actor and producer is directing a picture for the International features at Hollywood. He is at present lost in the snow regions with his company and the business manager is getting worried and unless they are heard from in a day or so a search party will be sent to locate them.

Elsie Albert has been singularly free from vivid adventures but she has now experienced one she is not likely to forget. In the feature photoplays put on by Harry C. Matthews at Bliss, Okla., a herd of buffalo has been used and one old buffalo "Nip" had taken a violent dislike for the camera. It proved Nip's undoing for after routing several members of the company, including Ray Myers who had a narrow escape, the buffalo charged directly at Elsie Albert. Fortunately, Jack Miller was on hand and he shot Nip in the nick of time. Since then all the company have tasted buffalo meat in its different forms.

It is said that the hosts of extra people at the big Selig Chicago plant, have become Sun Worshippers, under the direction of the High Priest, Colin Reid, as sunshine is most essential to the securing of the merely earthly meal-ticket.

Rosonary Theby, playing leads with the Lubin company, is formulating plans for an organization to represent the women of the motion picture world. Miss Theby is an ardent suffragist and was the only screen actress in last year's parade in New York. She is a woman of energy and enterprise and with characteristic emphasis, declares that she cannot understand why her sister workers are without a club like the men's organizations of New York and California, and further predicts that if her co-workers will join her, in a short time the film actresses of America will have a strong organization and a handsome clubhouse. Miss Theby has reviewed the subject with a number of prominent players in filmdom and all heartily coincide with her, pledging their earnest support once the ball starts rolling.

Frank Powell, Pathe director, leaves for the Pathe Southern studio at St. Augustine, Fla., on February 2 with Crane Wilbur, Eleanor Woodruff, Marguerite Risser, Jack Standing and camera man Horn. Mr. Powell is getting out Lucille, a three-reel feature, and is taking this trip to Florida for the sake of a few metres of tropical backgrounds. Frank says realism is the thing and that's what he's after.

Francis J. Carroll, president of the Stellar Photoplay Company and William Robert Daly, producer, left New York on the Seaboard Air Line, for St. Augustine, Fla., to produce the feature photoplay, "Forgiven" or "The Jack of Diamonds."

Clifford Bruce, leading man at the Selig company's Chicago studio, has fully recovered from an attack of pneumonia.

Henry W. Otto, who was associated with the [illegible] successes and with Selig for many months, has j[illegible] the Balboa forces as director.

Burton King, one of the best known directors in the business, has built a fine studio with an excellent location at Glendale, Los Angeles, and will release under the Usona brand, Mutual programme.

Gaston Bell was the winner of the ice skating contest held recently by the Lubin Out-Door Sports Club on the Schuylkill River running through the Lubin estate at Betzwood. George Terwilliger and Earl Metcalfe tied for second, with Lawrence McCloskey third. Bennie of Lubinville refereed the match. The day was ideal, the temperature being about 5 degrees. Many fancy stunts were done on the ice, Rosemary Theby and George Soule Spencer winning cheers when they executed the maxixe. After the contest the party were entertained at supper by Lilie Leslie and Norbert Lusk.

Edwin Barbour, who wrote "When the Earth Trembled," the three-reel Lubin feature, has returned to the Lubin studio, after an absence of six weeks. Mr. Barbour went to Bermuda to recuperate from an illness.

Harry Edwards, late assistant director to Fred Mace is now directnig Ike Carney who received the warmest of welcomes on his arrival at Universal City in the West. He started in immediately and made his plaint a few days later. "I haven't got my land legs yet and yet that Harry Edwards person won't even give me time for meals. I had a cup of coffee for breakfast and I've been wallowing in cold water and mud for five hours. Such a life!" All this was in "Alkali Ike's Wooing."

One of the picturesque instances of the Grand Opera season was when Tom Mix, the champion cow-boy of the Selig company in Arizona paid a visit to Carolina White, (who created "The Girl of the Golden West"), in her dressing room. The beautiful prima donna was very anxious to discuss ponies and the Wild West with this distinguished exponent of ranch technic, but Tom Mix simply huddled his six feet up in a corner and succumbed into a statue-like silence with his eyes wide open, more fussed by the attentions of the most beautiful woman on the operatic stage than he ever had been by the savage antics of any outlaw bucking broncho, or the frantic charges of the Texas longhorns.

Great preparations are being made for the Photoplayer's club second annual ball to be held at the Shrine Auditorium on Saint Valentine's night. A very beautiful souvenir book is being prepared. Several thousand tickets have been sold and the financial success of the ball is as assured as the social and artistic ends.

William H. Kerry, the purchasing agent of the Lubin Film company, was last week, treated to a big surprise. A friend, Thomas Quirk, called Bill up on the phone and requested him to come forthwith to his house on a matter of importance. Kerry hastened to his friend, and before greetings were fairly spoken, a police lieutenant and Kerry's wife entered the room. Mrs. Kerry pointed out her husband and the officer quickly placed the irons on his wrists. Kerry demanded an explanation and was told that all would be explained later. With this he was rushed out to an automobile and quickly driven to Becker's Cafe, Frankford, Philadelphia. The handcuffs were removed and Kerry was ordered to take a chair at the head of a well appointed table. The toastmaster then explanied that he was the guest of honor at a little banquet arranged by a host of his friends.

ROLL OF STATES

ALABAMA.

R. H. Little let contract for the foundation of a moving picture theater and store building to Tuscaloosa Concrete Company, Tuscaloosa, and for construction work to W. L. Pounds; seating capacity, 600; one story; brick; 55x100 feet; arched front 35 feet high; dome top; auditorium 35 feet wide; wooden floor laid on asphalt concrete foundation; steam heating and ventilating equipment in basement; will be leased to W. F. Howell, proprietor of [illegible]

ARKANSAS.

Plans have been drawn and work will commence within a few days [illegible] remodeling of the Joie theater at Fort Smith.

CALIFORNIA.

A two-story brick theater and apartment building is to be built on First street near Western avenue, Los Angeles, for S. G. Baughman.

Japanese-American Film Manufacturing Company; incorporators, N. Yendo, K. Numameto, T. Takata, M. Uyeda, C. Sakuda, Y. Matsumoto and K. Tanigoshi; capital stock $50,000, subscribed $14,000.

J. A. Quinn, owner and manager of the Garrick and Lyceum theaters, has signed a lease on the property at 518 to 524 South Broadway, below Fifth street, Los Angeles, and will remodel and transform it into a picture theater with a seating capacity of 900. The theater will be opened about April 1 as Quinn's Superba.

Fire damaged the Fairyland theater on North Tehama street, Willows, January 1.

Goewey Feature Film Company, Los Angeles; capital stock $100,000, subscribed $5. Directors: J. W. Goewey, Olivet Goewey, G. G. Scofield, C. P. Rogers, Minor Moore.

Representatives of the Essanay motion picture Film Company have visited Oroville and Chico with a view of securing a site for acting films of western life.

CANADA.

Furby Theater, Ltd., Winnipeg; capital stock, $20,000. Provisional shareholders: H. G. Dangerfield, A. Currie, L. Freeman, D. Trotter, T. Morton.

COLORADO.

The removal to Canon City from Denver of the field work and studio of the Colorado Motion Picture Company is assured and the production of western scenarios will begin at once. The company is incorporated under the laws of the state with a capital stock of $100,000, paid up and non-assessable. The Catlin building at the southeast corner of Main and Second streets has been purchased and is being fitted up by the company as a studio for the development of films, and its equipment when completed will be second to none of its kind in the West.

CONNECTICUT.

J. F. and K. Dolin, brick theater building, 99 Windsor avenue, Hartford.

The new Princess theater at Bristol, which is managed by H. Cobb of Waterbury, opened on January 10.

DELAWARE.

S. and S. Film Manufacturing Company, Wilmington; capital, $1,000,000.

FLORIDA.

Moving Picture Studio, Jacksonville; Kalem Moving Picture Company will erect studio; 70x56 feet; stage, 54x40 feet; glass roof; Cooper-Hewit lighting, to cost $18,000 to $20,000; C. F. Wilson of New York in charge of construction.

IDAHO.

F. O. McGill of Gooding was awarded the contract to build the new moving picture theater at Glenns Ferry, for which plans have been drawn by Tourtellotte & Hummel. The building will cost $10,000.

ILLINOIS.

A. M. Blake has purchased the moving picture business which has been conducted by C. D. Caster in Fairbury, and took possession January 1.

Acme Commercial Film Company, Chicago; capital $5,000; photography, production of motion pictures, etc.; Felix Streyckman, Philip L. Sullivan, B. W. McKinney.

Thoroughly equipped so as to provide safety and comfort for its patrons, the Crystal theater has opened at 707 Main street, Peoria, under the management of W. G. Stephens.

The Aashland is the name of the new theater at Ashland avenue and Firty-ninth street, Chicago, now nearing completion. It is of attractive design, will occupy a lot 50x125 feet, will have a seating capacity of 800, and will cost about $75,000.

Plans are being made by E. C. Eberhart to erect an airdome next spring in the rear of his home, 2224 Fourth avenue, Rock Island.

Peoria Film Exchange, Peoria; $2,400; to deal in general motion pictures, theaters, supplies, etc. Incorporators: Samuel N. Robinson, Maurice H. Livingston and Dee Robinson.

Park Theater Company, Chicago; $20,000; amusement business; George B. Peck, George M. Getts, Frank H. June.

INDIANA.

J. E. Barnett and J. Lam Siple recently signed a contract for a film manufacturing and producing company for Indiana.

The Hub, Logansport's new moving picture theater, located at the corner of Thirteenth and Broadway, was opened to the public December 31. Carl Green is proprietor and manager.

The Star theater, at Delphi, has been leased to Logan Cowgill, an experienced motion picture manager, who is now engaged in making changes and preparing the house for a new opening.

The new Princess fireproof theater on One Hundred and Nineteenth street, Whiting, opened New Year's day.

The Colonial theater at Indianapolis has closed and will be remodeled, according to Manager L. Baum.

The Royal theater, a photoplay house in Sioux City, was recently opened.

A building permit was issued by Clerk Fred Friedholdt of the board of public works to William Thode for the erection of a $4,000 brick moving picture theater at Fourth and Cedar streets, Davenport. The structure will be a one-story building and will be rushed to completion.

The Elite theater, in the Houghton building, Red Oak, opened recently.

The new moving picture theater, to be known as the Garden, will be erected by Butterfield and Hieman on the property just west of the Y. M. C. A. building, Waterloo, early this spring. It is declared that the new amusement house will be the finest of its kind to be found anywhere in the state.

The Colonial theater in Cedar Rapids opened to the public January 5, and seats 370.

KENTUCKY.

The Columbia, the new moving picture theater on Main street, Frankfort, was opened Christmas. It seats 300.

Plans for the new photoplay house to be erected on the site of the Kozy theater, on Broadway between Fourth and Fifth streets, Paducah, by Rodney C. Davis and Rankin Kirkland, are now being prepared by Architect Lassiter. Work will begin in the spring.

MAINE.

Christmas eve saw the opening of the Star, Bangor's new motion picture theater located on State and Parks streets. The new amusement house is very tastefully decorated and seats 1,500 on the main floor.

MARYLAND.

A permit was issued to Albert Friese to build a one-story brick moving picture parlor at 124-126 East Fort avenue, Baltimore, at a cost of $5,000, and measuring 29x109 feet.

MASSACHUSETTS.

What is said to be the largest picture theater in New England was opened Christmas day in Lowell. It is located in the old Boston and Maine depot in Central street at Tower's Corner, and will be known as the Owl theater. It is of brick and cement construction throughout, and its seating capacity, about 1,200, is limited to one floor. The proprietors are Samuel Scott of this city, Samuel Orbach and Morris Zucker, the latter two being interested in other amusement enterprises of similar character.

Union Motion Picture Theater Corporation, Boston; Samuel V. Grand, Samuel H. Steinfeld, Frank H. Baer; $5,000.

Governor-elect David I. Walsh assisted at the inauguration of Brookline's first moving picture theater, at the headquarters of the Brookline Friendly Society, Union building, Boston, January 2. It is planned to give performances twice a week, Friday and Saturday afternoons and evenings, at 3 and 8 o'clock.

MONTANA.

The Rex theater at Townsend opened to the public December 25. The building is a brick structure, designed by Architect Carsley of Helena, and is owned by Dr. Gilham. It is 25x90 feet and has a seating capacity of 300. The theater has been leased to C. P. Phillips and Wallace Hardy, two young men of this city.

MICHIGAN.

The new Pastime theater at Ontonagon was opened recently.

The Star theater on Eleventh, Twelfth and Bolivar streets, Colon, was destroyed by fire.

MINNESOTA.

M. J. Ryan, 813 New York Life building, took out a permit for the erection of a moving picture theater building on the north side of Selby avenue, near Dale street, St. Paul. The building will be a fireproof brick structure and cost $11,500. The Toltz Engineering Company drew the plans.

Orva and Cuzzo opened the Lyric theater in Biwabik December 22, after it had been closed for several weeks.

MISSOURI.

Royal Picture Theater Company of Kansas City; capital, $50,000. Incorporators: Frank L. Newman, W. P. Fulkerson and W. A. Rule.

Ed. Thomas has opened a moving picture theater in the Mosby opera house, at Richmond.

A theater building is to be erected at the northeast corner of Grand and Florissant avenues, St. Louis. The building will cost about $100,000. The promoters and owners are: Edward Raithel, W. Brennan, H. G. Cook, O. P. Phillips, R. L. Phillips, C. Lindquist and C. Boogher.

NEBRASKA.

A business transaction was closed recently whereby W. E. Sickler and Dr. D. F. Smith became proprietors and owners of the Pastime theater, located on West B street, McCook. It is the intention of the new management to make considerable improvements. Mr. Sickler will have charge of the business.

The Monarch Film company of Omaha has filed articles of incorporation with the secretary of state. The company will do a general business in motion picture films and is incorporated for $10,000, in shares of $1 each. This will mean that the company cannot sell its stock outside of the present organizers, as the blue sky department has decided that all stock must be not less than $100 per share. Philip H. Goldstone and Louis I. Pulen are the incorporators.

NEW JERSEY.

Papers of incorporation of the First Ward Amusement company, a moving picture and theatrical firm, were filed in the office of County Clerk Joseph McDonough. The company, which is capitalized at $50,000, with $3,000 paid in, gives the incorporators as William Cardwell, 244 Renshaw avenue, East Orange, freeholder-elect; John R. Covington, 17 Warren street, Newark, and Ernest T. Daylord, of 31 North Sixteenth street, East Orange. Each of the three incorporators has an equal share.

D. J. Shepherd is now manager of the New Avenue theater, located on Elizabeth avenue, near Fifth street, Elizabeth.

The Royal theater, at 841-843 Elizabeth avenue, Elizabeth, recently completed for William Brown, is very attractive. The building is 45 feet wide and 140 feet in depth, and seats 700 persons.

The New Lyceum theater at 229-231 Springfield avenue, Newark, was opened to the public New Year's day.

January 1, the new Goodwin theater, at 863-865 Broad street, Newark, was opened for the first time.

NEW YORK.

The McVickar, Gaillard Realty company has leased for heirs of Carroll Bryce to the Ansonia Amusement company the premises numbers 385 and 387 Third avenue, New York, a plot 49.6x90 feet, for twenty-one years from January 1, 1914, on a net rental basis. The tenants will erect a new motion picture theater.

Paul B. La Velle, as architect, has filed plans for making over the four-story tenement at 165 to 169 West Houston street, New York, into a moving picture theater, with stores and offices on the upper floors. The Italian Hospital is owner and the M. and P. Construction Company is the lessee. The cost has been placed at $15,000.

William J. Burns International Films; $15,000; Wm. Abramson, Geo. Fitzgerald, Max Tahl; 309 Macon street, Brooklyn.

Alonzo G. McLaughlin of Brooklyn is among the directors of the Sid Olcott International Productions of New York City, chartered with a capital of $10,000, to do a moving picture and theatrical business.

The Arnold Amusement Company, New York City; motion picture business; capital, $1,000. Directors: W. E. Quittner, Meyer Mendelson, Mae Goldberger, 129 West One Hundred and Forty-second street, New York City.

William Greenfield Amusement Company, New York City; theatrical and motion pictures; capital, $4,000. Directors: Wm. Greenfield, 189 Hart street, Brooklyn; Arthur D. Strahl, Patrick A. Gaynor, 414 West One Hundred and Twentieth street, New York City.

Photoplay Coupon Corporation, Manhattan; theatrical, advertising, motion pictures; capital, $50,000. Incorporators: M. Bell, F. A. Turner, New York City; M. H. Young, Brooklyn.

Plans have been completed by Gronenberg and Leuchtag for a 600-seat moving picture theater to cost $15,000, for the plot 83x121 feet, on the east side of Melrose avenue, 98.20 feet south of East One Hundred and Fifty-seventh street, New York, for the Benenson Realty Company; also for a 600-seat moving picture theater costing $12,000, for the plot 75x100 feet, on the east side of Southern boulevard, 125 feet south of Jennings street, New York, for Abraham Kane.

Emby Features Film Corporation; $25,000; Morris Brookin, H. B. Franklin, Nathan Beler; 977 Simpson street, Bronx.

Barney Lumberg and J. William Mackie have bought the lot at the southeast corner of Miller and South streets, Utica, and will erect a modern motion picture theater, to be ready for the public early next spring.

The Jones theater, located at Fulton street near Grand avenue, Brooklyn, was damaged by fire.

The various contractors having in hand the construction of George Kleine's mammoth picture theater on Forty-second street, near Broadway, New York, report that the structure will be ready for occupancy by February 15. All of the steel work is up for the combination office and theater which Mr. Kleine proposes to use as the first great experiment of its kind in the country. The theater will have a seating capacity of about 1,200.

A one-story motion picture theater, to cost $9,000, is to be erected in the Flatbush section of Coney Island avenue, Brooklyn, on a lot 34x90 feet. Thomas J. Cox of 2025 East Sixteenth street is the owner and James A. Boyle of 367 Fulton street, Brooklyn, the architect.

Jesse L. Lasky Feature Play Company, Incorporated, Manhattan; motion pictures, etc.; capital, $50,000. Incorporators: Jesse L. Lasky, Samuel Goldfish, 150 West Seventy-ninth street; Arthur S. Friend, 119 West Seventy-first street, New York City.

Faultless Feature Film Company; $10,000; B. S. May, Samuel Bergoffen, Wm. Yoost, 214 West One Hundred and Third street, New York.

Albany Feature Film Corporation, Albany; $10,000; Geo. W. Herbst, B. S. and L. M. Vandeusen, Albany.

NORTH DAKOTA.

New Rockford is soon to have its second moving picture theater.

Ashley is to have a moving picture theater.

The Lyric theater at Rugby has changed hands.

OHIO.

Plans were submitted December 13 to the Building Commissioner by the Casino Theater Company for the erection of a fireproof picture theater at the northwest corner of Clark and Linn streets, Cincinnati. The estimated cost of the building is $50,000.

One of Springfield's beautiful picture theaters, the Lagonda, was opened Christmas afternoon at Lagonda avenue and James street. The theater is of brick construction and has a seating capacity of 250. The new play house is operated by Harry O'Brien and R. W. Murray.

J. W. Dusenbury has taken out a building permit for the erection of a moving picture theater on Mount Vernon avenue, near Twentieth street, Columbus, to cost $30,000.

Charles Merganthaler of Fostoria has purchased the Victory picture theater in Findlay. C. O. Becker of Fostoria will be manager.

The plans for the new Keith theater at Newark are completed and work will start in a short time.

OREGON.

H. Harrington of Cottage Grove has bought the Arcade theater from Charles Beals.

PENNSYLVANIA.

The new motion picture theater, the Belmont, on Fifty-second street north of Market street, Philadelphia, was opened December 29. The building is modern in every detail. Photo plays of the latest make will be shown.

Diehmann Paving Company, reinforced concrete work in moving picture theater, west side Kensington avenue, north of Womrath street, Philadelphia, for Sedwitz company.

George Hogg has been awarded the contract for the construction of a one-story moving picture theater 25x160 feet, to be erected at the southeast corner of Broad and Thompson streets, Philadelphia, for Kahn and Greenberg. Work will begin at once. Stuckert and Sloan, architects.

F. J. Myhlertz, James G. Doak & Company, George and Borst and the Turner Concrete Construction Company are estimating on revised plans and specifications for a one-story moving picture theater 128 by 80 feet, to seat 1,000 persons, to be erected on Huting Park avenue, near Germantown, Philadelphia, to cost about $26,000. Herman Miller, architect.

Seidman and Getz have been awarded the contract for the erection of a one-story moving picture theater 53x108 feet, at the northeast corner of Miller and Aramingo streets, Philadelphia, for Solomon Cohan, to cost $20,000. Private plans.

Levick and Waldo have purchased from Meyer Cohen the premises 2907 to 2913 North Fifth street, Philadelphia, lot 60x100 feet, on which a moving picture theater to seat 950 will be built. The cost of the theater and lot will be $40,000.

A HARD FIGHT

is what every exhibitor has until he uses Gaumont Films. This week Jack Merriott excels in his sensational elopement

"MARRIAGE BY AEROPLANE"

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MOTOGRAPHY

EXPLOITING MOTION PICTURES

Vol. XI CHICAGO, FEBRUARY 21, 1914 No. 4

FEB 15

MERIAM NESBITT
WITH
EDISON

The Doctor's Weakness for Money Causes His One Great Mistake — How Self-Immolation plus the Caprice of Dame Fortune Disentangled the Skeins of Destiny—A Charming, Highly Entertaining Subject

KLEINE-CINES

(In Two Parts)

"The Greatest Gift"

(Copyright 1913, by George Kleine)

For Release, Tuesday, March 10th, 1914

Dr. Beverly, an eye specialist, succumbs to sudden temptation and forges the name of his wife's father to a check in order to pay his gambling debts. Stricken with remorse, he flees to a foreign country leaving behind his wife and two little daughters.

In the new country, after numerous thrilling adventures, Beverly, under an assumed name, makes a wonderful reputation through almost miraculous cures of blindness. He returns to his native land the most talked-of specialist of his day.

By a series of strange events, he is thrown face to face with his own daughters and learns that his wife has been blind since shortly after his flight many years before. His skillful fingers soon restore her sight, and the happiness of their reunion is doubled by the love of their children.

A dramatic, gripping photoplay, splendidly staged and charmingly portrayed.

Released through General Film Company

One, three and six sheets with this subject

George Kleine

166 N. State St.,
Chicago, Ill.

KLEINE

Another Mighty "Cines" Triumph!

In Eight Parts

Following a story of love, intrigue and battle — featuring Anthony Novelli and Jeanette Trimble of "Anthony and Cleopatra" fame — staged and produced by those master makers of ancient and mediaeval subjects, you will find a

"George Kleine Attraction" of Marvelous Power!

We firmly believe that in these wonderful eight reels the world will see the crystallization of its highest ideal of this "Man of Destiny." Charged with the thrill of spectacular battle-scenes, showing the mighty warrior in his most human and pleasing moods in the intimacy of his personal life, we think you will agree no truer or more interesting study of Napoleon the Great has ever been offered the American student of French history.

Ready for the American Market March 10

Get in touch with our booking office nearest you. Our representative will talk terms and dates.

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Denver, Colo.	405 Railroad Bldg.
Kansas City, Mo.	701 American Bank Bldg.
Toronto, Ont.	76 Adelaide St.
Memphis, Tenn.	1534 Exchange Bldg.
Minneapolis, Minn.	210 Temple Ct. Bldg.
Philadelphia, Pa.	215 N. 13th St.
Pittsburg, Pa.	509 Lyceum Theatre Bldg.
Seattle, Wash.	322 Madison St.
San Francisco, Cal.	407 Monadnock Bldg.
Dallas, Texas	238 Saner Bldg.

"George Kleine Attractions"

Chicago Offices	166 N. State St.
New York Offices	1476 Broadway

(Copyright 1914, by George Kleine)

Elaborate care was used in arranging the stage settings in the Ambrosio feature "A Spy for a Day."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, FEBRUARY 21, 1914 No. 4

Big Game Hunting In Real Jungles

A Sensational Film

IF you want to enjoy the excitement of hunting big game, if you want to experience the peculiar thrill which goes shooting down the spinal column of the hunter who pumps lead into a charging tiger, knowing that if he misses he will himself be torn to bits by the savage beast, then by all means see "Between Savage and Tiger." Exhibitors who book and show this feature offering of "Geo. Kleine Attractions" are sure of delighting their patrons, for it has a punch to every reel and is six reels in length.

Sarama's jealousy is aroused.

During the action of the piece an antelope, a water buffalo, and a fierce man-eating tiger are killed before the camera, and be it understood all of these animals are in their native wilds, and not half tame beasts which have been penned up in somebody's circus for a year or more and are now dragged out before the picture machine to add another "thrill" to the realism of the films.

In addition to the game hunting scenes such thrills as the explosion of a powder magazine in a fort, the hero being burned at the stake, and the burning of a ship at sea are tossed in for good measure. The Cines directors have skillfully combined all this action and thrill to form a multiple reel story which holds your interest right up to the last scene, and have staged several effects that are beautiful in the extreme. The torchlight scenes, in which the greater part of the screen is shrouded in a deep blue tint, symbolical of night, while the upper half of the picture is lighted by the crimson flares of the torches, are both odd and delightful.

There can be no doubt on the part of any who see the picture that the jungle scenes are actually taken in a tropical jungle, and the studio views have been handled so carefully that they match up consistently with the portions taken elsewhere. In fact the director can be charged with only two slips in the whole production—one of these the stagy looking burning of the ship (of which we get only a flash) and the other, forgetting to have his heroine remove her stockings in the scene in which she lands on the beach after being shipwrecked, which

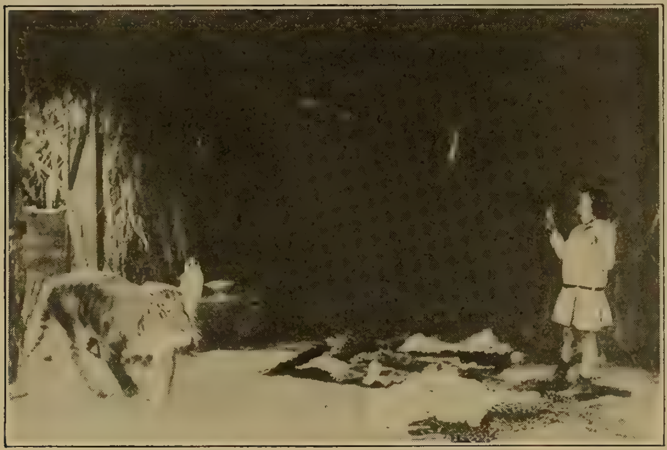
Examining the spoils of the hunt.

Bringing in the antelope.

immediately follows a picture in which we have seen her, barefooted, descending the side of the ship. However, these are two such minor errors, when compared with the strength of the picture as a whole, and particularly the thrill of the tiger hunting scene, that he can easily be forgiven.

Anthony Novelli, who will be remembered as "Vinitius" in "Quo Vadis," and "Antony" in "Antony and Cleopatra," plays "Lieutenant Ross," stationed on the African frontier, who is in temporary command of a huge fortification. His wife, Marie, (played by Marie Hesperia) telephones him that their little daughter is ill and that he had best come home at once. Lieut. Ross leaves a subordinate in command and hastens home. Following his departure an accident results in the explosion of the powder magazine and the destruction of the fortress. For being absent without leave Ross is court martialed and dismissed from the service.

In the hope of improving his fortunes he plunges into the jungles of India, leaving his wife and little daughter behind. In the Indian jungles he attains fame as a hunter and, after shooting an antelope and a water buffalo with two well directed shots, he is summoned by the rajah of an Indian village to help free the village of a man-eating tiger which has been haunting the outskirts and killing the natives.



The little girl faces the man-eating tiger.

Ross is not particularly anxious to undertake the task and the rajah, in a rage, orders him arrested. Ross attempts to escape but, after being chased for miles into the interior, is finally rounded up in a tree in which he had taken refuge, hoping to elude his pursuers. The natives capture him by chopping down the tree and eventually lead him back to the village from which he ran away. He is sentenced to be burned alive, but the rajah takes sick and Ross, atop the burning pyre, shouts out that if he is released he can save the life of the rajah. The natives spare him and he effects a cure.

In the days of idleness which follow, the village is again visited by the tiger and Ross is asked to dispatch him and sets off into the jungle. Stationing himself in a clearing, the lieutenant cocks his rifle and patiently waits while the tribesmen beat the tiger into sight. In a few minutes the great head of the beast is seen coming through the underbrush. A second later and a majestic Bengal tiger crouches boldly in the clearing, head down, tail switching, nostrils expanded, ready for the fatal spring. Then suddenly the beautiful body hurtles through the air while the silence is punctuated by the sharp crack of a rifle. The great beast pauses in midair, flops completely over and strikes the ground, a twisting, writhing mass. Ten minutes later a delighted band of natives triumphantly throw over the elephant's back a beautiful tiger skin.

His exploit wins Ross the love of Sarama, the rajah's daughter, but the lieutenant spurns her love, since he has a wife and little one at home. Finding his position hard to bear, Ross seeks again to escape, but the ever watchful Sarama gives immediate chase. She rides up beside him and leaps from her horse to his, while both are running at top speed, but Ross again repulses her and, dashing her to the ground, rides on.

A lone native in a tree sees the escaping man and plans to capture him when he rides beneath the tree. Carefully gripping the lowest branch of the tree, the native lets down his legs and wraps them about the body of Ross as he rides past. The two men drop to the ground and after a hand to hand struggle Ross again escapes, but the following morning is captured in a rice field by pursuing natives and once more taken back to the village.

Meanwhile his wife, Marie, hearing nothing from her husband, sets out to find him. The steamer on which she is bound to Calcutta burns at sea and Mrs. Ross, her little daughter and Tom, a boatswain, seek safety in a small boat which is finally blown ashore, not many miles distant from the village in which Lieutenant Ross is held a prisoner.

After many trials Mrs. Ross, Tom and the little girl are brought as captives to the village and a joyful reunion occurs between husband and wife. Samara, however, becomes insanely jealous when she beholds Mrs. Ross and plans a diabolical revenge upon the man who spurned her love.

Ross one day returns from the capture of another tiger, this beast being taken alive, by means of a trap set in the jungle and lined with a net in which the tiger is removed. This beast is confined in a huge crate, erected in the village near the hut in which the Ross family have taken up their residence. Samara, finding Ross' little daughter alone in the hut one day, carries out her terrible plan and releases the tiger from the cage, driving it toward the hut in which the helpless child is alone. Old Tom returns just in time to kill the tiger and save the life of the child.

Wearied with the treachery all about him Ross and Tom plan another escape. Constructing dummies to resemble themselves they attach the straw figures to the backs of horses which are sent flying into the jungle and themselves, afoot, seek another route to the coast. Days later, footsore and weary, they arrive at an English settlement and soon take ship for home.

The complete cast is as follows:

Lieut. James Ross	Antony Novelli
Mrs. Marie Ross	Marie Hesperia
Ross' daughter	Marguerite Barton
Samara	Lea Giunchi
Tom, the boatswain	Lorenzo Lupi

Nicholas Power Sails

Nicholas Power, president of the Nicholas Power Co., and inventor of the Cameragraph No. 6A, left New York on February 2 for an extended trip, sailing on the S. S. "Rotterdam." He will visit Greece, Turkey, Jerusalem, Egypt, Italy, France and several other countries. This is the first vacation Mr. Power has taken for several years, and we trust the well earned rest will prove beneficial.

Child Player Talks of His Work

Matty Roubert Interviewed

Matty in repose.

HAVING seen pictures in which seven-year old Matty Roubert had worn chaps and a sombrero and had fearlessly romped through scenes in which plainly there had been danger, you really should have been prepared for the whirlwind that swept down upon the office with the telephoned coming of the little chap. And what a little chap, and what a quiet one, he seemed as he slipped out of his brown fuzzy overcoat with the two deep pockets and the belt, and climbed into the swivel-chair. And because it does swivel is why he chose it. His feet, in their high tan shoes, stuck straight out in front of him, he rested a tiny hand on the chair's either arm, his hair, brown with a touch of California sun-burn, was boxed, and from under it showed his black eyebrows and the seal-brown eyes alert with the light and action that proclaims their owner ever to be looking for something new.

His round little cheeks drew up the corners of his mouth in a smile that grew as his glance roved. Finally it, the glance, reached the filing cabinet where Alkali Ike, on his fearless pony stood guard. There was a shout from Matty as though in recognition of a long-lost friend. No more did the swivel charm; it was Alkali or nothing. Alkali won.

"Tough guy!" Matty greeted the smiling doll. "Say, where'd he get the chaps? They can't come up to mine; mine are white and real western ones. Where's his gun?"

Where was the gun? You hadn't noticed that it was missing. You said so.

"Must be 'round somewhere; no cowboy's ever without his gun," censored Matty. "Where d'ye 'spose it's gone? Maybe it's on the floor." He applied himself to a search though there was nothing on the floor to hide it, had it been there.

For the time being the gun was forgotten in the thorough examination of the wool horse on which Alkali had spent four peaceful months.

"Well, if this breaks, y'can get another at the five-and-ten," commented Matty, his inspection over. Then down on the rug he went with his find. Had the doll's original ever attempted any one of the dangerous performances the saw-dust Alkali was put through, he would never have lived to deserve the comedy name "Ike." But the doll with its non-breakable head came bravely through the leaps and falls, and when Matty retook possession of the swivel chair, the miniature horse and rider were clasped to the black-and-white checked bosom of his knicker suit.

"Yesterday was my birthday," its wearer informed. "I was seven. I'm a man now—ain't I a man when I'm seven, mother?" Matty's mother thought he was, if he felt that way about it. Then you asked him which he liked the better, California or New York, and he answered, "California, but I'd rather be in New York 'cause my papa's here.

"But I like Mr. Bosworth, too," he added. "He's a reg'lar director; he doesn't shout at people, he just tells them nice and quiet 'n they always do what he wants. When I'm a big man I'm goin' to be a director 'n I'm goin' to have my own comp'ny and Thelma Slater 'll be my leadin' lady. I played with her in the Keystone 'How Villains Are Made.' I was the villain. I like to be the villain, 'n if I act and direct too when I'm big, I'm always goin' to be the villain. Tough parts are the kind I like. I liked best being John Barleycorn."

A paper-cutter claimed his attention momentarily and you asked "Why?"

"'Cause I got drunk—this is the way I had t' walk." Across the room he staggered, in imitation of the youthful John in Jack London's "alcoholic autobiography," as it is called.

"Then I had t' fall on some rocks—like this. Say, and I got my new suit on too," he half-regretted as he got up and

In cowboy costume.

brushed off the knickerbockers and put a hand in each pocket to see if they were safe. Reassured, he again climbed into the chair and again became busy. Funny he hadn't discovered that desk-calendar before that moment!

So you asked his mother when he started in pictures and Matty demonstrated that he could answer questions and find out what day Christmas falls on, at one and the same time.

"When I was two years old," he answered.

"Yes, but you don't remember it," you unfortunately returned, for Matty's memory not only goes back that far but further yet.

"I remember when I was eighteen months old," he declared, the light of right in his eye. "What do I remember?" scornfully. "I remember when my mother threw my bottle away. I cried and ran after it—but you're not going to say that, are you?"

You assured him your bravery had known greater tests and he wanted to know what kind of a story you were going to write anyhow!

"In 'John Barleycorn' I did eighteen scenes for Mr. Bosworth without rehearsing them—don't you think that's a lot to do without rehearsing?" You were sure it was "a lot."

"Maybe I'm goin' to do some work for the Famous Players company," Matty went on. "I've been here since Christmas and I want to get to work again; I hate to loaf." As though the cowboy-doll were of the same opinion, Matty exercised his joints, pump-handle style, and taught the black wool horse how to buck.

"He began picture work at the Vitagraph plant," explained Matty's mother. "Then he played in a few pictures for the Biograph and then became a member of the Powers' company and went to the coast. Mr. Matthews was his director there. Then Majestic, and Keystone, and Mr. Bosworth's London picture 'John Barleycorn.'"

Matty stood at attention. He admired the doll, also he admired the horse. Where did you happen to get them? He didn't see what girls wanted with a cowboy-doll and a horse, anyway! Now, if he had them—!

You explained that both doll and horse are Essanay souvenirs which came to you from Don Meaney in Chicago. Matty was not at all impressed. A happy thought presented itself. Matty should write V. R. Day of that company and have him send Matty a brand new one.

That was something like a suggestion! Matty requested that you guide his hand while he dictated:

> "Dear Mr. Day—Will you please send me one of those little Alkali Ikes. I like the one she has and she told me to write to you for one. Good-bye and thanks for the nice little dollie. Matty Roubert, your snookums, 26 Post avenue, New York."

To make sure that the letter got the proper start, Matty should rush out right that minute and send it down the mail. He did. When he returned, his father, William L. Roubert, was on the 'phone with a question. Matty answered it—

"Oh no, pop—let's go to Delmonico's."

He said good-bye as far as the turn in the long hall. As you fitted the horse into its wooden platform on wheels and brushed the shavings from Matty's souvenir pencil from the desk into the wase-basket, you decided Mr. Roubert has all the right possible to the title, "a proud father."

Bosworth, Inc., Established at Truckee

Bosworth, Inc., left on Friday, January 30, by special train for one of the most extended and expensive trips ever made by a moving picture company. The company goes to Truckee, California, where the snow lies at a depth of seven feet on a level. It carries an equipment complete in every respect for the making of four seven-reel pictures of the Jack London stories, "Smoke Bellew," "Odyssey of the North," "Burning Daylight" and "Son of the Wolf," for which series most of the scenes will be made in Truckee, where, more nearly than in any other place, the Alaskan surroundings and scenery can be found.

An agent of the company has been north, scouring the States of Oregon and Washington, and finally Juneau, Alaska, for dogs and sledges. Forty of the best Malemutes and husky dogs have been secured, and six sledges, which, with a vast equipment of furs, parkas, mukluks and Esquimaux trappings, met the main body of the company at Truckee on its arrival, and the work of producing the pictures began at once.

Mr. Bosworth took with him a company of thirty-five actors and actresses, many of whom have had actual experience in dog driving and mushing, and all of whom have been selected with careful regard to the London types. Fifteen Japanese men and five women will go, to play the Esquimaux, making a company of over fifty, who will remain in Truckee, and at Lake Tahoe for the Lake Linderman scenes, probably until the thaw sets in.

Besides Mr. Bosworth, who will direct and will act many of the principal roles, the principal members of the company will be, in the stage and photographic department, J. Charles Haydon, and George W. Hill, Miss Stedman, Miss Haines, Miss Wolcott and Miss Scherrer, and among the men Messrs. Conway, Clifton, Garcia, Linkenhelt, Sackville, Ray, Fleming, McDonald, and Colby. Miss Hettie Gray Baker will accompany the party as scenario writer. Several Indians, including Chief Fred Harvey, Harrison, Weis and Waide, will play parts like "Sitka Charley," "Cultus George" and other important Indian characters.

It is expected that Mr. London himself will visit the camp and renew his acquaintance with the deep snows and the Alaskan life he knows and loves so well.

"The Silver King"

Hugh Ford, the famous theatrical producer, who together with Frederick Stanhope and Edward A. Morange recently became allied with the Famous Players Film Company to collaborate on the production of massive spectacular film subjects, left last Friday for the Los Angeles studio of the Famous Players, to make preparations for the first of these productions, "The Silver King," the celebrated play by Sir Henry Arthur Jones. Hugh Ford and Edwin S. Porter, technical director of the Famous Players, will organize a company to enact this famous play, which in the course of the production will go to Europe for the exact atmosphere in which the action occurs.

When the alliance between Messrs. Ford, Stanhope and Morange and the Famous Players Film Co. was announced, recently, it created a sensation in the industry, due to the international reputation of these men and the importance of their productions, among which are numbered "The Garden of Allah," "Joseph and His Brethren," "The Melting Pot," "The Deep Purple," and numerous other plays of equal prominence.

Thrilling Detective Drama Coming

"Let No Man Escape"

EVERYONE who loves a stirring red blooded detective story in fiction form will revel in "Let No Man Escape," the two-reel feature which the Essanay Film Manufacturing Company releases on February 27, for there is plenty of action, some really stirring scenes and above all a real man hunt in this production.

Richard C. Travers as "John Brannon" handles the part naturally and John Cossar makes a real villain of "Gordon Thorne." The story centers about the role of "Gunther," the detective, however, since it is upon him and his successful pursuit of Thorne that our interest hangs. Ruth Stonehouse appears for a moment or two as "Carolyn," the daughter of Brannon, but she is a comparatively unimportant character insofar as the story is effected and has no opportunity of showing the splendid work of which she is capable.

Thorne tells Brannon of the dead man in the room.

The director is to be congratulated on putting the story over in such a fashion that it seems highly plausible, instead of forced and unnatural, as is so apt to be the case in melodramatic pictures. Especial care was taken with the scenes in the room where the murder was committed, both Travers and Cossar playing in a restrained and yet forceful style, which registered their every emotion clearly and unmistakably. The bit in which the supposed dead man staggered to the table and wrote the message which brought nemesis to the side of the guilty was skillfully handled and the "business" with the pen, as the victim of Thorne's bullet finally expired, was particularly good.

The story opens in a big library. On the floor lies the body of a man just killed by Gordon Thorne. At the table, in a drunken stupor, sits John Brannon. Thorne cold-bloodedly stoops over his victim to make sure that he is dead, and then, noting Brannon's helpless condition, slips the revolver, from which the shot had been fired, into the hand of the sleeping Brannon.

The headquarters sleuth obtains a clue.

Things being arranged to his satisfaction Thorne proceeds to awaken the sleeper. Stupidly Brannon glances about the room and then leers drunkenly up into Thorne's face. Something there, however, warns him that all is not well in the room, and dazedly he glances about to see what occasioned the apparently horrified look on Thorne's features. His eyes fall upon the figure of the man on the floor and he starts back in terror. Something heavy in his hand causes him to look down and there he beholds the revolver with one empty chamber.

Thorne is still glancing accusingly toward him and dimly Brannon begins to comprehend that he is suspected of the murder. Sobered by the thought of what may happen to him, Brannon leaps up and demands of Thorne what he means by accusing him of murder. In silence Thorne points to the body of the man on the floor and then to the revolver which Brannon still clutches. Though unable to remember any quarrel in which he had been engaged, Brannon feels certain at last that he has committed murder. Begging Thorne to keep silence for a few hours until he can hope to escape. Brannon seizes his hat and coat and rushes to his rooms, where he takes his baby daughter in his arms and starts for the station, determined to bury himself in the solitudes of the wilderness.

Thorne, convinced that he has freed himself from suspicion and sure that Brannon will not return, calmly returns to his home and goes to bed. In the library, however, events of importance are occurring. The man thought dead is not. Enough strength still remains to permit of his dragging himself to his knees and making his way over to the library table where Brannon had sat. With difficulty he draws himself up into the chair and seizing a pen and a sheet of paper writes: "Thorne did the shooting, Brannon is innocent—' before death overtakes him.

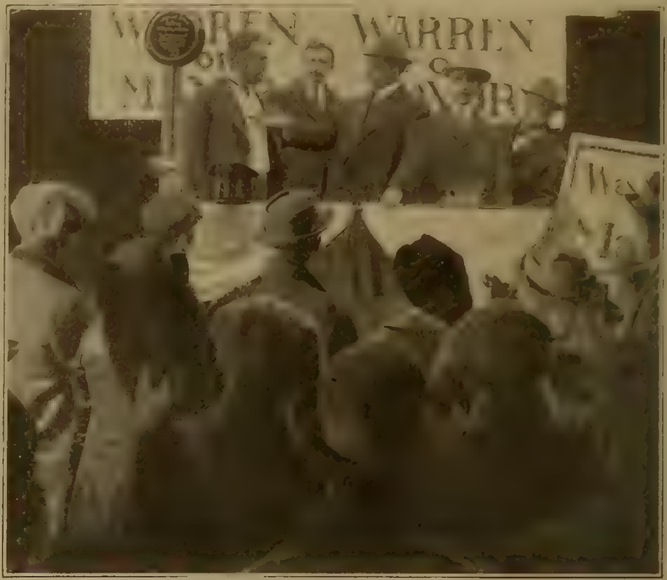
Hours later a housemaid finds the dead body in the library chair and summons the police. Gunther, a headquarters sleuth, takes charge of the case and quickly discovers the note written by the murdered man. Ascertaining Thorne's address, the detective and his men set out for the murderer's home, but he has seen them coming and manages to sneak out by a rear entrance before they can surround the house. The trail leads to the railroad station but there all trace of Thorne is lost, though Gunther swears to capture the murderer though it takes a lifetime to do so.

Meanwhile Brannon has found shelter in a little cabin far from the haunts of men. Here he has lived with Carolyn, his daughter, always haunted by a real doubt as to his guilt. Something within himself seems to tell him he is innocent, though he is unable to prove himself guiltless and he knows Thorne will testify against him should be give himself up. One day, years later, an angel appears to him in a vision and seems to say "Go thou forth and mingle amongst thy fellowmen. Justify thyself in thy own sight." Sick of his years of solitude he determines to act upon the suggestion of the vision and to face the world again. Fifteen years later we see him a prosperous and successful man in the town of Maysville and a candidate for mayor.

Brannon determines to expose the swindle.

Thorne, meanwhile, has grown a beard and, masquerading under the name of Williams, has begun the operation of a fake mining scheme in Mayville, called "The Alaskan Gold Dredging Co." This game is an old one and Gunther, at detective headquarters, gets hold of one of the "Alaskan Co.'s" advertisements and through it traces Thorne.

Albert Wright, the sweetheart of Caroyln, Brannon's daughter, now a young woman of eighteen, falls a victim to the fake mining scheme and when Brannon learns of it he determines to make the promotor refund the money he has fraudulently obtained from Wright.



The detective explains matters.

Calling at the office of the Alaskan Co., Brannon instantly recognizes and is recognized by Thorne. Thorne tells Brannon that unless he keeps silence the public will be informed that the man they are about to elect mayor is a murderer. Brannon puts his faith in God and defies Thorne to do his worst.

The following evening while Brannon is speaking at an open air meeting, Thorne rises and prepares to denounce the candidate for mayor. Gunther has, meanwhile, arrived and now he leaps to the platform and arrests Thorne as the real murderer, showing the letter written by the victim, as proof of his assertions. Thorne makes a sensational attempt to escape but is closely pursued by Gunther and captured when the detective leaps from the flying automobile into the buggy in which Thorne is driving away. The last cloud is thus removed from Brannon's life and he faces the future with a glad heart.

Another of the inimitable Essanay one-reel comedies will be released on February 21 entitled "Snakeville's Fire Brigade." The plot centers about a village board which finds itself in need of a fire department and the humorous events that followed their attempt to acquire one. Such well known favorites as Victor Potel, Margaret Joslin, Harry Todd and Emery Johnson play leading roles in this comedy production.

A Keystone Thriller

Mack Sennett, vice president and managing director of the Keystone Co., is just completing a picture in which he sends a high speed automobile through a brick building. For this effect a complete brick structure was erected in the studio with mortar, stones and all. In addition the stage carpenters spent three days building a wooden bridge from street to studio level. This was done to give the auto momentum for its plunge through the wall.

Prisoners Escape from Dungeon

Kathlyn's Adventures Continued

PART five of "The Adventures of Kathlyn" centers about the rescue of Kathlyn and her father, Col. Hare, from the dungeons in the palace of Allaha, and shows the beginning of their flight toward the coast and freedom.

The lions, tigers and leopards who raged and tore through the fourth part of the "Kathlyn" story give way in part five to a small monkey, several elephants and a leopard which are the featured animals in this portion of the thirteen part story.

The story opens in the dungeon of the palace in which Col. Hare is confined and to which Kathlyn has been taken a prisoner by Prince Umballah. Kathlyn's father seizes Umballah by the throat and is eager to batter out his brains, but the girl begs her father not to commit murder, despicable though their captor may be. Umballah's guards rush to his rescue and succeed in releasing him from Col. Hare's clutches. Vowing vengeance he staggers up the stairs to the council chamber above, and there encounters Bruce, the American hunter, who has finally traced Kathlyn back to the city of Allaha, and strongly suspicions she is a prisoner within the royal palace.

Kathlyn with difficulty restrains the leopard.

Umballah gives Bruce no satisfactory answers to his questions and ends by ordering him out of the palace. Bruce goes, but resolves to watch Umballah more closely than ever in the future. The prime minister then summons his councillors and urges that Col. Hare be flogged for attacking him. The councillors agree and plans are made for inflicting this punishment upon the prisoner.

Meanwhile a pet monkey escapes from its cage and, in scampering about, perches upon the window of the very dungeon in which Kathlyn and her father are confined. Kathlyn sees in the monkey a means of communicating with the outside world, and tearing out the insole of her slipper she writes: "In the palace prison. Help. Kathlyn." She ties this message about the neck of the monkey and drives it from the window. A little later Ahmed, who had once before assisted the involuntary queen of Allaha, finds the note fastened to the monkey and takes both to Bruce in his camp.

Preparing to rescue Kathlyn.

Bruce consults with Ramabai and Pundita, his wife, and they decide to drive up an elephant before the prison, fasten chains to the bars and thus tear out enough of the wall to permit of the escape of the prisoners. The plan works to perfection and Kathlyn is soon freed from her prison, but Col. Hare is unable to accompany her as he is still shackled to a post in the dungeon.

Immediately she has found safety in the home of Ramabai and Pundita, Kathlyn begins to plan for the release of her father. The guards who are hunting her are foiled when they come to search the home of Ramabai, since Kathlyn is concealed in a pit beneath the cage of a leopard and they dare not enter the den to seek her.

Umballah orders Bruce out of the palace.

A daring plan finally evolves itself in Kathlyn's brain and she immediately proceeds to put it into effect by sending Pundita to Umballah with a pretense that she knows Kathlyn's whereabouts and is willing to give her up to the palace guards. Umballah is delighted at this news and hastens to follow Pundita.

On arriving at the bungalow, Umballah is seized by Bruce and Ramabai and securely tied in a chair. Kathlyn is holding a leopard in leash and threatens to release this beast and permit him to tear Umballah to bits unless the latter agrees to sign an order commanding the release of Col. Hare from the dungeon.

Fearing that Kathlyn will really carry out her threat to release the leopard, Umballah signs the order, which is instantly carried by Ramabai to the palace. The councillors are at first inclined to doubt the authenticity of the order, but Ramabai produces a signet ring which he had taken from Umballah and the councillors' fears are overcome. Guards are sent to the dungeon and Col. Hare is at once brought to the council chamber. Whispering that he comes to aid and not to harm him, Ramabai pushes Col. Hare before him and appears to be dragging him off to a fate even worse than that he suffered while a prisoner in the dungeon. Immediately they are out of sight of the palace, Ramabai conducts Col. Hare to Kathlyn and Bruce, who have arranged for two camels to convey them to the coast and freedom.

The flight from Allaha.

Meanwhile Umballah manages to loosen the ropes which have held him and hastens to the palace to prevent the release of Col. Hare, but he arrives too late. The prisoner has been gone for some minutes.

Umballah orders out the guards and, himself mounted on an elephant, starts in pursuit of Kathlyn and her father. Out through the palace gates, across the city square and finally down the trail which leads through the jungle to the coast, go Umballah and his followers. Ahead of them Kathlyn and her father, accompanied by Bruce, Ramabai and Pundita, are flying for their lives, for they know the escape of Col. Hare must soon be discovered and guards sent in pursuit.

Looking back at last, Bruce perceives Umballah and his men mounting a distant rise. The camels are urged to their utmost speed but Umballah continues to gain. Capture seems sure to follow. At this moment Umballah decides to bring the chase to an abrupt end and fires at the distant party. The bullet strikes Kathlyn, who falls from the camel. Instantly the party comes to a halt and Bruce, Ramabai and Pundita aided by Kathlyn's father, rush Kathlyn into the jungle which borders the trail and prepare to make a final stand against Umballah.

Two weeks will have to elapse before the story can be resumed, for at this point the fifth part ends.

The cast for this portion of the production includes:

Kathlyn	Kathlyn Williams
Colonel Hare, her father	Lafayette McKee
Prince Umballah	Charles Clary
Bruce, an American hunter	Thomas Santschi
Ramabai, an Allaha banker	Wm. Carpenter
Pundita, his wife	Goldie Colwell

Eclair's New Offices

On Monday, February 16, the Eclair Film Company, which firm now occupies a suite of offices at 225 West Forty-second street, New York City, will move to the new and handsome Leavitt Building, at 126 West Forty-sixth street, where it will occupy one entire floor. The wonderful increase in the sales of American-Eclair films and the additional staff of employees which have been put on to keep pace with the tremendous amount of work involved in the growing sales has necessitated the company moving into quarters which will be four times the size of the present offices and which will give every convenience and improvement. There will be thirty large and handsome offices; two spacious rooms to accommodate a large force of stenographers, a reception room for visitors and a magnificently furnished office where the board of directors may hold its meetings. With its customary policy of doing things right, the Eclair Company has provided two projection rooms for the display of the films: A large one, seating many people and fitted up in beautiful taste, and a small one which has been reserved for the private exhibition of Eclair films to the members of the firm and the technical experts. Two operators will be constantly in readiness to show pictures and two new Simplex machines of the highest type have been installed ready for use. Large cutting and joining rooms have been provided and additional employees will be taken on to cope with the increase in this work. There will be a shipping room with a force of clerks to expeditiously handle this end of the business.

Absolutely fireproof and up-to-date vaults have been built for the storing of films and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc.

M. P. Association Elects Officers

On Monday afternoon, February 2, the International Motion Picture Association, local of Chicago, held its annual election of officers with the following result: president, Robert R. Levy; vice-president, George Henry; recording and financial secretary, Sidney Smith; treasurer, William J. Sweeney; sergeant-at-arms, R. Gelder; chairman of executive committee, Sam Katz; executive committee, R. E. Berkson, Harry Hyman, C. C. Whelan, W. A. Choynski, Fred Hartman and H. W. Lederer.

"The Cricket On the Hearth"

An American Feature

Reading "Cricket On the Hearth."

FROM the first inch of leader right up to the last inch of the tailpiece American's two-reel feature, "The Cricket on the Hearth," is superb. From the Old English letters of the first title to the final view of the cricket chirping merrily on the hearth, lovers of Dickens will find nothing to criticize in the production, but will revel in the fiction characters whom they now behold in flesh and blood moving about their appointed tasks.

The American has given the piece an all-star cast, for among the players enacting prominent parts are Sydney Ayres, Jack Richardson, Vivian Rich, Charlotte Burton, Harry Von Meter and Louise Lester, in addition to a host of others well known to "Flying A" fans.

Sydney Ayres makes a most convincing sort of "Caleb Plummer" and wins our sympathy at the very start by his forceful playing, while Jack Richardson, in the role of "Old Tackleton," creates one of the greatest "heavies" of his career. It is not hard to prophesy that Old Tackleton will be heartily hissed by the small boys in the audiences who view the picture and that Edward, old Caleb's son, will "get a hand" when he finally walks away with May, whom Tackleton has forced into an engagement upon a promise to spare her father.

Louise Lester, noted in the realms of screenland for her versatility as a character woman, adds a new type of character to her already long list of triumphs and as "Tilly Slowboy" creates on the screen one of the oddest characters whom Dickens ever described. Vivian Rich, as "Dot," has not a great deal to do but does that little well, while Charlotte Burton, as "May Fielding," gets everything possible out of the role assigned her.

The famous old story is most pleasingly explained by sub-titles lettered in Old English on a quaint old style signboard and is occasionally interrupted by flashes back to an old fashioned fire-place, in which is the cricket that chirps-chirps-chirps merrily all the time.

As the film begins we see Vivian Rich and Sydney Ayres seated in front of the fire-place in their modern home. Ayres is reading to Miss Rich from Dicken's "Cricket on the Hearth" and, as he reads, Miss Rich beholds in the firelight all the odd characters in the famous old Christmas story. One after another Caleb Plummer, Old Tackleton, John Perrybingle, Edward Plummer, Dot, Bertha, Tilly Slowboy and May Fielding appear from the fire-place and bow low to Miss Rich. As the last Dickens character fades from the screen the scene dissolves into the opening scene of the story.

We see Caleb and blind Bertha at work and watch Old Tackleton storm and rage at Caleb, because he is slow in completing the toys which Tackleton has ordered. John Perrybingle and his sweetheart, Dot, come to invite Bertha and old Caleb to the May-Pole dance which is to be held next day, and the flying film next shows us the merry dance in progress on a broad and spacious lawn. The dancers pause for refreshments and, when they return once more to the May-Pole, we behold Old Tackleton's meeting with May Fielding, Edward Plummer's sweetheart. Their talk ends in Tackleton's making an insulting remark,

Caleb cuts the wedding cake.

Refreshments between dances.

which is instantly resented by Edward. As Tackleton falls before Edward's blow, a gasp of surprise goes up and someone asserts that old Tackleton is dead.

Frightened by his act and believing that he is really a murderer, Edward flees the country, though, later, it develops that Tackleton was only stunned. When the old toy merchant recovers and learns that Edward has escaped his vengeance, he determines to vent his wrath upon Edward's father and, as time passes, we behold old Caleb growing more and more poor, though through it all Caleb maintains a stout heart and a cheerful voice, in order to conceal from Bertha, his blind daughter, the real situation.

Dot and John Perrybingle are finally married and to their home comes the most wonderful baby for Tilly Slowboy to care for and play with. Happiness reigns supreme in their comfortable home and the cricket chirps merrily on the hearth.

Old Tackleton has obtained a hold over Fielding that enables him to demand May Fielding as his bride, rather than to ask for her hand in marriage, and May though she hates the very ground over which Tackleton walks, finally consents to the marriage in order to save her father.

The day before the wedding is to occur, a long-bearded stranger stops at the Perrybingle home and John is much disturbed when he sees his wife in secret conference with this visitor. He is at first inclined to doubt the faithfulness of Dot, but when he questions her she leads him to the stranger who removes his beard and reveals himself as Edward Plummer. John is delighted to find that Edward has returned, and Edward fairly beams with happiness when he learns that Tackleton is alive and well. The three plan a tremendous surprise for May the next day and arrange to meet her and Tackleton as they are on their way to the little church to be married.

May's wedding day dawns clear and fair and with hatred still in her heart towards the man she is to marry, pretty May goes to join her bridegroom. At the very entrance to the church the wedding party is met by the Perrybingles and Edward Plummer. Tackleton stops in amazement at beholding the man who had fled, while May nearly swoons from joy, for she knows that Edward has come to her rescue. Old Tackleton turns out better than you would have guessed for he relinquishes his place at May's side to Edward, and May, now thoroughly happy, walks proudly up the aisle to be married to the man she has long loved.

Listening to the cricket.

Old Caleb and blind Bertha are jubilant over the return of Edward who insures better times for them. Returning to their home after the wedding, the Perrybingles bring out a huge wedding cake which has been prepared for Edward and his bride, and old Caleb proudly assumes the task of cutting the cake.

Edward and May.

As the day wanes Edward and his bride, accompanied by his father and sister, leave for their home and the Perrybingles seat themselves before their own fire-place in which the cricket still merrily chirps—and you will recall that Dickens says: "To have a cricket on the hearth is the luckiest thing in all the world."

The cast in full for this two-reel American feature is as follows:

Caleb Plummer	Sydney Ayres
Old Tackleton	Jack Richardson
John Perrybingle	Harry Von Meter
Edward (Caleb's son)	Harris L. Forbes
Dot's Father	Chas. Morrison
Porter	Julius Frankenburg
Old Gardener	Wm. Tedmarsh
Dot	Vivian Rich
Bertha, the blind girl	Caroline Cooke
Tilly Slowboy	Louise Lester
May Fielding	Charlotte Burton
Mrs. Fielding	Edith Borella
Mrs. Dot	Anna English
Vinnie	Violet Neitz

Recent Powers Installations

Before leaving the League Island Navy Yard, the U. S. Cruiser "Birmingham," commanded by Capt. W. V. Rattand, destined to be the flagship of the torpedo fleet at Panama was equipped with a motor drive Power's No. 6A projection machine by the General Film Co. of Philadelphia. Similar machines were recently installed at the Soldiers' Home at Leavenworth, Kansas; the Federal Prison at Lansing, Mo.; the Hudson State Hospital at Poughkeepsie, N. Y. and the Public Service Commission of Jersey City, N. J. is using a Power's No. 6A projection machine to demonstrate the use of electrical apparatus and for other purposes.

J. F. Skerrett, general manager of the Nicholas Power Co. has joined the Screen Club.

Sans Grease Paint and Wig

By Mabel Condon

Richard Travers.

THERE are two memories that come strongest to mind when I think back on the day that Richard C. Travers "told me things," out on the bench on the Essanay grass-plot. These particular memories are of filet mignon and how fat Don Meaney was getting. Mr. Travers was responsible for the one; the other — well, had Don rolled the hundred or more times each morning as his very sympathetic friends advised, there would have been room on the bench for him too. But, unfortunately, he had neglected this little indoor sport, and so stood about, first on one tan shoe and then the other, by way of a warming-up exercise, on his several trips to the yard and the bench on the sunny side of the hen-coop. "I'll take you to lunch—if I get back in time," Irene Warfield had promised, as she started off in a riding-habit and a limousine to do some scenes for Director Webster. It was then Mr. Meaney introduced R. C. Travers and the latter suggested the great out-of-doors; hence the bench and the sunshine, the wide yard and the leafless saplings; not to mention the hen-coop and the duck-run, or swim, which was at our backs.

Out-of-doors, Mr. Travers feels most at home. He was born out of doors, almost; anyway, he was brought up on the air that is God's own and could swim at four years of age, and skate at five, and at ten was a dandy tennis-player. Up to that time, the year that made him ten, his mother was the only white woman he had seen.

For his world was the Hudson Bay Trading Post and white people there were scarce. His father was a missioner and tutored the youthful Richard in studies that put him in advance of his class-mates when he did start to school, which was when he was eleven. He attended St. Andrews College, Montreal and later, Cornell, at Ithica. But always, wherever he went, he figured in athletics. He enlisted in the Boer war when he was fourteen and holds a full commission in the British army and an honorary one in that of the U. S.

"There's room for me out-of-doors," he said, as he removed his soft green hat from the top of his six-feet-one-inch and two hundred pound weight. "And there isn't, always, in-doors. I like the feel of the out-of-doors and never stay in when I can be out. Winter is the time I like best, and the colder it is the better it suits me."

"I should think you would like the summer, on account of swimming and autoing and tennis," I ventured. The sun was strong and I had to squint every time I glanced at the Travers brown grayness of eye,

"Oh, swimming doesn't matter—I do that all the year round anyhow," he answered. "It's never too cold for an out-door plunge."

"No?" I reflected upon the years of ignorance which had been mine.

"And I auto all winter too; I have designed a car that will run on ice. They tell me there's lots of ice in Chicago in the winter."

"Oh, yes!" I boasted. "We have a perfectly competent weather man."

"Tennis, I like best in the early spring; summer is too hot for tennis and me. But up at the trading-post! I've had the greatest games of my life there. My father and I played together. We went to Niagara one year and won a championship match; my father was sixty-one at the time. He is seventy-two now, and still has a church of his own. He's the kind of man who will never be old. He has had a wonderful life, and a strong one. Ralph Connor and he were great friends and Connor used him as one of his characters in his book, 'The Sky-Pilot.'

"Does your father think the stage is 'the place for a minister's son?'" I asked out of the curiosity everybody has when he learns that the father of an actor or actress is a preacher of the gospel.

"He thinks so if I do," replied Mr. Travers. "And I think it's the place for me," he added. "Though I did like medicine and I believe I would have made a big success of it, in the surgical line, preferably." He paused, then went on, "But I practiced before I had a right to, and so lost my diploma."

"And your father—what did he say?"

"It was one of the biggest disappointments he ever had. But we talked it over and he saw there was no help for it, so, instead of making a fuss, he just asked, 'Well, what now?' I didn't know just what and started to find out. I went to the middle West and got a chance to go on the stage; I took it, became leading man of a stock company and drifted about playing in various cities. I satisfied my liking for out-door sports, every place I went. Sometimes it was hockey; I've played on both amateur and professional teams. Or maybe it was shooting or fishing; I learned the art of both from my father. At seventy-two, he's the best shot and fisherman in his own district, for a radius of miles.

"And I've driven an engine and every kind of an auto made. It was in an auto chase that I made my first appearance in pictures. The film was 'A Race for Love;' in it I drove Barney Oldfield's Blitzen Benz. And I rode in the Vanderbilt Cup race in 1906, as mechanic."

"Foot ball is one of the sports I like best. I played it both at St. Andrews and at Cornell; I pulled stroke at 196 at Cornell."

"And pictures?" I suggested, feeling that to be a safer topic than "pulling stroke at 196." Had he said "sacrificed at first" or "holed out at bogey," I might have stood a chance of knowing just what he meant.

"Pictures?—my hobby. There's not a day passes that I do not say to myself, no matter how hard I've worked. 'And to think I get paid for it!' To me, it's an ideal work and after fourteen years on the stage, a welcome work."

You'll wonder just between what and what years the fourteen spent on the stage were sandwiched. I did, too. But the fact that the powerful man with the black hair and dark eyes, that looked quiet yet never really were, had obtained a head-start on schooling and had always associated with grown-ups, accounts for his having attained manhood and the accomplishments of manhood at a much earlier age than many. At a little over thirty, he can reminisce of things that would occasion the guess that the speaker were nearer forty, did you not see for yourself that he is not nearly that.

"I forgot to tell you that I eat—I have a wonderful appetite," he apologized, glancing at his watch.

"Had lunch yet?" Don Meaney wanted to know, as he made his third quarter-hourly advance upon the bench, the grass-plot and the rest of the scenery.

"No, but I have a luncheon engagement, I think," I said dubiously, casting a searching look toward the automobile entrance.

"I had too—I thought," said the other occupant of the bench, also casting a searching look toward the automobile entrance.

"I think we'd better not wait any longer," he went on, his watch telling a two o'clock message.

"But Miss Warfield"—I objected.

"Just who I had a luncheon date with," he said.

That cleared away any misgivings and we went to the "Winona," a quaint, foreign-like place where you can get the best salad-dressing in the world, Mr. Travers informed. We were surprised out of the topic of the making of the wonderful dressing, however, by finding Miss Warfield at the second table on the right from the door. Director Webster and the rest of the company were at that and others of the tables and, as we took possession of the third-from-the-door table, Mr. Travers murmured, "We'll just nod." We nodded.

"We're not nearly through with our scenes yet," Miss Warfield apologized from her table. "Mr. Webster said he'd barely allow us time for lunch," she further explained.

"Yes, it's my fault," Mr. Webster took the blame on his fat, broad shoulders.

"Kipling's my especial favorite; next to him comes Omar Khayyam," Mr. Travers was saying over the top of his menu card.

Then he tackled the food question and as a result came the filet mignon. It was an especially good one; Mr. Travers saw to that. Was "Gus," the waiter, sure it was very, very superior? "Gus" was most certain. Very well then, the lady should have it. The lady did. Then came the salad and the salad-dressing. The latter needed the little attention of a thorough mixing. Mr. Travers performed this task like a sacred ritual, the while he discoursed on—everything.

The dressing finished, the filet served, favored authors and non-favored politicians laid to rest, and the luncheon progressed. The departure of the second-table guests was not marked, so interesting a host was Mr. Travers.

And "Gus" was quite right about the filet. But it would never do for Don Meaney to take to it!

The Pan-American Film Company, previously organized at $10,000 under the laws of the State of New York, has increased its capitalization to $50,000.

Just A Moment Please

When he gets to going, this Charlie Nixon, inspired press agent of the Selig Polyscope Co., is some regular scribe. Here's his latest effusion:

> Bessie Eyton, one of the dimpled darlings of the Selig Stock in Los Angeles recently had a curious experience. She was born and bred in Southern California, where the climate is glorious and every season is summer.

Guess you'll all agree with Chas. that Bessie's recent experience was a "curious" one. Eh, lads?

—

When Rev. Robert Watson opened the Ohio State Convention of the M. P. E. L., with prayer a lot of the crowd, to whom this was "new stuff," sat around wide-eyed, wondering whether it was proper to applaud or whistle.

—

Will somebody please tell Dick Nehls that we have at last discovered a clue to the whereabouts of that lost mustache of his. Chas. Ziebarth is wearing just under his nose and a little northeast of his upper lip a dainty collection of straw colored down that looks surprisingly like that which once adorned the physiognomy of Nehls. If we had a pair of gum shoes and a dark lantern we believe we might be able to dig farther into this mystery.

—

THEIR FAVORITE FILMS.

William J. Burns:—"Let No Man Escape" (Essanay).
Lillian Russell:— "The Fourth Proposal" (Rex).
Mrs. Wm. Haddock:—"When Billy Proposed" (Nestor).
W. N. Selig:—"Does Advertising Pay?" (Vitagraph).
D. W. Griffith:—"Hard Cash" (Edison).
Our Stenographer:—"Dances of Today" (Victor).

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WHADDAYA MEAN QUANTITY?

Vol. I, No. 6, of the weekly bulletin issued by the Jesse L. Lasky Feature Play Company contains this paragraph:

> All this territory could have been sold had Mr. Goldfish and Mr. Lasky cared to dispose of it to persons of unknown quantity.

Hugh D'Arcy of Lubinville sends us an item to the effect that Mrs. Wm. Howard Taft, honorary president of the Third Annual Woman's Industrial Exhibition, asked Lottie Briscoe to send in her photograph as the leading feminine representative of the motion picture industry of the world, and requests that we publish it. Gee, I'd like to accommodate you, old top, but I'd get "in bad" right away with Nixon, Brandt, Schulberg, Robinson, Meaney, Mindil, Nehls, Ennis and Doud, not to mention a host of other good fellows, who would take offense at a mention of any other leading woman than the one they represent as "the leading feminine"—etc.

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You've probably often heard of "an old fashioned Southern Hoe Cake dinner," but we'll bet 8 to 5 you never suspected it meant a menu like this one:

Cheese
Crackers
Celery
Deviled ham sandwiches
Beer
Boiled tongue sandwiches
Beer
Pancakes
Syrup
Coffee
Lemonade.

That's the kind of grub the delegates and visitors to the Ohio League Convention went against and to date no casualties have been reported, but Hivings, what a chance they took! We doubt if even "The Goat" could have eaten that. For our part we'd rather tackle ice cream and pickles any day.

—

Mabel writes us that some of these Noo Yawk folks accuse her of writing this Pinnacle of Persiflage, since they mistake the "N" in "N. G. C." for "M." Gosh, will we have to sign our whole monicker to this Chimney of Chaff in order to get credit for our "own stuff"?

—

On second thought, though, guess we're quite willing to have somebody else held responsible for some of the atrocities perpetrated in this Tower of Truculency. Therefore, Mabel, guess you'll have to stand for anything they try to hang on you, and we'll continue to hide our modest identity under the cognomen of N. G. C.

On the Outside Looking In

By the Goat Man

It is rather unusual for a man to confess his shortcomings, even partially. Possibly they do not realize them, or if so, they prefer to be found out rather than to openly make the acknowledgment. I know that I lack all the essentials of a showman with a single exception. A showman must have the courage of his convictions first of all and in that he has nothing on me. I am like the showman who believes in his show first of all and then I stop. I believe in my show, all right, but I differ from the showman in this: If you don't like it, you can go hang! And that is my one great fault. If you don't believe in the showman's show he goes broke. So the showman differs somewhat from me, you will please note. I go on the theory that you get the best I've got all the time. Judging my effort and its result by the exertions of my competitors and their attainments, I'm sure you will discover, sooner or later, that the service I offer is one hundred per cent stuff—the kind that endures from year to year. Showmen regard the profession as a brotherhood. What they offer is free to members of the profession. The notion seems to be gaining ground that I am partly eligible to the showman's gratuity, but the show I am conducting would be a flat failure if I accepted the showman on his magnanimous terms. The things I offer cannot be free. I would like to send Motography to every exhibitor in the world, post free, if I could get away with it, but that isn't possible. The methods in vogue in the big federal building across the street deny me the privilege of sending this magazine through the mails unless I can show two reasons—the order and the cash. Two dollars a year is a mighty small fee to charge a red-blooded exhibitor for twenty-six copies of a magazine like this. I say this because I have many testimonials from readers who confirm it. I know, too, that I have been responsible for many sales and that I have killed a lot of prospective sales. I have been identified with the business long enough to make a small dent in it. People who have been interested enough in the work I am doing are beginning to understand. It takes a long time to know some folks. Unfortunately I am the last one to push acquaintance, consequently I am to be the last one included in the charmed circle. But the work I do and the work I have done is beginning to tell. It gives me courage to plan other things—things that will differ essentially from the apathy I have shown in the past. Building an authoritative trade magazine isn't an accomplishment of an hour or a day or a week or a year. The staff of Motography has grown steadily with the progress of the book, but those of us who were in at the beginning are still here and those we have taken on are still here. There has been no mushroom growth about us. As a matter of fact, no trade known to man ever offered greater resistance than the m. p. business has shown to us. We were bound to reflect the condition.

"Daredevil" Josephine West, leading woman of Colorado M. P. Co., and her favorite horse, "Aeroplane."

* * *

I have frequently wondered when a change in selling would make our work still more effective in the general scheme. Changes in selling methods are being rapidly developed. The manufacturer who is shrewd will be careful to guard the punch of his single reels in these days when multiple reels offer so much to turn his head. It is also dangerous to exploit the big ones and try to railroad a weak subject on the strength of a good subject that has gone before. The day is all but here when the trade journal with a clean, constructive record will come into its own with a hurrah. We are planning for that day. Our record lies behind.

Those who enjoyed Lubin's "When the Earth Trembled," will see theprevious picture outclassed when "The Sunken Village," of which the above is a part, is released.

One of the daintiest bits of printing that ever flitted into my den is the souvenir program of the Picture Player Camera Men's Ball which was given under the auspices of The Static Club of Los Angeles, January 16th. The book is approximately a hundred pages 6x9 and carries one hundred and sixty-nine portraits of m. p. folk who help to swell the colony at the far-away western center of film activity. The shrinking violets of the business are the men who run the shows. All others seek the spotlights.

The miserable end of a shameful life from Pathe's "The Parasites."

* * *

I didn't get down to the Screen Club ball and I'm living to rue the day. I have no ad in the program at all, which proves I'm a boob and a jay. My face doesn't beam on the smooth, glossy page, which shows that I'm lax in the nob and I snort in disgust and fly in a rage to think I was off of the job. The Screen Club Book in its emerald skin was sold to the syndicate chaps, who run up the price like eternal sin—three thousand, five hundred—in laps. Babe's Big Wonder Book is a beauteous thing, with pictures strewn round by the yard and at fifty the page the "compliments" sing with a cheer that is hitting me hard. There's Gunning who says that the game is "yet young;" Doc Willat's still building his plant; George Proctor is there with his leathery lung and Bunny smiles back at my rant. Rush Raver's "best wishes" go into the script; Pop Lubin's profile is in sight; there's cartoons and comics that shouldn't be skipped and Laemmle in there with his right. With screeners and actor-folk piled in a heap and page after page of goulash, the thing that is lulling me into a sleep is the puzzle of getting the cash. I hope that I solve it without any jar, though even more dead than alive; I know that no matter how clever you are, there's room for a Goat to thrive.

An odd and elaborate stage setting in Edison's "All for His Sake."

* * *

Who's this Doc Ivory person? Sounds like the real thing, all right.

* * *

Please observe that the "Sticking Six" has been augmented by an increase in membership and some deflections. Elsewhere appears prima facie evidence of a sticking nine. Everybody was sorry to lose the Cobbs, Oldknow and Berry.

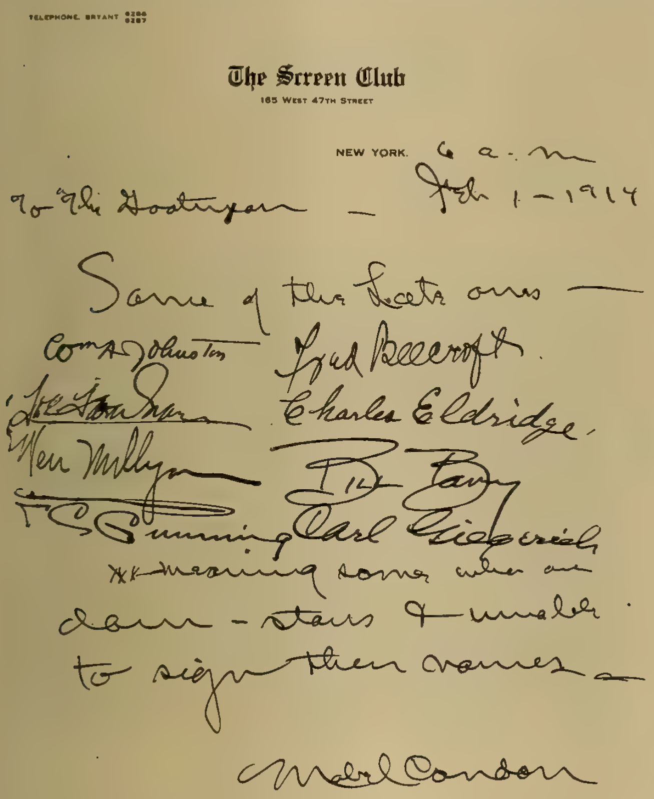
The lovers in Reliance's "A Working Girl's Romance."

* * *

Faster mail delivery of this photoplay house necessity has had a very enthusiastic welcome in those places where it will accomplish the greatest good. This magazine mailed today will reach the New Yorker a full week in advance of its date. That was proven two weeks ago. For nearly two years we have been the victim of an order issued by a postmaster general who should have lived in the sixteenth century. The idea of handling a trade journal by freight could not have been evolved by a man whose mind was rational. What the order meant to us in dollars isn't to be considered now. The thing that film men will appreciate is the present fact that MOTOGRAPHY slips through the mail in the coaches of fast mail trains. It gives us a better chance to deliver our messages on time, whether they are always timely or not.

* * *

Bunk is a word that is growing in popularity at an enormous rate. The best boomer of bunk lives in Cincinnati, where he deals it out in great quantities to all takers—except one. I am the exception. With all due respect to the well-meaning of the bunk dispenser of Cincinnati, I shall never agree with him. Being partly normal and always human, I disagree with the bunk artist. I don't believe that the recent convention of m. p. exhibitors at Cincinnati was the last word in successful exhibitors' meetings. I cannot speak of the event with the knowledge of first hand information. I wasn't there, but had my good man Al Haase on the premises most of the time and I gather from him that bunk permeates the air in southern Ohio, where a banquet of true southern hospitality includes beer with pancakes, or pancakes with beer, I forget which.



TELEPHONE BRYANT 6286 6287

The Screen Club
165 West 47th Street

NEW YORK. 6 a.m.

To The Goatmyer — Feb 1—1914

Some of the late ones —

Wm. A. Johnston — Fred Beecroft.
Joe Farnham — Charles Eldridge.
Wm. Milligan — Bill Barry
T. C. Gunning — Carl Liegerich
— meaning some who are down-stairs & unable to sign their names —

Mabel Condon

The above tells its own story.

* * *

The registration showed a considerable crowd; one in seven of which turned out to be a woman—which might be depressing news to Bill Sweeney—and half the crowd came out of the old home town. Less than a dozen travelled across the bridge from Covington, but that doesn't matter when bunk is the chief ingredient. The blow-out was preliminary to the next convention to be held when the days grow longer and hotter.

* * *

The tilt between Rev. Wm. Sheafe Chase and Frank Lewis Dyer, the former taking the affirmative and the latter the negative on the subject: "Shall the Plays Be Censored?" has assumed a lively interest and leans hard toward Mr. Dyer. Motography is spread out to the fullest extent as against censorship in any form. So long as we must have a body of policemen passing on films, just so long will a large percentage of the public shun the motion picture theater. When the police of Chicago want something to do that is really worth while they will nail a sign on the "legitimate" house that is showing "The Traffic." When films fall to such depths, we'll stand for anything. In all likelihood Major Funkhouser hasn't been over to the Howard. But the Chase-Dyer argument has brought us the views of two learned men, one advocating a strict, national censorship of all films and the other content with the present National Board. The film should be a free lance. When it is bad the first man who attempts to show it should be locked up, the film confiscated and the privilege to continue as an

An odd bit from Edison's "A Four Footed Desperado."

Mary Fuller and Marc MacDermott in Edison's "Comedy and Tragedy."

exhibitor be denied the offender. A manufacturer catering to a prospective clientele of that sort wouldn't last long enough to worry any of us.

* * *

One of Herb. Brennon's "Mob Scenes" in a recent Imp production.

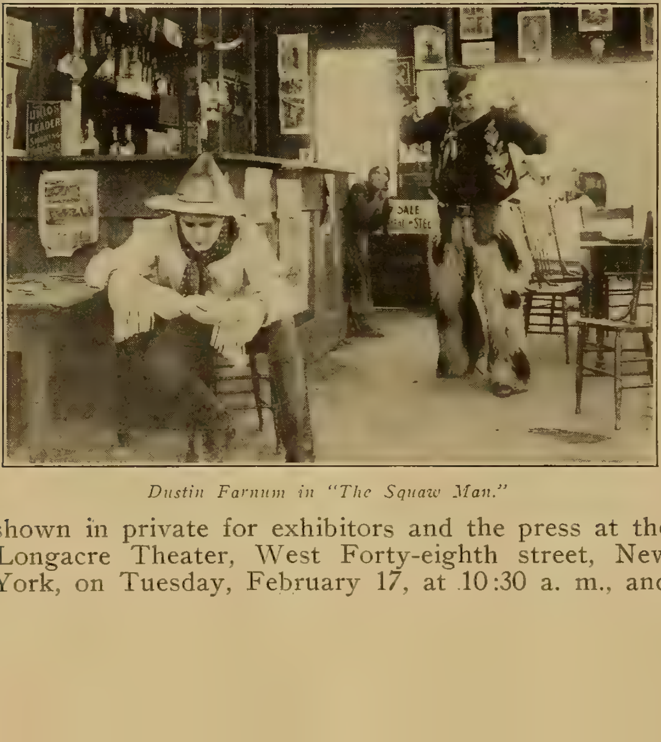
If I read the dope correctly, this Rock-Blackton-Smith stunt will show in their own house at Forty-fourth and Broadway, only their very own productions. Nor will these films be shown elsewhere. This needs no elaboration—it is the essence of an exclusive servvice. The program of the Vitagraph Theater has three parts: A Million Bid; The Honeymooners; Goodness Gracious. Mrs. Sidney Drew is responsible for the first title; J. Stuart Blackton for the second. James Young directed Goodness Gracious. The prices range from twenty-five cents to a dollar.

Hutchinson and Freuler Go West

Samuel S. Hutchinson, president of the American Film Mfg. Co. and Mrs. Hutchinson, accompanied by J. R. Freuler vice-president of the Mutual and secretary and treasurer of the American Film Mfg. Co. and Mrs. Freuler left for California on Saturday, Jan. 31.

Private Showing of "The Squaw Man"

The "Squaw Man," in which Dustin Farnum is playing the leading role and which is the first release of the Jesse L. Lasky Feature Play Company, will be shown in private for exhibitors and the press at the Longacre Theater, West Forty-eighth street, New York, on Tuesday, February 17, at 10:30 a. m., and from all reports, this feature production will be a surprise both scenically and from an acting standpoint.



Dustin Farnum in "The Squaw Man."

Cecil B. DeMille and Oscar Apfel, who have had charge of the production, are very optimistic over the outcome of their first joint production and the stills, two of which are shown herewith, prophesy a most entertaining screen drama.

The first three features announced by the Lasky concern, prove that this new organization is going to every extreme for stars and successes. Edward Abeles, original star of the Winchell Smith, George Barr McCutcheon comedy, "Brewster's Millions," in the original role of Monty Brewster, will be the second release and Edmund Breese, the eminent legitimate star in the "Master Mind," is announced as the April production. Lasky's studios at Hollywood, California, are complete and the interiors will be made there. The yacht scenes for "Brewster's Millions" will be made in beautiful San Diego harbor.

The first two reels of the "Squaw Man" were made at Hollywood, the third and fourth at Lasar, Utah, and the fifth and final reels enacted while the company was en route through the Rockies. With the exception of one or two southern states, all of the Lasky territory is now sold for the first twelve productions, which in itself is a remarkable accomplishment for a new organization, but Jesse Lasky's name has always meant "class" and this undoubtedly had a great influence in the selling of territory.

Diana Henry and Sir John on their way to the Yellowstone.

Essanay Adds New Players

Recently two more famous players were added to the roster of Essanay film stars—the latest additions being Rapley Holmes and Eddie Redway. Mr. Holmes supported Nat Goodwin in "Nathan Hale," "The Cowboy and the Lady," and "When We Were Twenty-One." Later he toured Australia with his own company playing "The Virginian" and "The Squawman," and upon his return to the United States became one of the all-star cast in "Arizona." He recently closed with "A Trip to Washington," which was playing in Chicago. The other star—Eddie Redway—has been chosen to take the place in the Western Essanay Company vacated by Augustus Carney. Mr. Redway was featured in "We, Us and Co," J. H. Hill's "Ship Ahoy," E. Rice's "1492" and "Evangeline," "A Knight for a Day" and "The Gingerbread Man." Just before joining the Essanay Company Mr. Redway was appearing in a vaudeville sketch called "Moonflowers."

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CHICAGO, FEBRUARY 21, 1914

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FREEDOM FOR THE PICTURE.

RUSSIA, of all the countries of the world claiming civilization, is the only one which censors its press in times of peace. All the other monarchies of Europe, however stern their rule, emphasize in their laws the freedom of the printed word. Article 1 of the amended constitution of the United States provides that same freedom; and another amendment says that no state shall deprive its citizens of any rights or privileges conferred upon them by the laws of the nation.

We like to think of this as the freest country of them all—as, indeed, it is. Here one may not only espouse any political or religious belief his fancy may dictate, but he may, through the press, expound and propagate that belief as far as he likes. He may publish a newspaper consecrated to any cause he elects, and may say in its columns anything he likes—provided always, of course, that what he says defames no one unjustly and does not overstep the line of common decency.

There can be no logical counter argument to the statement that a film maker is a publisher and a motion picture film is a publication. In the broadest sense a publication is any periodical work or print, offered to the public, which conveys information or entertainment in permanent form. There is no fundamental difference between a "still" picture printed in ink on a sheet of paper and explained in typed words, and a series of pictures on a screen which need no type explanation because their life-like motion does its own explaining.

The word "press" seems to be uniformly accepted and used, even by our legislative and judiciary bodies, to indicate any form of printed publication. In reality it is a vernacular expression, derived from the fact that printing presses made possible the dissemination of published information. The word "print" might have been used just as logically, and would have included naturally the photograph and the motion picture film. For these are but variations in the manner of publication. The printing frame and the film printing machine are substituted for the printing press in the process of making multiple copies for public distribution. The technical limitations of the word "press" in our constitution and statutes are all that prevent acceptance of the motion picture in the same category.

Only one state in the Union—Ohio—has attempted as a state to censor motion pictures before their public release; which action, it will be seen, is equivalent to censoring newspaper "copy" before it is printed. Ohio's activities in this direction are at present largely restrained by injunction, and the decision of the supreme court on the matter will be very interesting and important. Aside from this one example, all the censoring is being done by municipalities, under police power; and even that effort is largely confined to Chicago.

Municipal police power is rather an indefinite thing, and it must be admitted that it seems, in some cases, to limit our constitution. For example, we are constitutionally privileged to carry arms; but police power will not let us pack a revolver in our pocket. That, however, is a restriction understood and agreed to by every law-abiding citizen. We do not want the privilege of carrying a gun if it confers the same right on the weak and criminal classes.

But the the use of police power in censoring pictures is another matter. The people of this country, if they understood the situation, would not for one moment permit one man, or one group of men, or women, to dictate what they should or should not see.

It is charged that in Chicago the police censor has refused to permit a film to be shown because, being privileged to see it before the public had opportunity, he discovered it to reflect upon the dignity of the police department. If that be true, why cannot Major Funkhouser stop the publication of any newspaper story which criticizes a policeman? Why cannot he prevent the printing or distribution of this editorial?

It is charged that Chicago's police censor prohibited the showing of a film which made comedy at the expense of the Jewish race. Why then is he impotent to stop the distribution of alleged comic newspaper supplements which undoubtedly reflect upon the peculiarities of Jews, Irish, Germans, English or Americans, and whose significance is eagerly absorbed by every child in the land?

It is also charged that the Chicago police censor removed a film that was already showing in a theater, and for which a permit had been issued. Some have regarded this as his most drastic action; but we fear we can advance little argument against it on general principles. We do not know what the subject of that film was, and whether it deserved such treatment. Presumably it had been passed by the National Board and was perfectly harmless. No doubt it was unfair to revoke a permit already issued; for the character of the film could not change, like a dance hall or cafe, after it got its license. But police power to stop a film or a play *at the theater* we believe in and are strong for. That, indeed, should constitute the utmost limit of police power. In our opinion, the police represent the public, and have no more right to see films before their release than they have to see the proof of a newspaper before it is published.

After a film is released, and is being shown in public, it becomes subject to police regulation. Before it is released it is an article of interstate commerce. It must actually be shown in public before it can become a local or police problem in any sense.

Every city and state has ample legislation to take care of any objectionable theater program. It has been proven that the public is quick to protest any objectionable feature of an exhibition. It is perfectly obvious that the public should be allowed the opportunity, to which it is entitled, of doing its own objecting.

A CHANGE OF HEART.

EVEN those who are, comparatively speaking, new-Comers in the motion picture field can remember the time when, with one or two notable exceptions, all the newspapers of the country were boldly asserting on their editorial pages and in their news columns that the motion picture was the instrument of the devil, that its places of exhibition were breedplaces for evil and crime, and that those engaged in the production and exploitation of the films were in a class with thieves and convicts.

But today things have changed.

Newspapers and magazines the country over are vying with one another to see which can best storyize, cater to and exploit the once despised motion picture. In the city of Chicago, alone, three great morning newspapers with a combined circulation of hundreds and hundreds of thousands are daily publishing the stories of the best motion picture films being released that day—so that it is possible for one to read the story of the picture play in the morning and see the film itself in the afternoon or evening of the same day. In addition to this two evening papers are running motion picture departments, in which news of general interest regarding forthcoming productions, the leading players of the various companies, and illustrations from certain of the films can be found.

This sudden activity upon the part of the newspapers seemingly began when the Chicago *Tribune,* which proudly calls itself "The World's Greatest Newspaper," began the publication of "The Adventures of Kathyln," the stirring serial by Harold MacGrath which has been done into pictures by the Selig Polyscope Company and which is being released uniformly with the publication of the story in the *Tribune* and the forty-nine other newspapers of the country among whom the *Tribune* syndicates the MacGrath story.

Increased circulation for the papers running the serial story of "Kathlyn" proved conclusively to the publishers of the country that the public was eager to read stories of and articles regarding the motion pictures and those engaged in making them, and this same increase in circulation gave the business departments of other newspapers food for thought. Now the business department of the great daily newspaper is the real heart of that organization, for it is upon this department that the decision finally rests as to what shall and what shall not go into the columns of that paper. Few people realize the enormous activity stored in a newspaper publication plant. The bills for white paper alone would carry the interest on great municipal debts. The cost of telegraphic and correspondence service is enormous, and there is necessarily considerable waste as every great newspaper discards even more than it prints every day, so careful and concise has become the estimate of news and the disregard of rhetorical trimming. Once the publishers were really convinced, however, that the public wanted motion picture stories and news they were quick to respond.

Within the short period of seven days five of the great Chicago newspapers announced the inauguration of daily motion picture news departments. But two at least of them have unfortunately placed the department on a purely business basis, and will expect to have their news department swayed and influenced by the theaters, exchanges or film manufacturers advertising in their columns. With all due respect for the advertising value of the daily press, we still insist that a newspaper motion picture section conducted on that basis will be a total failure. Imagine, if you can, a parallel case: Suppose a newspaper's baseball news were colored in the least degree by the advertising or non-advertising of the ball parks and the manufacturers of balls, bats, and all the other paraphernalia of the game. The most commercial newspaper publisher in the business would unhesitatingly predict disaster for such a course. Probably the publishers do not yet realize that motion pictures have outdistanced even baseball in popular favor.

Moderate advertising of theaters in their local newspapers we have always favored. It should, of course be judiciously considered, carefully placed and sternly held down to reasonable extent and cost. Exchange advertising will doubtless take care of itself without any of our comment.

But Chicago is only a small part of the distributing area of a film manufacturer. Its total population is two per cent of the population of this country. Even if the manufacturers gained anything by advertising to the public instead of to the theater owner, the small field of a local newspaper would do him little or no good. The film men should make this clear to the newspaper men at the outset, and place the newspaper treatment of motion pictures on the disinterested basis to which it is entitled.

Picture Gems Seen in New York

A Galaxy of Features

A FEATURE that inspires with it stupendousness, its sincerity and its educational value is the five-reel story of "Joan of Arc" which is being given to the public by the World's Special Film Company. Credit for the making of the film goes to the Savoia Film Company and that for the reverential portrayal of the girl-martyr, Joan, to Mlle. Maria Jacobini. The Savoia's accomplishment in portraying the notable three years of the peasant girl's life, is a splendid one. Every detail is satisfactorily cared for; the hugeness of the settings, and the vastness of numbers employed in the film's making are in accord with the bigness of the subject treated.

The film's five parts are a succession of big scenes; each one conveying an impressive and important event in the series of the many which formed the eventful three years, gladly willed by Joan to her beloved France. Visions of the "voices" which came to Joan, first in the fields where she was tending the cows, then in her humble attic, and, later, in the guidance of the peasant girl's momentous triumphs and her equally momentous failures, which though few, led her to the hands of her enemies and to her death at the stake, are well handled.

Joan's several attempts to convince Lord Baudricourt, head of the French army, of her divine commission to lead his soldiers to victory is affectively portrayed. Finally she is admitted to the presence of Charles VII; he has disguised himself among his courtiers to test the girl's powers of divination. She approaches him with her appeal and the king is convinced that she speaks the truth as regards the "voices."

She is given a suit of mail, a white charger, and a band of men, and crosses the Loire to Orleans where she conducts a victorious battle. She becomes the idolized of the people, and the admired of the king. Her successes are heralded with praise, the people bring the sick to her to be healed and, on her advice, Charles VII goes to Rheims and on July 11, 1429, is crowned king of France. Feeling himself to be secure on his throne he orders Joan to lay down her arms and retire. With sinking heart she does so. But once again, this time uncommanded, she leads her troops to battle. It is that one which is fought under the walls of Paris. She is wounded, defeated, and finally retires to Compiegne where she is taken prisoner by John of Luxembourg. Then begin her days of humiliation, of malice taken out upon her by her enemies. A faithful friend of her peasant days, Bertrand, helps her to escape; she is warned against the attempt by the "voices," but in her anxiety to be free she pays no heed and is recaptured. John of Luxembourg sells her into the hands of the English for the sum of $10,000. She is accused by these people of witchcraft, and is laughed at and insulted by the guards and the titled men who hold her captive. The priest, Loyseleur, betrays her. The inquisition tribunal cross-examines her and she is condemned to death.

The trial of Joan in "Joan of Arc."

An exterior from World's Special's "Joan of Arc."

The procession in which Joan is ridden in a cart to the place of her death is one to arouse the emotions and awaken new sympathy for the martyred girl. The priest Loyseleur grovels in the dust and asks her pardon for his share in her condemnation. Sweetly she forgives, and bravely rides on to her death. In a long, white gown, she takes her place on the faggots piled at the foot of the stake. She is bound with cords and the dry sticks crackle into flame and send up smoke toward Heaven. She is granted the favor of kissing the cross; with her eyes turned toward a higher power, she prays until she is no longer able. And when she can suffer no more, she yields up her spirit, a martyr to the blinded eyes of her country. And her captors whisper in awe, "We have burned a saint."

Wonderful in its emphatic telling is this depiction of the tragic last three years of the nineteen-year-old Joan of Arc.

* * *

IF it's a novel film, a guess-again film, a film that will bring audiences back on the following night to see it's sequel—if this is what is sought, no better choice could be made than that of "The Mystery of the Fatal Pearl." It is a real mystery; one in which the spectators will be plainly puzzled. It comes at the end of the third reel, with the question, "Who has the pearl?" Press day, at the showing of the picture, brought forth decided ideas as regards the answering of this question; the end of the fourth reel found new solutions formed and contested, and the end of the fifth reel and the film, found everybody wrong.

The film is of the Empress brand and is the possession of the American-Kineto Corporation. It is a two-part story but may be run either in one showing or two; the first three reels with the question as a terminal will undoubtedly bring spectators back for the following two reels and the answer to the question; so the exhibitor, in either instance, will give his patrons an offering that is unique and of especial interest.

Scene from "The Fatal Pearl."

The Temple of Buddha is the start of the story and here are shown two tourists, Allen and Walker, who rob the idol of its wonderful pear-shaped pearl. The discovery of the theft by the high priest brings down the curse of vengeance upon all who have to do with the possession of the sacred jewel. Allen and Walker offer it for sale to Degory Priest, a dealer in rare gems. Allen is invited to stay at his house over-night and he does so. Walker keeps guard outside the house and in the morning inquires for Allen. The latter is found in his room dead and the pearl is missing.

Priest is its possessor. Riding, one day, he fails to return home. His sons seek him and find him dead, on the road, one foot caught in the stirrup of his saddle. The pearl becomes the property of his oldest son Charles, who squanders his money and finds himself irretrievably in debt to Lewis, a money lender. While looking at the wonderful pearl, he is actuated to commit suicide and his widow finds a note in which he tells her to get rid of the jewel, that it has been a curse to the Priest family.

The widow sells it to Lewis, who has it insured for $100,000, and Lewis then consents to his daugher, Violet, wearing it at her reception. A new butler is hired, previous to the occasion and obtains three Persian entertainers to perform. They begin their tricks; one is that of the apple to be shot off the head of an assistant—only, the Persian shoots the pearl from its setting, instead, and there is a frantic scramble for the recovery of the jewel. The pearl is found, but on examination by the man who insured it and who is present to guard it, it is declared to be an imitation.

This scene is the concluding one of the third reel and presents the query, who has the pearl? The next two reels are greatly a resume of the preceding three, with the difference that they take us back to the temple of Buddha and the commission of the three Hindoos, by the high priest, to scour Europe for the recovery of the sacred jewel. Their search leads to the employment agency, where Walker obtains them from the Lewis reception. In their possession is a duplicate pearl.

The original gem not being forth-coming, Lewis receives the insurance. Walker spies upon him and sees him take from the safe the real pearl, and replace with it the insurance money. He summons the police; when they arrive they find Lewis dead, the last victim to the lure of the fatal pearl. His daughter, learning the history of whence it came, returns it to the temple and her romance happily rounds itself out.

* * *

"HEARTS Adrift" is an especially appropriate name for the four reel drama in which Mary Pickford comes to us in the first coast release of the Famous Players Film Company. The story is a sweetly pathetic one, it is Mary's own, and it lays bare the vagaries, the yearnings and aches of three hearts that are, after all, merely human.

The young wife who is separated from her husband in a ship-wreck, continues a search of many months for him; the young husband, who has been cast on an island where there lives but one other person, a girl, wild and lovely, mourns his wife as dead and eventually accepts the love of the island-girl; the latter, to whom love is an entirely new and strange quantity, loves as wildly as she has lived, and brings the story to an end in a peculiar dramatic act.

The characters cast for the various roles are most satisfying. They are players whom E. S. Porter recruited on the coast and his selection was a fortunate one. But not only in the choosing of the cast was he fortunate; the stretches of sand beach, the heights and ruggedness of nature's coast-guard appraised by Mr. Porter's artistic eye, and used with wonderful effect, are but a few of the settings that leave pleasant memories in the wake of the view-day of the film. The camera, which Mr. Porter operates himself, gathers in great heights and distances in its focus, showing us a coast-line that, up till now, no photoplay has depicted.

Mary Pickford in "Hearts Adrift," a Famous Players Production.

Mary Pickford is captivating in the role which "Hearts Adrift" offers to her. As the girl who knows no other human, she makes friends with a wolf and mourns his death bitterly. Then comes floating in to the shore, the body of Jack Graham. After days of weakness, he regains sufficient strength to follow the foot-prints which lead him to Nina's cave in the rocks. She fears him and it is long before she consents to make friends. There is a volcanic eruption, one night; fire flames toward the sky, lava pours down the side of the mountain, and Nina flees to Jack for protection. He eases her fears and she expresses warm gratitude. Hope of ever being rescued from the island has left Jack, and his affection for Nina prompts him to tell her they must marry. He makes her repeat the marriage ceremony after him. In the months that follow thoughts of his former wife constantly recur to him, but with the new happiness which comes with the baby, thoughts of his American wife are less frequent. Then, one day, a boat puts in to shore. In it are Americans. Jack recognizes his wife and forgets the existence of Nina and her baby in the happiness which the meeting brings.

Nina looks on and with her realization of the joy of the reunited couple comes a feeling of utter loneliness. Were she and the baby not there, Jack could return to his own country with this woman he had married first, she reasons. Snatching up her baby, she climbs the rocky sides of the mountain to its highest pinnacle. Below, yawns the red mouth of the volcano; from it lava trickles at intervals and smoke comes forth. For an awful moment she balances herself on the rocks, then closes her eyes, clasps her baby tighter and jumps into the hideous opening below.

This last is a deeply dramatic scene; one that cannot fail to move the least excitable of picture patrons and that will be sure to call forth praise for its masterly conception and splendid execution. "Hearts Adrift" is a story for all humanity to see and like.

* * *

NO better character portrayal is to be seen on the screen even in this day of especially clever impersonations, than that of the Italian actor, Ermete Novelli, in the role of the old priest, "Michael Perrin," in the Ambrosio four-reel film which has for its title, "Michael Perrin," or "A Spy for a Day."

Novelli is the idol of continental theater-goers; he is their Joe Jefferson, their Henry Irving. In the guise of the old priest he has appeared before them many times. In enacting the role before the camera, he is giving us a characterization that will move his spectators with its humor, its pathos, with its art, and more—its life. The interest throughout the four reels is a pleasurable one, and the renowned Novelli's support goes toward making it so.

The story tells of Father Perrin who is happy in the care of his congregation and the frequent visits of his sister and niece. But the day that the Royalists march into the little hamlet where he and his flock lead a peaceful existence, happiness is routed, families are scattered, the kindly priest is driven from the village and his church is burned. Bowed down with sorrow, he kneels in the roadway and asks mercy for his people.

After days of walking he arrives at the home of his sister, only to learn from his niece that her mother has died. He helps make life happier for the young girl, though his poverty prevents his rendering the substantial aid to her and her sweetheart which would enable them to marry. Bernard, Theresa's sweetheart, is a carpenter, but can get no employment. The priest has no funds and Theresa secretly stays up late at night and sews for the small returns her work will bring.

Looking through the paper one morning, Father Perrin sees a notice signed by Joseph Fouche, Minister of Police. He recalls that Fouche and he were former schoolmates and calls upon him. Fouche orders his secretary to give the priest employment. He receives twenty francs a day, and his duty is to walk about the streets, to dine at the finest restaurants and to write a report each night.

Bernard is approached by one of his friends, who asks him to sign his name to a paper. Misunderstanding its import, Bernard does. The incident occurs in the home of Theresa, where Bernard is calling. That night Father Perrin uses the back of the tell-tale paper upon which to write his report and takes it to the secretary's office.

There is great excitement in the department. Information has been received that an attempt is to be made upon the life of Napoleon; the latter rebukes the minister, the minister rebukes the secretary and the secretary tells the police to round up the band of lawless men in half an hour. It is then that Father Perrin appears with his report. The secretary finds the names of the conspirators on the back of it and hails the old priest as the savior of his country. The priest is dazed. the leaders of the band are captured and the secretary turns them over to the supposedly shrewd priest. The latter chides them as though they were children; they confess their repentance and he lets them go. The minister comes in to take custody of the lawless men. They are gone and the priest is named as the destroyer of his country.

The old priest asks divine aid in Ambrosio's "A Spy for a Day."

A note comes to the priest from the men he freed; it expresses their change of intention as regards the life of their emperor—and again is Father Perrin declared the savior of his country. But the good man's sorrow is great at learning he has been a spy even for a day.

There is much humor injected into the portrayal of these scenes and pathos in the one following wherein the minister reinstates him in his parish and orders his church rebuilt. The old priest is overjoyed and his spectators share his happiness.

* * *

THE All Star Company's masterpiece, up-to-date, is that of Eugene Walter's "Paid in Full." No more interesting, no better produced, nor no better acted photoplay could be desired than this six-reel picture story which contains every punch that made the play of the same name so great a success. With Augustus Thomas as the producer, assisted by William Haddock, and with Tully Marshall in the role of "Joe Moore," supported by members of the original Broadway production, the success of the film was a looked-for consequence.

Tully Marshall is splendid in the character of the weak young man who stole from his employer to give his wife what her little world thought she ought to have. And Caroline French satisfies in her interpretation of the wife, "Emma Brooks." William Riley Hatch, who played the scheming Capt. Williams so many times before the foot-lights, puts all of his splendid play of facial expression strongly on the screen and the screen in which he "has the stage" in the wine-glass reveries which take him back to the wedding-day of Emma and Joe—the girl he had wanted for himself and the man he knew to be weak. These vision scenes are especially indicative of the art of the people who make for the picture's success.

George H. Irving made a most likeable "Jimsy Smith," Hattie Russell as "Mrs. Harris," Emma's mother, and Winifred Kingston as "Beth Harris," her sister, were good in their respective but rather inconsequent roles, while Irving Southard scored in the film's latter reels as the detective.

Mr. Marshall, who puts convincing action and convincing repression into his work throughout the film's length, incites in the hearts of his spectators a big pity for the weak-willed Joe. The latter, a clerk in the office of Capt. Williams, marries Emma and cannot afford to give her the luxuries her mother thinks she should have.

Joe's employer gives him the collection of large bills, employs detectives to catch him in their misuse, which he feels will be the result, and he hopes thereby to put Emma in his obligation. Joe misappropriates the money, but "Jimsy Smith" threatens the captain he is coming to him "heeled" if Emma, after an interview with the captain, doesn't smile when "Jimsy" meets her after the interview. The captain signs an annulment of Joe's obligation to the company. "Jimsy" enters, Emma smiles a happy smile, and the captain soliloquizes, "Darned if it isn't good to be decent!" Emma's divorce from Joe, who has taken the downward path, and her marriage to "Jimsy" end the well-told story.

Mutual Girl Meets Carnegie

Norma Phillips, who as "Our Mutual Girl," was thrown violently from a big bay horse in Central Park last week, celebrated her recovery by resuming her role in the picture and being presented to Andrew Carnegie in front of his New York mansion in Fifth avenue. Mr. Carnegie not only allowed himself to be photographed in front of his beautiful home but did some picture acting in his garden which, according to Director Jack Noble, who is making an enviable record for himself in obtaining film records of distinguished personages, should make some of the popular screen favorites look to their laurels.

Our Mutual Girl phoning New York political celebrities.

Our Mutual Girl with Andrew Carnegie in the garden of his Fifth Ave. mansion.

What seemed to impress Mr. Carnegie most was the fact that the scenes were taken in such a short space of time. He responded to Director Noble's coaching like a veteran actor and seemed genuinely pleased to meet Miss Phillips, especially after he had learned of her recent mishap.

Our Mutual Girl is meeting the most talked of men in New York public life. District Attorney Whitman, Deputy Commissioner of Police George S. Dougherty, Finger Print Expert Faurot and Mayor Mitchell are among her latest new found friends.

"Never Again!" Says Henkle

In the making of "The Three Musketeers," the six-reel costume play produced by the Films Attractions Company, the king and his attendants change costume as many as nine and eleven times. The costumes were fashioned after the pictures of those worn by the characters of Alexander Dumas' famous novel. They are illustrated in an old copy of the book, for which C. V. Henkle, head of the company, had searched long and far before finding. The search for an old white horse on which D'Artagnan rides bravely forth, was also a matter of many days.

Now that the film is made and has been unanimously voted the splendid success which its showing proves it to be, Mr. Henkle puts up both hands and declares it is the last costume play he will ever make. For weeks he worried, day in and day out, over such knotty problems as whether or not the king or the musketeers should or should not wear their hats in certain scenes; whether their swords were to be sheathed or unsheathed in certain others, and just what the queen's studs looked like, anyway!

But he can be proud of the result of his work and worry for the play's merit is worthy of all that and more. Mr. Henkle is perfectly willing that the "more" should fall to the lot of somebody else, hereafter, however.

"Heavy Frost" Reported at Cincinnati

By "The Goose-Bone Prophet"

FOR a great many weeks we have been advised that the annual convention of the Ohio Motion Picture Exhibitors' League of America would be held in Cincinnati January 27, 28 and 29, and that it would be "the grandest, most gorgeous convention ever held," etc., ad libitum.

The convention was scheduled to open on Tuesday at 1:30 p. m. and at that time there were about one hundred present, so the gavel fell. It was announced that there would be action taken on the questions of censorship, Sunday opening, length of program, feature films and the welcoming back into the fold of the Cleveland bolters, but most of these matters were postponed.

The censorship discussion wound up with praise for Harry E. Vestal and J. A. Maddox, and censure for the third member Mrs. Maud Murray Miller; but whether censorship is or is not a good thing, and whether the League was for or "agin" it was decided to be too big a question to determine now so the subject was tabled until the national convention in July—at which time it will probably get some similar treatment.

Sunday opening was also held over until July. The length of program was decided on just as you would decide on the length of an unborn cat's tail. If you could show two for five and "get away with it" all right, but if you had a non-member of the League competing with you it was better to fight the devil with fire, so you could show as many as the competitor and perhaps more.

Feature films were denounced as catch penny schemes to filch legitimate profit from the unwary exhibitor. All programs were limited where possible to five reels for ten cents and the use of "junk" or commercial film frowned on.

When it came to welcoming the "prodigal sons" of Cleveland there weren't any to welcome except Ed. Kohl, who refused to bolt last year at New York, so he was given a place at the speakers' table and allowed to make a speech.

On Tuesday the convention opened just like the House of Congress with an invocation by Dr. Robert Watson, a Presbyterian clergyman.

Mayor Spiegel of Cincinnati was then introduced and his remarks were attentively followed. He is a patron of the moving picture theaters and was enthusiastic in his praise for them as entertainment and educational factors.

The president's report was then read setting forth the prosperity of the League, calling attention to the fact that only four deaths had occurred among the League members in four years, and asking for a larger assessment in the future as money would be needed to combat the censorship question.

A ways and means committee was appointed to devise a program necessary to carry on the League work efficiently. This committee through George D. Spragg of Bellaire, Ohio reported on Wednesday morning that no action had been taken, but a recommendation was made that arrangements be made with some national advertising agency by which advertising slides could be run in the League members' theaters throughout the state for one dollar per week.

The president, wishing to have further deliberation on the matter, appointed a new committee of three to devise methods of raising finances for the League work.

This body reported in the afternoon that the slide scheme be adopted, with the provision that all members running such slides have their yearly dues remitted. After discussion the whole plan was rejected. It is quite possible that the majority of the exhibitors could not see the advantage to them of running advertising slides free, which would return over ten thousand dollars per annum to the coffers of the League, unless they could participate in the disbursement of this huge sum personally.

An auditing committee was appointed on Tuesday and their report returned on Wednesday showed that $2,831.00 had been received and $2,715.00 disbursed during the year.

A grievance committee, appointed on Tuesday, returned a report later that no grievances had been presented for adjudication.

After appointing a committee on constitution and by laws the Tuesday session adjourned.

Tuesday evening was given over to entertainment of the visitors, their relatives and guests, the city of Cincinnati being well represented.

Unfortunately the regular film manufacturers had not cared to be represented at this convention, so recourse was had to the films owned by the two feature film renters represented. Three four reel subjects were presented which, with local and exhibitor talent in songs and recitations, were very well received.

The attendance was considerably augumented on Wednesday by the arrival of the Covington, Kentucky local and the knife and fork brigade and during the morning session Ex-senator Joseph B. Foraker was introduced by the chairman. He made some pithy comments on the moving picture and its influence on the civilized and half civilized people throughout the world and read an article from the *"Sunset Magazine"* regarding picture theaters in Tahiti.

Tom J. Kern, state building inspector, followed him with a promise of co-operation as regards the modification of building requirements where such were too stringent or rigid as regards picture theaters.

In the afternoon Secretary Broomhall moved that the annual dues be raised from six to twelve dollars. Seconded by Max Stern, the matter was discussed and passed by unanimous vote. The state treasurer's duties were increased and his salary raised one hundred and fifty dollars.

A resolution praying that motors be permitted in picture theaters and a copy of this resolution be sent state inspector Kern was also passed.

The committee on length of programs promised their report for Thursday. A suggestion regarding the preparation of a bill to be referred to the state legislature regarding Sunday opening was handed the executive committee and the poster question was informally discussed. It was decided that the League frame a request to manufacturers that posters be furnished free to League members in Ohio.

At one o'clock on Wednesday a picture was taken of the visitors and members at Fountain Square, after which visiting members and their wives were furnished free transportation and tickets to the zoo.

On Wednesday evening, in lieu of a banquet, was provided what was termed "an old fashioned Southern hoe cake dinner." The order of the menu will produce no more mental gastronomic pleasure than its actual participation.

Cheese, crackers and celery were on the tables; waiters then distributed deviled ham sandwiches and beer, followed by boiled tongue sandwiches and beer. After this was consumed the flagging interest was awakened with a plate holding two pancakes with syrup, followed later by coffee or lemonade.

Those who had not succumbed to indigestion were then entertained by speeches by Peter Jeup, an exhibitor from Detroit; George Magie of the Standard Film Exchange, Chicago; W. A. Cory, an exhibitor from California; Frank J. Rembusch of Shelbyville, Ind.; Timothy J. Hogan, attorney general of Ohio; George H. Wylie of Kansas City, Mo.; General Manager Temple of the local electric light company; Max Stern of Columbus; E. Kohl of Cleveland, an ex-jurist of Columbus, O.; Joseph Gilligan of the American Theater Curtain and Supply Co. and a duet by Mr. and Mrs. McClelland, exhibitors from Osgood, Indiana. Governor Cox was unable to attend on account of other duties.

On Thursday more censorship discussion loomed up in the fog and after assaults by the chairman, an explanation by H. E. Vestal of the Ohio censorship board, and another talk by Max Stern of Columbia, said question put its metaphorical tail between its metaphorical legs and slunk away.

W. R. Wilson, the tall state treasurer of the League, introduced a resolution asking municipal ordinances be prayed for that all theaters built in the future have the ceiling fifteen feet high and twenty-five feet wide; whether houses could be built larger or not did not appear in the resolution. A copy of the resolution was prepared to be forwarded to A. O. Elsner, a local architect, with the request that he present it to the Cincinnati Chapter of the American Institute of Architects.

Max Stern, the Patrick Henry of the Ohio local, then spoke on the poster question, in his naive way asking that it be the sense of the members that exchanges arrive at some standard of prices on posters and not be allowed to charge one price in one town and another in a different town. This was adopted unanimously. (Somebody please notify the exchanges.)

The afternoon session was like the morning session only more so.

On the recommendation of J. H. Broomhall, Cleveland was selected as the city to have the next state convention early in 1915, the date to be selected by the officers later.

A resolution offered by J. M. Kaufman of Gallipolis, to the effect that all pictures be run not faster than 15 minutes per thousand feet was unanimously carried.

The by-laws were amended to read "All dues shall be due and payable in advance, and a member or local shall be in arrears whose dues are not paid within 30 days after becoming due, and after 90 days shall be notified and automatically suspended." (Read it again.)

Another amendment reads "All locals shall give a correct list of their members to the treasurer when paying dues, and only members for whom the per capita tax is paid shall be considered as members."

G. W. Wiley of Kansas City, made a speech on organization. M. E. Cory of San Francisco, spoke on conditions in his state, resolutions of thanks were extended the press, the donor of a box of carnations, the hotel and the speakers who attended. One verse of "Auld Lang Syne" was then remembered and sung and the convention adjourned.

On Thursday evening a ball was held for the exhibitors, their wives and friends. The interest was divided, however, as McMahan and Jackson, running the Progressive burlesque house in Cincinnati, distributed free tickets to those League members desiring to go.

The following officers were elected to hold office for a year: M. A. Neff, president, Cincinnati; J. H. Broomhall, secretary, Hamilton; W. R. Wilson, treasurer, Columbus; J. M. Kaufman, first vice-president, Galliopolis; G. D. Spragg, second vice-president, Bellaire; Ed. Kohl, national vice-president, Cleveland.

The delegates to the national convention to be held at Dayton are: J. M. Kaufman, Galliopolis; Otto Ludeking, Cincinnati; W. D. Bellknap, Columbus; O. J. Sybert, Marietta; G. D. Spragg, Bellaire; L. S. Miller, Cincinnati; Max Stern, Columbus; B. K. Peters, Mansfield; H. M. Heimerdinger, Cincinnati; Geo. W. Hembuch, Cleveland; A. C. Dingelstadt, Norwood; J. H. Broomhall, Hamilton; W. B. Gandy, Lima, and H. Z. Alexander, Dayton.

The exhibits at the convention were:

The Exhibitors' Feature Film Co. of Toledo, O., in charge of Ray Ashbrooke, president. A full line of one, three and six sheets of feature subjects handled by Mr. Ashbrooke, among which were "East Lynne" and the Marion Leonard and Helen Gardner features. Heralds and booklets were distributed.

Newman Mfg. Co., Cincinnati, O., Sidney J. Newman, secretary of the company, assisted by Edw. Beziat in charge. This exhibit was one of the most complete ever shown. Poster frames in brass, plain and oxidized, in the several hundred styles and types made by this company were shown. In this exhibit, by the way, was the wonderful "art gallery" of which announcements were made in the advance notices of the convention.

Rudolph Wurlitzer Co. had on exhibit five different styles of automatic orchestrions, pipe organs and mechanical effects which were sold during the convention to visiting exhibitors. This exhibit was the magnet for a great deal of attention and was ably handled by P. Clancy, general salesmanager, assisted by H. Schafer, F. McHugh, H. Bevis, A. Libbin, B. Skeer, and T. Hunt.

American Slide Co., Columbus, O., L. J. Gardiner, R. J. Gardiner and E. A. Witte demonstrating the various supplies and accessories handled by this concern.

Theater Specialty Mfg. Co., Cleveland, O., had samples of its brass and wood poster frames and lobby displays for examination, in charge of Geo. W. Armstrong and J. G. Smith.

Enterprise Optical Company, Chicago., represented by L. E. Neukom, had on display the latest model Motiograph projecting machine which was of considerable interest judging from the throng which always collected at this exhibit.

Precision Machine Company, New York, had the well-known Simplex motion picture projecting machine on exhibition, Sales Manager J. E. Robin being personally in charge, assisted by Geo. S. Bothwell. This exhibit was among the best patronized at the convention and it needed the thorough acquaintance of Robin with his subject to keep abreast of the volley of questions fired by interested exhibitors. The Simplex machine was used in displaying pictures on Tuesday night.

Fort Wayne Electric Works, Ft. Wayne, Ind., had on exhibit a rotary converter in charge of Julian Speer.

American Theater Curtain and Supply Company of St. Louis, Mo., besides furnishing the Radium Gold Fibre Screen used in the projection of pictures in the convention hall, had a number of lobby display photos which it is now selling. This exhibit was in charge of Joe Gilligan.

The Luna-Lite Company, Richmond, Ind., was ably represented and demonstrated by L. G. Reynolds, president, who had erected a sample theater interior with a "Luna Lite" screen on which he projected pictures from films. The screen has a luminous property which is affected by rays of light so that remarkable stereoscopic definition is obtained when pictures are projected upon it.

Nicholas Power Co., New York, completed the exhibits in the main hall with the Powers No. 6 Cameragraph occupying a strategic position right at the entrance door. The machine was kept running with a motor during the time allowed for display and Bert Bohannon with Herbert Griffin divided the prospects and curious between them. The Powers No. 6 was also used in projecting pictures in the convention room.

Other companies represented but not having exhibits:

Motography was reprseented by A. L. Haase, advertising manager.

Moving Picture World had in attendance Jas. Hoff, editor, and Jas. M. Quade.

Moving Picture News was represented by J. B. Bradlet.

Billboard was represented by Cash Williams, W. J. Page, J. H. Mayer, J. C. Kellogg, Al Greenland and Arch Donaldson.

Empress Feature Film Co. of Indianapolis, Ind., represented by Croze and Elliott, had a room on the convention floor as also did the Poemograph Co., Cleveland, represented by Mr. Spiegel.

The Schroeder Art Floral Co., Cleveland, O., had two floral electrical sets in the convention room.

Eastman Kodak Co., Rochester, N. Y., was represented by Geo. S. Blair, Chicago district manager, who made many friends for his company's product among the visitors.

Ramo Film Company, New York, was represented by C. Lang Cobb, sales manager.

Union Features and Features Ideal, New York, were represented by the clever, capable sales manageress, Agnes Egan Cobb, who made sales of splendid features to Ray Ashbrook and others.

Advance Motion Picture Co., Chicago, had its interests ably handled by George L. Cox, general manager.

Mirror Screen Co., by its president, Frank L. Rembusch, of Shelbyville, Ind., was represented.

Convention Notes

Sid Newman, being subsidized by the League officials to exhibit the portraits of moving picture manufacturers, decided to run a little gallery of his own. Psyche at the Bath got more attention than the portrait of Frank L. Dyer cut from Motography. Bill Swanson better call in the print of himself the League has and make a new release; the one on exhibit was rainy and had a ghost!

George Blair of Eastman's, bewailed the fact that Schuyler Colfax has bought himself a new car, but won't donate George the green and yellow boat. George didn't let his grief interfere with business and had many boosters for Eastman stock before the convention was over.

It was "new stuff" opening the convention with a prayer and some of the boys didn't know what was expected of them, hand clapping or a loud "Amen." An exhibitor named Paul said it was perfectly proper to have a minister around to assist in the last rites.

Of course it's all in the view point, but several exhibitors left the first day for home.

When do you want *your* pancakes boys, before or after the beer?

Did anybody notice that the toastmaster wasn't eating anything himself at that hoe-cakeless dinner?

Geo. Magie was down to represent Carl Laemmle. Carl, you had the best little representer that ever was. When Geo. got through talking we knew you were sick, that you were an exhibitor once, and know what the exhibitor wanted, and were spending oodles and oodles trying to make it for him, and you got a regular cheer from the boys for it.

The film manufacturers "politely regretting" that they could not exhibit or "come through" for space, it was decided by the president—that means the League—that Newman must remove all posters of films from his frames or remove his exhibit. This is an example of oligarchic rule seldom met with in civilized communities.

McQuade took the whole thing seriously, thus proving his nativity.

Every speaker pulled the old bromide, "the moving picture business is still in its infancy." When will the men in this business wake up to the fact that the moving picture industry is the fifth largest commercial industry in the United States, if not in the world, and that it takes over three hundred millions of dollars annually for its operation?

Ray Ashbrook kept a stock ticker on his bookings. It was $356 at 4 o'clock, and $406 at 5. I nearly sold short, Tuesday, feeling bearish after they turned out the lights on our party.

Frank Rembusch says he's hired an expert in light refraction and diffusion to write a thesis on the properties of the mirror screen. Who's going to read it to the exhibitors, Frank? Optical aberration and astigmatic parablepsis are not subjects which will focus the exhibitors' attention until the white-hot rivets of desire are welded into the resolve to buy.

When will the advertisers get wise to the fact that it's Motography the exhibitors stick in their pockets while the rest lie unread?

George Cox said if we waited long enough they'd bring the soup on last. Wrong again, old top, it was the "nuts" we had for the last.

The League proposes to get out a paper of its own. Come on in, the water's fine. But where are they going to get the sixty thousand dollars? It takes more than "bushwa" to get out a creditable trade journal.

George Armstrong says he'll kill me if I mention advertising to him. Shoot, George; I'd rather die now than give you up.

Reynolds' "Luna-Lite" had them all guessing. If you had only had a barker, POP, it would have been fine.

Bill Sweeney didn't go. He didn't know all the pretty girls from Kentucky were going to be there. Don't weep, Bill; Louisa did not come to the show, either.

When Ali Baba's brother loaned his baskets he put pitch in the bottom to see what was being weighed and thereby got a piece of gold. Probably the Ohio exhibitors would fall for the slide advertising if they could furnish the baskets which weighed the income.

Seriously, now, what would you do with an income of ten or fifteen thousand dollars for advertising which exhibitors were running free or for the remission of their dues?

Do you remember how the steam calliope used to get you down to the lot when it was tuning up? Wurlitzer works on the same principle. The music calls you; the jing-jing holds you and the salesmen sell you.

Herb Lampe of Wurlitzer's was miles deep in newspaper copy, zincs, boiler plates and half-tones. He never got a chance to see the show, so Pat Clancy came over. P. C. is more generous—and gee! how his salesmen do swear by him!

The two Cobbs arrived on Wednesday, which reminds me Cobb is off the corn now. Bully for you, C. Lang.

Attorney General Hogan is a regular fellow. He says, "No other business has been kept cleaner than this business." "There have been no complaints about pictures sent to his office" and with true Irish logic, "the motion picture is destined to become the lullaby of the future."

Mrs. Cobb, like the busy little bee, improved each shining hour by selling a few features. She has Features Ideal (that goes double) and Union Features and is on her way to Texas to shoot a few features into that country. Don't take any Mex. silver, Agnes.

All of which reminds me some one has complained of the mention the Cobbs have gotten in past issues of this "exhibitors' friend." But, my carping critics, do you ever remember any convention, exposition or other film doings where the Cobbs have not been right on deck early and late? They advertise, too. Do you?

Beatriz Michelena Signed

Beatriz Michelena.

For the first time in the history of the motion picture industry an operatic star of genuine prima donna magnitude will desert the stage for the screen when the California Picture Corporation begins the producing activities for which it is now making elaborate preparations. This is none other than Beatriz Michelena, the dainty song bird who created a furore in Chicago when she opened with Oliver Morosco's "Tik-Tok Man." Not only is Miss Michelena a star of brilliant lustre herself but she comes from a family that has filled a large place in America's operatic affairs. Her father is the famous Fernando Michelena who for years was this country's most famous grand opera tenor. He took the lead with such celebrities as Emma Abbott, Emma Nevada, Emma Juch and Melba. Miss Michelena's mother was likewise gifted with a delightful voice. Miss Michelena is among the big favorites with the Broadway managers. She has toured the country as a prima donna in the largest productions staged by Kirk La Shalle, the Schuberts, Henry W. Savage, and Oliver Morosco. The negotiations, that recruited this operatic star for the motion picture ranks, were consummated by Herbert Payne, who saw her in a recent eastern triumph and determined forthwith to secure her services for the California Motion Picture Corporation, of which he is president. It is understood that Payne made several concessions to Miss Michelena in order to obtain her signature to a contract. For one thing, she will be allowed to pass on all film in which she appears before it is released. Furthermore the California Motion Picture Company has planned to produce a number of the operas in which Miss Michelena won fame, and this was naturally an added inducement for the prima donna to act before the camera. Miss Michelena will be starred in all the big feature productions which the California Motion Picture Company have planned for the immediate future.

The operas just referred to will be supplemented by a number of other famous plays and novels. Frank Paret is now negotiating for motion picture privileges on these works.

Prominent Exhibitors

IN Leonzo A. Young, now vice president of the Auditorium Amusement Company of Norwich, Conn., you behold none other than the famed prestidigitateur "Leonzo," who toured through the West and Middle West during 1902 to 1906. In the end, however, the motion pictures proved even more magical than the tricks of the conjurer and in 1908 "Leonzo" laid down his magician's wand to open the Lyric picture theater of Providence, R. I. Mr. Young was born in Providence on July 8, 1886, and when but two years of age went with his parents to England with Barnum and Bailey's circus. He remained there for eight years, attending Ealing College, Highgate, London, and afterwards Eton. In 1902 he returned with his parents, who were then professionally known as Sells and Young in the acrobatic novelty, "Pierrot and Clownesse." A year later he took out a magical show through Illinois and Wisconsin known as the Bijou Vaudevillians, and soon after entered vaudeville as "Leonzo." In the San Francisco earthquake and fire all his paraphernalia was destroyed and he entered the U. S. Transport Service as electrician on U. S. A. T. Sherman, running from San Francisco to Manila. Leaving the service in Manila, he toured through the Orient with a magical act, and upon his return to the United States in 1908 opened the Lyric theater in Providence. Since that time he has been connected with the Scenic theater of Pawtucket, R. I., the Bijou theater of Fall River, Mass., and is now vice-president of the Auditorium in Norwich, Conn.

ENGLAND was the birthplace of John B. Ashton, manager of the Princess theater of Provo, Utah, and president of the Ashton Theater Company, which is now erecting a new combination theater with a seating capacity of 1,350 within one hundred and fifty feet east of the Princess. "J. B." came to America when but ten years of age and spent the next six years of his life on a ranch in Wyoming. The desire to see more of the country led him to accept a position as traveling salesman for a large firm and for the following seventeen years he was a "knight of the grip." In 1908 motion pictures were brought vividly to his attention and he seized the opportunity which offered in the new amusement field and became manager and sole proprietor of a picture show. Since that time he has owned and sold not less than a dozen theaters and besides his interest in the new theater now going up, owns sixty-five per cent of the stock in the Princess, of which he is manager. The new theater will have a stage 40x60 feet and with a gridiron 60 feet above the stage level, but while playing other attractions will feature pictures, and particularly those made by the Famous Players Company, as Mr. Ashton is vice-president and director of the Notable Feature Film Company of Salt Lake City, who control the Famous Players' productions in Idaho, Montana, Wyoming and Colorado. The house when completed will have cost close to $40,000, but will be one of which the city can well be proud. Mr. Ashton is an Elk, an Odd Fellow and a member of the Modern Woodmen, besides being a director in two of Provo's banks.

Of Interest to the Trade

A Newman Novelty

The Newman Mfg. Co. of Cincinnati, New York and Chicago, which manufactures brass lobby display frames, easels, railings, etc., has recently invented an exceedingly attractive device. Three double brass frames are suspended on brackets, which in turn are attached to an upright post. The frames are made to revolve slowly by means of a small electric motor concealed beneath the box. The onlooker can see two of the pictures at the same time, and waits to see what comes next. It is human nature that if one person stops to see what is going on, the next passer-by will also stop. In this manner, a crowd will collect in the lobby, and naturally it is an inducement for them to drop in and see the show. Something moving is bound to attract attention.

The device is wired direct for motor, with one connection to the top electric globe. The power it requires to operate without the top globe does not exceed an 8 c. p. lamp, and is made with a rheostat so that it can be made to run slower or faster if desired. This device is also made to set up on four brass legs about 7 feet high, and in this manner, it will require very little space, and leaves a clear view in the lobby, as persons can pass beneath the machine if desired.

Mr. S. J. Newman, secretary and treasurer of this firm, reports that quite a good many of these devices have been sold during the past few months, and will be glad to forward a catalog to any interested party. The new catalog contains many new and novel ideas in the way of attractive poster frames, easels, etc. for theaters, and it will be well worth the trouble of any exhibitor to drop a line and obtain one .

Liebler's Delighted

The Vitagraph-Liebler production of "The Christian," which had a private showing recently, was received with great enthusiasm, both by the invited guests and the Lieblers, who were among them. Naturally, from their vast theatrical experiences, we would expect the Lieblers to be exceedingly critical, and they were, but frankly admitted that the picture far surpassed their expectations and they were more than satisfied with the way in which it had been handled —in fact, they didn't hesitate in saying that they liked it as well as the stage production, if not—better. This Vitagraph-Liebler picture proves the marvelous stride, made in the silent drama, and contradicts all predictions as to its limitations.

Mutual's Roosevelt Pictures

With its usual foresight and enterprise the Mutual Film Corporation was the only picture concern to send its camera man with Colonel Roosevelt on his South American trip. The result in three intensely interesting reels, is about to be released to the public.

In the Mutual's party on the journey, besides Carl Von Hoffman, the daring war-correspondent camera-man, were two special envoys, John J. McGovern, a Wall street broker, and J. Howard Mason, who had been associated with Marconi in wireless telegraphy.

They succeeded in securing the most interesting scenes on the steamer on the way down and in South America also. Aside from the great interest in the Colonel's personality, the film will prove especially attractive from an educational standpoint, showing as it does the intimate side of Brazil, which has never before been shown on the screen, the lepers' colony at Trinidad and many beautiful South American nature pictures. In the Colonel's exploration party are to be seen Anthony Fiala, the Arctic explorer; Dr. George K. Cherry, the Rev. Father Albert Zahn, who has travelled 500,000 miles in the interest of science; Frank Harper, the Colonel's secretary; Dr. Leo Miller of the Rockefeller Institute; besides Mrs. Roosevelt, Kermit Roosevelt and Miss Margaret Roosevelt, a niece of the Colonel's, who died on her return from the journey.

Protective League Holds Special Session

Within the next three weeks the theaters of Chicago will hold a Benefit Day at which time the greater portion of the receipts will be donated to the Amusement Protective League, the recently revivified organization which is just now especially active in reforming the censorship of films in Chicago, although it aims to bring about many other highly to be desired reforms, and to go far in spreading the popularity of the pictures.

Many Chicago exchanges have agreed to donate a program to the theaters on Benefit Day, receiving as their recompense for the films furnished a minimum proportion of the day's receipts.

All of the above was decided upon at a special meeting of the Amusement Protective League, held in the West Room of the Sherman House on Tuesday afternoon, February 10. The gathering was largely attended and much enthusiasm was evident.

President Joseph Hopp presided and after calling the meeting to order announced that something had already been accomplished by the League since the last meeting, inasmuch as Alderman John Coughlan on Monday evening, February 9, had introduced in the city council an order repealing the objectionable sections of the present ventilation ordinance and the rough draft of a new ordinance creating a three mem-

The ball room scene from Vitagraph's "Tainted Money."

ber Board of Public Film Censors in place of the present form of police censorship under the supervision of Maj. Funkhouser.

Dr. Alice Allen, president of the Third Ward Women's Political Club, delivered a brief but much appreciated little address in which she commented upon the giving of the ballot to the women of Illinois and hinted that probably the women of the state could use their votes to bring about sane and reasonable censorship, just as well as the men could. Dr. Allen declared that very few of the club women in the city of Chicago knew what the exhibitors were objecting to in the present form of censorship, but predicted that when they understood matters they would be heart and soul with the members of the League. She thought it un-American for some legally constituted board of officially created body to tell the citizens of Chicago what they should and what they should not see on the picture screens of the city. Referring to ventilation, Dr. Allen declared that she knew some theaters were poorly and improperly ventilated and thought the League might have difficulty in inducing the women of the city to sanction anything but a rigid ventilation ordinance.

However, when President Hopp had explained that the League objected only to the unreasonable provisions of the ventilation ordinance, and stood for sanitary and wholesome houses of entertainment at all times, she agreed that the women of the city would be perfectly satisfied in that respect.

Snakeville's fire brigade.

Charles Kellerman, president of the board of election commissioners of Cook County, and Anthony Czarnecki, a member of the same body, were next introduced and each complimented the League upon its strength and political power and urged that it be used to advantage, since that way they could obtain whatever they went after. Mr. Czarnecki pointed out that it was the duty of every exhibitor to protect himself, his employees and the public and that the owners of picture theaters in Chicago, when banded together, were in a better position to mold public opinion than anyone but themselves realized.

Ludwig Schindler, vice president of the League, asserted that by talking on the screens to the 650,000 people who daily attended the picture theaters of Chicago, the exhibitors could reach a greater number of persons than the newspaper of largest circulation in Chicago and that this power ought to be utilized in their present battle. He made a motion, which was seconded and carried, that no political slides of any nature whatsoever be exhibited upon the screens of the picture houses until they had been aproved by the political action board of the league, which is made up of representatives from the Amusement Protective League, the International Motion Picture Association and the Operators' Union.

Jack Miller, business agent of the Operators' Union, was the next speaker and made one of his always interesting speeches which was frequently punctuated by witty thrusts, winding up by urging the candidacy of Joseph Baker, president of the Operator's Union, for alderman in the twenty-first ward.

William J. Sweeney, treasurer of the International Motion Picture Exhibitors' Association, was called on but stated that for the present he was only listening and would perhaps have something to say at a later time.

The ordinance which Alderman Coughlan had introduced was then read. It provides for the creation of a Board of Public Film Censors of three members, to be appointed by the mayor, whose duty it shall be to review all films to be exhibited in the city, eliminating anything that is deemed immoral or obscene. It further provides that if a film is rejected, appeal may be made to the mayor himself, but that the mayor's decision shall be final in the matter. No charge is to be made for the permits which the board shall issue. This ordinance was referred to the judiciary committee of the city council.

Upon motion made, seconded and carried a vote of thanks was tendered Alderman Coughlan, and the president was instructed to appoint a committee of seven to visit the committees considering both the new censorship ordinance and also the repeal of several sections of the ventilation ordinance, to the end that influence might be brought to bear to ensure both being reported favorably back to the council as a whole.

Tomaz Deuther, secretary of the North-West Side Business Men's Association, and secretary of the Greater Chicago Federation, which is an association of associations, spoke briefly and stated that the organization he represented would be glad to cooperate and assist the League in securing what it desired.

Resolutions were offered providing for a Photoplay Exposition to be held in Chicago under the auspices of the Amusement Protective League and for a state convention to be held in Springfield, Ill., for the purpose of spreading the gospel of the League to other portions of the state, though no definite action was taken upon either at this meeting.

After arranging for the Benefit Day, which has already been described, the meeting was declared adjourned.

Sherry Feature Company Growing

The William L. Sherry Feature Film Company, of the Times building, New York City, which is handling the product of the Famous Players Film Company and the Jesse L. Lasky Features in New York State, is now issuing a neat little weekly bulletin announcing the productions it has for rent and giving items of interest regarding its coming releases. The latest issue of the bulletin contains the announcement that the addition to the Forty-sixth street office will be completed in a few days and that all features will then be projected in a private projection room while the remodeled office will also contain a large new department for the handling of advertising matter, a reception room and commodious private offices.

"Jess"—A Story of South Africa

When Kennedy Features were first conceived an announcement was made to the effect that photography was to be featured in all films released under this brand, and certainly "Jess," the four part production in which Constance Crawley and Arthur Maude are starred, lives up to the announcement.

Action a plenty abounds in the picture and the battle scenes showing hand to hand conflicts between the British and the Boers are thrilling in the extreme. As the story runs:

Silas Croft, an Englishman, has taken up farming in South Africa and has been unusually successful. His sister in England, ill, widowed, and left with two little girls—Jess and Bess—starts for South Africa to make her home with him. The sister, however, is stricken with death just after landing from the steamer and the two little girls are sent on to the brother.

Jess is the older of the two children and when the mother dies she entrusts the care and happiness of the younger child to the sister, scarcely older.

Gladly received and tenderly reared by their uncle, Silas Croft, the girls grow to beautiful and gracious young womanhood on his farm.

Sixteen years after their arrival in South Africa, John Neil, a young Englishman who has been an army officer comes from England to learn South Africa farming and selects Silas Croft as his school-master. Both Jess and Bess fall in love with John Neil. Neil really loves Jess, but she, believing herself bound by the promise given her dead mother makes John think she cares nothing for him and on a visit to Pretoria, then the principal city of South Africa, so that John may forget her and turn to Bess.

Shortly after the departure of Jess for Pretoria occurs the first revolution of the Boers against the British Government. Bess has an admirer, Frank Mueller, a wealthy and influential Boer, whom she hates and fears. Mueller knows that Bess is in love with John and plans to get rid of him.

Pretoria, held by the English, is surrounded by Boer troops and Mueller, now a high officer of the Boer Army, writes to Jess that her uncle is ill and needs her. John Neil has gone to Pretoria and Mueller is sure that he will accompany Jess on the trip home. Mueller sends a pass and two of his men to act as an escort. Jess and Neil start, but once outside of the British lines, they are taken captive by Mueller who laughs at the way they have fallen into his simple trap. Mueller attempts to kill both, but both escape. While in danger Jess has confessed her love for John.

Now upon the screen is shown the fighting which took place around Pretoria. For week after week the Boers besieged and the British defended this city. The fighting is shown with strict regard for historical accuracy. In 1877 the Transvaal was annexed to Great Britain and in December of 1880, occurred the rising of the Boers. This was rather an internecine war than a rebellion. Many Boers took the side of England and not a few Englishmen fought on the side of the Boers. The fighting, for the most part, was done by volunteers on both sides, men without uniforms and with but little discipline, but trained to the use of arms since childhood and inured to hardship, At Majuba Hill the English regular soldiers met with a crushing defeat at the hands of the Boers and in March of 1881 a treaty was concluded which left the Boers practically independent.

Failing in his plan to kill John Neil, Mueller captures Silas Croft and gives Bess the alternative of seeing her uncle die or of marrying him. She chooses to save her uncle but before the marriage is performed Jess surprises Mueller while he is asleep and stabs him to death; releasing her Uncle and Bess.

Flying, Jess rejoins John in a cave near the farm. John is asleep when she returns to him and does not awaken until morning and when he does awake Jess is dead of exhaustion.

The British troops arrive, saving Bess and her Uncle and John Neil as well.

Bess and John are married and return to England.

The drama closes with a view of the English home of the Neils, which is all happiness, but in a tableau it is shown that no matter what comes Jess will never be forgotten by either her sister, to whom she gave all, or by John Neil, who loved her very truly.

Kentucky League Meeting

The Kentucky state organization of the Moving Picture Exhibitors' League of America held its quarterly meeting recently at the Industrial Club, Covington, Ky. There were present L. J. Dittmann, state president, of Louisville, Ky.; Orene Parker, national vice president, of Kentucky; N. J. Doolie, secretary, and Henry Struebe, both of Louisville, Ky.; J. H. Stamper, Lexington, Ky.; D. W. Norton, Ashland, Ky.; Robert Worth, St. Louis, Mo.; T. M. Thatcher, Somerset, Ky.; W. B. Baxter, Richmond, Ky.; H. P. Bartram, Frankfort, Ky.; Clarence Bloomfield, Winchester, Ky., and C. W. Simmons, Monticello, Ky.

They appointed a legislative committee to go to Frankfort to look after any unfair legislation regarding their business.

Three views of "Jess" the Kennedy multiple reel feature.

The next annual meeting of the State League will be held in Lexington, Ky., April 21 and 22. They then adjourned to attend the session of the Ohio State League, then in session at the Sinton Hotel, Cincinnati, Ohio.

"The Lion Tamer's Revenge"

The Cinema Eclair release, "The Divine Appeal," or "The Lion Tamer's Revenge," is a story full of life and color. It has a number of scenes in which a man and child play a desperate game with three lions which are set loose in their home by a vengeful enemy. The several-reel story gives an interesting portrayal of the triumphant march engaged in by the artists of Paris at their annual ball. The cast is a strong one, comprising Mdlle. Sylvaire as Clarice, Mdlle. Dauvray as Mabel, M. Liabel as Barthus, the lion tamer, and M. Krauss as Delcroix.

The latter, an artist, falls in love with Clarice, the lion tamer's daughter. He takes her to the artist's ball where he resumes a slight acquaintance with Mabel, an artists' model, and Clarice comes upon them in a love scene. Delcroix has had too much wine, he fights a duel with Mabel's escort and is wounded. Clarice forgets her grievance and nurses him back to health, but the model again asserts her influence and Delcroix marries her. Clarice dies of a broken heart.

Scene from Union Feature's "The Divine Appeal," or "The Lion Tamer's Revenge."

Several years later, Barthus, the lion tamer, is at the Neuilly fair with his lions. He sees Delcroix, accompanied by his wife and little daughter, and plans a terrible revenge for the heart-break and death of his own daughter. That night, he takes his cage of lions and frees them in the country home of Delcroix. It is late; Mabel is at a reception, the child is in bed and Delcroix is writing. The lions roam through the large house. Delcroix hears them and locates them in his child's nursery. He reaches her bed in time to rob the beasts of their prey and then follows a terrified flight from room to room with the lions in the close wake.

Barthus awaits the consummation of his vengeance outside the big house. There, a vision of his daughter comes to him; she pleads for mercy for Delcroix and his child, and Barthus, touched, enters the house and cages the lions. Delcroix bows his head in sorrow at the news of Clarice's death and returns humble thanks to Barthus for sparing the lives of himself and child.

Gundlach Projection Lenses

Until four years ago the importance of the projection lens in producing the picture was overlooked. Exhibitors of motion pictures did not realize that the poor quality of the picture, its lack of sharpness, flatness and want of luminosity was largely due to the inferior quality of the projection lenses they were using. As a matter of fact first-class lenses were not then obtainable so they had no opportunity to make a comparison, to see the difference in the pictures made by a poor lens and a good one.

The introduction of Gundlach projection lenses was literally an eye opener. Those who ordered them for trial were astonished and greatly pleased with the improvement in the picture which became sharp and brilliant where before it had been fuzzy and flat. Gundlach lenses increase the illumination from 50 to 100 per cent and the picture is uniformly sharp from center to margin. This additional light makes the picture easier to look at, by relieving eyestrain and gives transparency and detail in the shadows which are almost opaque with lenses of less illuminating power.

Next, exhibitors learned that there is a scientific way to determine the exact focal length of the lens required to fit their operating conditions and that Gundlach projection lenses could be ordered with certainty of making the picture just the right size if they gave the correct distance from the front of the machine to the screen, the size of the picture wanted and the name of the machine.

Finally, special Gundlach projection lenses were made for long distances and this made it possible to increase the size of theaters and the receipts. Gundlach projection lenses are now used in thousands of theaters with a distance from the lens to the screen ranging approximately from 25 to 200 feet. These lenses are guaranteed absolutely to give the best results it is possible to produce and every lens is sold subject to approval.

They cost so little more than ordinary lenses that no exhibitor can afford to consider the difference or in fact be without them if they cost several times the established price.

To order give the correct distance from the front of the machine to center of the screen for straight projection or to the bottom of the screen if projected down at an angle. State the heighth and width of the screen and the width of the picture wanted, and don't fail to mention the name of the machine.

Second Screen Club Ball

When the musicians had homeward wended their weary way at five on the morning of Feb. 1, and when, several hours later, the last party of breakfast guests had said adieux to the Screen Club and to the hosts thereof, those who gave promise of developing into a sticking-six brigade gathered about the piano to the melody of "We Won't Go Home Until Morning"—tomorrow morning—and did their duty nobly by the poor old song.

Thus began the after-celebration of the second annual ball of the Screeners. And the event was sufficient to cause the various committees in charge to pat themselves on their respective backs, which they and their admiring friends accordingly did. The holding of the affair at the Grand Central Palace was a happy arrangement as the size of the Palace dance floor admitted of room for everybody. The grand march, led by King Baggot and Mary Fuller, circled and wound and turned to the entire satisfaction of the watchers and the march committee, and after this midnight happening came the auctioneering of the souvenir autographed program which was bound in green leather and had gold-edged leaves.

King Baggot's voice, after an hour of violent exercise, barked a final resistance and refused to rise above a whisper. Director Larry McGill came to the rescue and the elevation of the table and completed the task that King had brought to so advanced a point, namely, the contribution by various members toward the $3,500 mark which put the book back into the club's library. The Kessel and Baumann bid of $1,000 was the basis of operations; when no individual person or firm would venture beyond $2,500, the pool was formed with Adolph Zukor, president of the Famous Players Film Company, as the first to offer a contribution of $500. "Pop" Rock, S. Lubin, C. O. Baumann, King Baggot, Doc Willat and a few others on the live membership list, completed the pool.

The club's first vice-president, Joseph W. Farnham, was greatly responsible for the smooth management of the entire affair, which provided, in addition to the green suede programs, green satin-topped hatpins, bearing the club's monogram in gold, as favors.

It was after one o'clock when dancing was resumed and from then until five it continued with the increasing merriment and decreasing attendance. Beginning at four o'clock, breakfast was served at the club house to members of the club and their guests, and the bedecked rooms were thrown open for general inspection.

It was a jolly dance, a merry dance-breakfast and a regretful good-bye to both. The committees that made it so were:

Entertainment Committee—Chairman, William Robert Daily; J. H. Gerhardt, treasurer.

Press Committee—Chairman, Arthur Leslie; Elmer McGovern, William Barry and Arthur Smallwood.

Reception Committee—Chairman, King Baggot; John Bunny, Sigmund Lubin, J. Stuart Blackton, Albert E. Smith, Charles O. Baumann, Ad. Kessel, Jr., Wm. F. Rock, J. A. Berst, Carl Laemmle, P. A. Powers, Harry Raver, William Steiner, C. J. Hite, Adolph Zukor, Francis X. Bushman, J. E. Brulatour, Charles Kessel, Herbert Miles, Edward O'Connor, Joseph W. Farnham, J. V. Ritchey, David Horsley, C. Jay Williams, Dr. R. Ralston Reed, Hopp Hadley, Van Dyke Brooke, J. Searle Dawley, Geo. Blaisdell, Geo. D. Proctor, Fred Balshofer, Charles Abrams, James Kirkwood, C. A. Willat, Fred Beecroft, Wen Milligan, Harry Ennis, Tracy H. Lewis, William Oldknow, Dave Wall, James Gordon and William Bechtel.

Floor Committee—Chairman, Frank A. Techenor; Ben Wilson, Owen Moore, E. K. Lincoln, Tefft Johnson, Crane Wilbur, Arthur Johnson, Earle Williams, Hector Dion, Herbert Prior, Harry Benham, Irving Cummings, Lee Beggs, Lawrence McGill, Earl Foxe, Charles Eldridge, Frank Powell, Allan Hale, Earl Metcalf, A. B. Francis, Pierce Kingsley, Paul Scardon, James Young, Leo Lelaney, Darwin Karr, Will E. Sheerer, Frank Crane, Glen White, Billy Quirk, Stanley Walpole, Arthur H. Ashley, Hal Clarendon, William Shay, Paul Panzer, Augustus Phillips, William F. Russell, and David Thompson.

Decorations Committee—Chairman, Jules Bernstein, Joe Brandt, Bert Adler, and Al. Lichtman.

Music Committee—Chairman, C. A. Willat, and Dr. William J. Ivory.

Ticket Committee—Chairman, Jacob Gerhardt; Frank Smith, Alexander Gaden, William Haddock, E. Mason Hopper, Jack Cohn, and Jack Noble.

New Plant Soon Complete

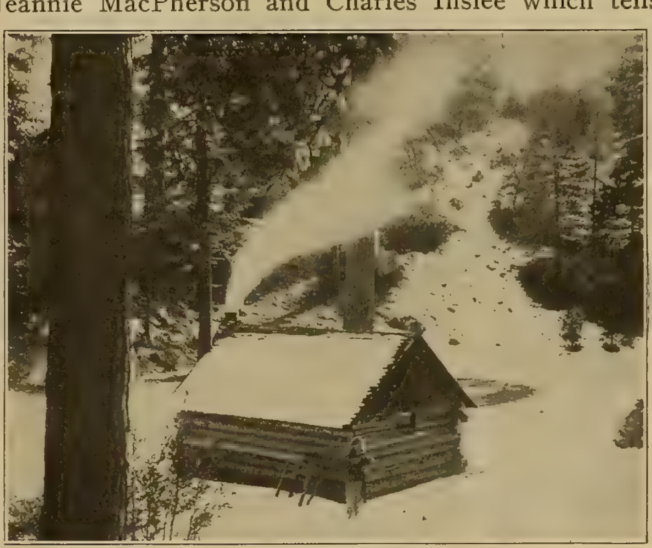
Edward M. Roskam, president of the Life-Photo Film Corporation, reports that the studio which is being built adjoining the present factory will soon be finished and ready for business. Extensive alterations have also been made in the offices and laboratory and the company is now turning out one hundred and fifty thousand feet of positive per week besides doing about twenty-five thousand feet of negative development per week. The New York Weekly which was recently inaugurated by the Life-Photo Corporation and which is a topical film of events in and about New York City has made a decided hit wherever shown and the Marcus Loew Theatrical Enterprises have purchased the exclusive rights for New York and New Jersey.

"The Trap"—A Real Feature

When a new brand of film makes its debut on the market the exchangeman, the exhibitor and the public are all unusually critical, and it is necessary for the newcomer in filmdom to merit real approval before it can be welcomed on the screens of the country and said to really "belong," but if we are judged the Criterion Film Manufacturing Company and its product by "The Trap," which is its first release, nothing but a favorable verdict can be rendered for this production is one which proves satisfying in every detail.

Wilfred Lucas and Jeannie MacPherson in "The Trap."

The three leading characters in the drama are in the hands of such capable players as Wilfred Lucas, Jeannie MacPherson and Charles Inslee which tells the whole story to those who have watched the work of these thespians in the past.



The Trapper's Cabin.

A New Screen

One of the newest of accessories on the market for moving picture theaters is the Luna Lite screen, manufactured by the Luna-Lite Co., of Richmond, Ind. This screen was exhibited at the recent exhibitors' convention at Cincinnati and in effect is a prepared material which contains an ingredient that is affected by light, having the property of absorbing the light rays and retaining them.

This property of the screen results in a picture that is sharper than on the ordinary screens now in use, since it follows that where there are dark portions of the picture no light is absorbed by the screen, and vice versa, so that the blacks are blacker and the whites whiter, giving the effect of printing the picture on a white background which has no glare or reflection to strain the vision.

The company will be glad to mail small samples of the screen on request.

Vitagraph Theater Opens

In the opening of the Vitagraph theater, W. T. (Pop) Rock is realizing the fulfillment of a long thought-of dream. "It's just the beginning," he declares and voices the intention of having a number of big theaters in which exclusive Vitagraph features will be shown.

The old Criterion, now the Vitagraph, at 44th street and Broadway, threw open its doors to an especially invited attendance Friday evening, February sixth, and those of the industry were treated to a program that was equally unique and unusual. There were two multiple reel photoplays and a silent drama in which John Bunny, Mary Charleson and James Morrison gave a rendition of "The Honeymooners," with Bunny in the role of the rich old uncle, who mistook the bride for the maid and made violent love to her. Uncle is disillusioned eventually, and extends forgiveness.

The evening's first offering was a modern drama in five parts. Ralph Ince gets credit for its production and those of the cast were Charles Kent, Julia Swayne Gordon, Anita Stewart, E. K. Lincoln, Harry T. Morey, and Gladden James. The picture may well be said to be the last word in filmcraft. It is wonderfully produced, finely acted and, accordingly, is intensely interesting. It is picturized from the play, "Agnes," and is entitled "A Million Bid."

The concluding number of the program which the Friday night attendance saw and which was shown on the formal opening of the theater to the public, Feb. 7, was a burlesque picture in three parts, featuring Sydney Drew and Clara Kimball Young. James Young was its producer and the picture was one of many laughs.

The theater has undergone many improvements since Mr. Rock obtained complete possession of it, less than a week before the formal opening. The projection-room is a feature of interesting observation for those who have permission to "go back of the scenes," for it boasts of two nickel-plated 6A Power machines, and the projection is faultless.

The many who sought admission to the novelty theater on Saturday night, Feb. 7, could be but partially accommodated as all the seats were filled shortly after eight o'clock.

Kinemacolor Election

The following officers of the Kinemacolor Company were elected on February 4 for the ensuing year:—President, A. P. Barnard; vice-president and general manager, William H. Hickey; vice-president, Burton J. Westdott; secretary and treasurer, Morris U. Ely; assistant treasurer, Elmer E. Luce. In addition to the above named the following are directors:—Geo. H. Burr, Walter D. Young, Noble Crandall, Edward Lynch, Edward C. King.

For the past year William H. Hickey has been acting as the general manager of the Natural Color Kinematograph Co., as the English Kinemacolor Corporation is called; but finding it impossible to cover both continents without the aid of an airship, he has resigned the latter position and will devote his talents and enterprise exclusively to the Kinemacolor Company of America, with offices at 1600 Broadway, New York City. Albert E. Lowe continues as contract manager of the New York offices, while Felix F. Feist remains in charge of the Chicago office, with Mortimer R. Wiener as general traveling representative in charge of the road agents. The Kinemacolor field studios are being transferred from Los Angeles, California, to Lowville, New York, where production will be resumed as soon as weather permits—the films all being photographed in the open air and sunshine.

Wall Street Money For Pictures

W. A. Pratt, of E. B. Smith and Company, bankers at 27 Pine street, has formed the World Film Company for the purpose of absorbing the World Special Films Corporation and branching out in the exploitation of none but the very biggest feature films to be obtained. There will be five additional offices opened in the United States and four in Canada. The officers of the new company have not been named as yet, but will form an early announcement. E. Mandelbaum, president of the World Special Film Corporation, and Phillip Gleickman will remain with the company, though they are not ready to say in what particular capacity.

The influx of money from the E .B. Smith and Company banking source into the picture game is another proof of the greatness of that into which it is to be invested. This banking company is one of the strongest in the world. It is the biggest in London, one of the most powerful in New York and Philadelphia, and has branches in Boston and other important cities.

The name of Van Horn Ely also figures in the forming of the World Film Company. Mr. Ely is president of the National Properties Company of New York, and is an important factor in other city and country-wide interests.

Brand new ideas in the exploitation of films which are to have size and quality as their credentials, is to form the keynote of the new company's mission. And the men of Wall street strength consider their investment of $600,000—the capital upon which the new company will be launched—will be one of wisdom.

"Her Guilty Secret"

The Gaumont Company is releasing a story of refined action, few characters and inspiring ocean views, in its three-reel story, "Her Guilty Secret." One of the strongest reasons for its interest is the presence in the cast of Suzanne Privat, the little five-year-old girl, who is acknowledged to be a most talented actress. Renee Carl, Victor Navarre and James Breon are the other important characters in the story.

Joe Ryan Badly Hurt

Joe Ryan, the popular leading man with the Colorado Motion Picture company, received serious if not fatal injuries the afternoon of Feb. 3, while making a scene in Will E. Ellis' new photoplay, "The Range War." The scene called for a three hundred yard ride over some extremely rough country by Mr. Ryan and ten cowboys. Ryan's mount stumbled and his rider was so seriously injured that he had to be taken to the hospital.

Brevities of the Business

PERSONAL NOTES.

Arthur S. Kane, the new district manager of the Mutual Film Corporation, with headquarters in Chicago, is anybody but a novice at the game. He was one of the clean, bright fellows who came to the surface when General Film Company was being formed. Mr. Kane was the personal representative of O. T. Crawford's film enterprises in and about St. Louis. In August, 1910, he was sent into the far Northwest to take over the big exchanges for General Film. He succeeded in this and was manager of the Seattle branch, shuttling over to Portland now and then to keep it in the straight and narrow path. When the exchanges under his management were thriving nicely he came into Chicago and had his hands full for five months—always with the General. Early in 1911 he was hustled back to the Pacific coast again on special work for his big employer. He next returned to St. Louis and about a year ago was called into New York, where he received his mail at 200 Fifth avenue. As the successor of J. E. Willis he feels very much at home; first, because Willis is a mighty fine chap to succeed, and second, because of knowing Chicago. Mr. Kane is slightly under medium in stature and weight, but he fills his skin nicely; has no superfluous facial decorations; is fair in complexion; has radiant eyes, and makes you feel he is there to work.

It's the McNamara Feature Film Co., now that claims the attention of Director Walter McNamara who with his assistants is sailing for Ireland where they will devote three weeks to the making of an Irish picture. The new company is incorporated at $100,000 and its productions will be six and seven reel ones. Since Jan. 6, 1913 Mr. McNamara has been associated with the Universal Co., first as script writer only, and lately as special writer and director. The "Traffic in Souls" film was written by him and "Who Killed Olga Carew?" "His Hour of Triumph" and "The Terrible Experience" are recent films both written and directed by him. When Mr. McNamara applied for the position of script writer little more than a year ago, he had never written a script, but he had ideas, he was given a reluctant chance and within three months had twenty-nine produced stories to his credit. He had other ideas; they had to do with directing. Again he was given a chance and he "made good" so decidedly that the $100,000 incorporated company had a magic birth. Mr. McNamara is Irish, genuinely so, and is proud to seize every opportunity to announce that he was born in Lismore, County Waterford, Ireland. His school days came to an abrupt end when he was less than eleven, and the task of earning a living for himself, his brothers and widowed mother was his. He began work in a blacksmith shop and disliked the work thoroughly; it was his not from choice but from necessity. It was conditions during these days that fostered his interest in socialism and when he was eighteen he was allied with one of the strongest socialistic mediums in Ireland.

He had other and fleeting interests, also. He was engineer on a tramp schooner, built elevators for the Otis Company and was a pantomime comedian with Wilkie Bard. He became editor of a newspaper, grew in political circles and refused three times to sit in the House of Commons. He was a prisoner in the Clonmel jail with William O'Brien, M. P., and John Dillon, M. P., was a founder of the Fabian society, which had George Bernard Shaw as its organizer. The theatrical business interested him both as a manager and actor. His stage name, in England and Ireland was Owen More but it was under the name McNamara that he did impressario work for such stars as Nance O'Neill, Ada Reeves, Stella Mayhew and Marie Hall, violinist. The comedien, Annie Purcell, is his wife.

Two years ago Mr. McNamara came to America. But instead of naming it "the Land of Promise," he calls Ireland that. He is loyal to the land of the shamrock and peet, and says it is the Irish people's point of view that makes them the happy, optimistic race they are.

"'Tis a sense of humor that makes the world go 'round," is his belief and it is on that pivot that have revolved the successful years which made for the present-day accomplishments of Walter McNamara.

R. C. Seery, who left Chicago several months ago to take up special work in connection with the operation of the Mutual Film Corporation's many offices in the north-west, now having completed that work satisfactorily, has returned to Chicago to take up new and important duties in connection with the H. & H. Film Service Co.

Eleanor Woodruff, Pathé leading woman, is building up a popularity abroad. Pathé Frères report a growing demand from their foreign offices for films in which she appears.

Oscar Eagle, the eminent producer of the Sellig Polyscope Plant in Chicago, has by advice of his physician gone on a vacation until March, and expects to make the trip to Panama and thence to the Bermudas.

Mona Darkfeather and Frank Montgomery have recovered their five passenger auto which was stolen and stripped of everything stripable on New Year's night.

Friends of William "Kinemacolor" Holcomb are reading with interest his department in *New York Topics and International Courier* entitled "Musical Topics," wherein Grand Opera and its stars are reviewed at length and breezily commented upon. The *N. Y. Topics and International Courier* is to be congratulated upon securing the services of such a contributer as Mr. Holcomb.

Louis Machat, president of the Standard Feature Film company, Inc., Boston, Mass., has signed a contract with Midgar Features for their entire output of two pictures per month for the New England States.

F. E. Walz has been engaged as scenario editor at the "Flying A" studios, Santa Barbara, California. Mr. Walz wrote "The Dream Child," a two-part production, produced by Thos. Ricketts and scheduled for early release, which indicates ability of some calibre and is a fair gauge of what might be expected when working under the able direction of American producers.

Bert Ennis and his wife, on their recent trip to the middle west, remembered to post-card greetings to those they had left behind them in New York. "We had the best time of our lives," reported Mr. Ennis, and Mrs. Ennis nodded agreement. "It was an object lesson in the way of the western friendliness we hear about so much, back east." And had it not been for the sore throat the Eclair publicity man developed on his return journey, the trip would have had no unpleasant memory in tow.

Grace Cunard is much attached to a little Spitz dog, who answers to the name of Mutt. At Christmas time Miss Cunard bought an "indestructible" doll and called it "Jeff." Now every time Mutt sees Jeff he goes into a fit of rage and managing to get hold of Jeff one day, Mutt proceeded to demonstrate that the doll was *not* indestructible. Mutt is seen in Francis Ford's pictures occasionally.

J. C. Epping and Lucius J. Henderson "went up in the air" the other day. This is an actual fact, and not the preliminary to calling down any hapless actors. They were out at Griffith Park watching Glen Martin as he performed various thrilling stunts in his aeroplane. Martin, who knows Epping and Henderson quite well, asked them if they would like to get in his plane. They eagerly assented and were whirled 1,700 feet up in the air, alighting safely after a very enjoyable trip.

Victoria Forde has been installed as Al. E. Christie's leading woman at the Universal.

Pearl Sindelar, Pathé leading woman, recently received an invitation from the Phi Gamma Delta College fraternity to be its guest at their convention in Atlantic City. Miss Sindelar's grandfather was one of the founders of the fraterntiy and she is very popular among its members in consequence.

Felix Modjeska, a grandson of the great actress, has been engaged to support Constance Crawley and Arthur Maude in the production of motion pictures for Kennedy Features, Inc. Mr. Modjeska will be the leading juvenile of the stock company of sixteen with which Miss Crawley and Mr. Maude are working. In the forthcoming production of Rider Haggard's "Jess," Mr. Modjeska plays the part of Captain John Neil.

Tom Ricketts, "Flying A" producer, is working on "Out of Nazareth," a script by Marc Edmond Jones. Nazareth is a hamlet on the New England Coast and not the one of the Holy Land.

Edward J. Le Saint, the Selig producer in California, is working out a two-reel newspaper feature, which includes a number of big and vital scenes made in and around one of the largest and most complete newspaper plants on the Gold Coast. It is said that the realistic atmosphere of this photoplay reproduces the big and vital force that throbs in a newspaper office in most atsonishing fashion.

Carl L. Gregory, one of the moving picture directors who actually operates his own camera, has had a new distinction conferred upon him. Since C. J. Hite decided that four-reel features were in demand and created his "Big Productions" department to turn 'em out, he has been on the lookout for competent directors to associate with Carroll Fleming on that kind of stuff. Gregory has been making so good with his Princess photoplays, which he produced from their inception, that Mr. Hite transferred him last week to the open directorship on the "Big Productions."

Phyllis Gordon, recently with the Universal, is now acting with Frank Montgomery at the Kalem studios in "The Raid of the Red Vultures," a semi Indian story. Mona Darkfeather takes the part of an Indian girl.

Jules Walters, an old time melodramatic writer and recently became a member of the Selig Stock company, to play leading comedy roles. He produced and starred in his own plays, "Sidetracked" and "A Thoroughbred Tramp," and was for years a very successful producer in the character comedy line. He has taken to films with avidity, and declares that he can, like Bosco,—"eat 'em alive."

Hetty Gray Baker is working upon two Jack London stories for the Hobart Bosworth company, "Smoke Bellew" and "Son of the Wolf." Miss Baker gave a taste of her quality in "The Sea Wolf" and "Valley of the Moon."

G. W. Russell is now representing David Horsley and has opened Chicago offices in the Schiller Building on Randolph street.

A. F. Kunz, proprietor of the Grand theater at Springfield, Illinois, was a Chicago business visitor on Friday, February 6. Mr. Kunz is showing the Mutual program and reports excellent business at his house.

John M. Nicholaus, known as one of the foremost photographic experts in the country and head of the Universal Bayonne laboratories since the inception of the company, left New York on Tuesday, January 27, for the Pacific Coast where he will immediately take over the superintendency of the Universal laboratories.

J. K. Burger has resigned as auditor of the World Special Films Corporation to assume a like position with the Eclectic Film Company.

Arnold Daly, while awaiting his cue to step into the cafe scene in "The Port of Missing Men," which was in the course of production at the Famous Players studio, improved the shining minute by telling how well he liked work before the camera. "It's a shame to take the money for working in the out-door scenes," he declared. "The interiors are a little more trying." Then came his cue, and after the scene in which a stringed orchestra discoursed patriotic music, Director Francis Power, declared a recess for lunch, a welcome permission to the big cast of principals and extras who had been working steadily since nine-thirty.

Harry C. Matthews, with Elsie Albert and Baby Early will soon say good bye to Bliss, Oklahoma, where Mr. Matthews has produced some fine pictures for the Miller's Ranch company which will be released under the Warner's Features. Mr. Matthews and his company will go to Los Angeles where it is said he will again produce with the Universal company. He will get a warm welcome. Ray Myers, will also be with them.

The Photoplayers Club is going to have a wonderfully fine souvenir to give away with their programme this year. The reservations are away ahead of last year and these are coming both from the East and the West. Over five thousand will be printed and the handsome booklet will contain the photographs of nearly every star of note in the West.

Carlyle Blackwell's studios at East Hollywood present a very busy appearance indeed and one would not know them now. In a comparatively short space of time there has sprung up a huge stage, new property rooms and some of the most elegant dressing rooms, each with its running water and two shower baths which adjoin the dressing rooms. No expense has been spared to make this studio a model one and it is easy to see by the temper of the actors and actresses that their lines are cast in pleasant places. Carlyle studies his people and they certainly appreciate it.

Few people know that Edith Bostwick of J. Farrell Macdonald's company is an expert photographer. She and Mr. Macdonald have a wonderful collection of photographs taken all over the world and which have often been exhibited.

Robert T. Thornby, the well known director who is now with the Keystone company and who was for so long associated with the Vitagraph both as actor and director is opening a school for photoplay actors and actresses in the Majestic Theater building, Los Angeles.

Edwin August, lead and director in Powers pictures, came to New York for a two weeks' rest, per the doctor's instruction. The first application of the rest-cure was his attendance at the Screen Club ball. He is accompanied on his eastern trip by Hal August. Who is he? He's a secret.

Robert Priest, New York manager of the American-Kineto Corporation, on witnessing the first showing of their new film, "The Mystery of the Fatal Pearl" was startled to see flashed the sub-title, "Priest receives the robbers Allan and Walker," Messrs. Allan and Walker are two of Mr. Priest's salesmen.

S. H. Trigger had one of the best times the Screen Club ball afforded anybody. "Wait until the next exhibitors' ball," he confided, "we have rented not just the ball-room floor but four floors for the night and will have a band on each floor."

Arthur Leslie is given credit for twenty-five thousand words in the way of publicity for the ball, which he succeeded in placing in various papers. And they call him "The Shrinking Violet!"

Bill Barry is "c2k" what comprises a "sticking-six" credential if 3 a. m. on the Monday after the Saturday ball finds a fellow still in his "doll clothes" as he calls them—But what, indeed, if not this?

C. S. Rothapfel left the Regent Theater in competent management, last week, and left on that promised trip to Europe.

Matty Roubert, who has been known for years as one of the "Powers kids," affiliated with the Universal company.

ROLL OF STATES.

CALIFORNIA.

A. M. and A. L. Roberts have purchased site in the business district of Culver City, upon which they will erect a modern picture theater costing $15,000 to $20,000, and will have a seating capacity of 800.

DELAWARE.

Wilmington Brandywine Amusement Company, Wilmington; capital $100,000; to conduct general amusement places of all kinds. Benj. J. Schwartz, Sarah K. Schwartz and others, incorporators.

Liberty Motion Picture Company, Wilmington; capital $200,000.

ILLINOIS.

Leases have been signed and plans are being perfected for the opening within the near future of a new moving picture theater in Springfield, to be located in the Unity building, Fifth street and Capitol avenue.

Work was recently begun on the rooms on East First avenue, Monmouth, vacated by the Monmouth Cleaning and Dyeing Company and the Cafeteria, and are being remodeled for a motion picture theater to be managed by Mrs. Amy Osborne.

Ellandee Feature Film Company, $2,500; producing moving picture films, machinery, etc. Charles S. Wharton, Benjamin Samuels, Benjamin J. Samuels.

Walter P. Shaver has leased from August E. Martin the motion picture theater now in process of construction at 5234 to 5238 Harper avenue, Chicago, for a period of twenty-five years from May 1, 1914, at an aggregate rental of $300,000, or $12,000 per annum. The structure is being erected at a cost of more than $60,000.

A. E. Wilson sold the Bell picture theater in Cuba to O. B. Tilford, and possession was given immediately. Mr. Tilford will continue the business.

Dell Hoes has purchased a moving picture theater in Chillicothe, which has a seating capacity of 394.

Edwardsville, Alton, Granite City and Collinsville are each to have a new theater, constructed by an Eastern Syndicate. Martin Linz and Henry Burge of Hammond, Ind., have a lease with Marks, Weber & Co. for a building on Main street, Edwardsville. W. A. Edwards of Edwardsville will be local manager. It is announced by the projectors as soon as the Edwardsville playhouse is under way they will start similar ones in the cities named.

INDIANA.

The opening of the Empire theater at Aurora took place January 10. It is a very cozy theater and seats 325. R. J. Macker is the proprietor.

The Cozy theater at Anderson was damaged by fire to the extent of $300.

The Columbia theater at Indianapolis will be taken over shortly by C. H. Southwell, who will manage the house for the owners, Heuck's Opera House Company of Cincinnati.

IOWA.

The Consolidated Feature Film Company has been organized in Davenport to take the place of the Central Film Service Company which has retired from business. The new company has a capital stock of $10,000 and will handle exclusive film service for the state of Iowa.

The Wishard, Bloomfield's new theater is expected to be opened about the first of February. It will be managed by J. Howard Newell, both for theatrical offerings and motion pictures.

F. J. Smid one of the prominent business men of Grand Rapids, will in the spring erect a modern and up-to-date picture theater to seat 500 persons.

W. E. Mack sold the Star theater at Mt. Ayr to L. P. Todd, giving possession.

KANSAS.

Wichita is to be headquarters for the M. R. Faidley Motion Picture Company, producers of the Sunflower Weekly, similar to the Pathe and Universal productions. Camera men will be maintained at Salina and Topeka but Wichita will have the main studio.

KENTUCKY.

The Switow Amusement Company, with a capital stock of $300,000, was incorporated recently to absorb the properties of the Falls City Amusement Company, which operates the Crystal moving picture theater, and the Switow Amusement Company, of Indiana, which controls nine similar theaters in Kentucky and Indiana.

The new Dreamland theater in Providence was opened to the public January 15. This new play house, built by A. Niswonger, especially for Hurley Brothers is one of the handsomest buildings of its kind in the state.

The Colonial Amusement Company, of Lexington, has purchased the Pastime moving picture theater of Maysville and intends to increase the seating capacity.

MICHIGAN.

Mott McEachron has rented the lower hall of the Odd Fellow's building at Hudsonville, and workmen are busy remodeling it for a moving picture theater. It will be in operation about February 1.

George C. Nichols has applied to the council for a license to conduct a moving picture theater on Division avenue south of Wealth street, Grand Rapids.

Pierre Lindhout has completed plans for a moving picture theater and store building near Bridge street and Stocking avenue, N. W. Grand Rapids. It is to be a two-story building, 50 by 75 feet, with a brick exterior, trimmed with stone. Thomas E. Graham is the owner of the property, and the contract for its construction was given to Joseph Nordella.

The house has been closed pending a general rebuliding of the film machine and redecorating of the interior.

Milo D. Rathbun and Manley A. Osmun have purchased the Gem theater at Muskegon, which will later be known as the Miles.

George Hobby has leased the McKinnon building at Shelby and will in a few days open the town's second motoin picture house.

Fire origniating from an exploded film partially destroyed the Arcade theater at Port Huron.

MINNESOTA.

The Pastime theater at Red Wing has been sold by D. F. Eselin to E. B. Fargo of Algona, Iowa, who took charge.

Fire caused $200 damage in the Diamond moving picture theater, 812 6th avenue, north, Minneapolis.

The Royal theater in Albert Lea, was sold by T. C. Thompson to M. D. Whitney of Mitchell, S. D.

MISSOURI.

The La Kota moving picture theater, at 516 Main street, Kansas City was destroyed by fire.

MONTANA.

The Star theater at Roundup, reopened recently as a moving picture house. Walter Thomas of the General Amusement Company will be manager.

The Broadway Movies is the name of a company which filed its articles of incorporation in the office of County Clerk and Recorded Williams recently. The company is formed for the purpose of carrying on a general moving picture and theater business and deal in real estate and property pertaining to the theatrical business. It is incorporated for 20 years and a capitalization of $10,000. The incorporators are Edward S. Winetroub, Winnie J. Taylor and Marion S. Cohen, all of Billings.

W. G. Kain and Ed. Edwards have bought the Isis moving picture theater at Billings, from Willard Linton.

Fred Irwin and Gordon Pringle disposed of the Star theater on South Second street, Hamilton, to O. O. Swank of Wahpeton, North Dakota.

NEBRASKA.

A deal was made lately whereby Messrs. Alexander and Lovell, of Bloomfield, leased the Hoscheit hall, and will operate a moving picture theater. It will be known as the Star.

NEW JERSEY.

Incorporation papers were filed with the county clerk by the Pioneer Amusement Company to conduct a motion picture theater at 8 Valley road, West Orange. The capital stock is $12,000, divided equally among the incorporators, Surrogate Isaac Shoenthal, Adolph Franklin and Benjamin P. Lissner.

Eclair Film Company, Ft. Lee.—Manufacture motion picture films; cap., $250,000. Incorporators: L. M. Nelson, Newark; F. A. Gaynor, C. D. Grieseiner, New York City.

OHIO.

The largest moving picture theater in Cleveland is planned by Joseph Grossman, who has arranged to lease a building to be erected for him by the Standard Drug company at the rear of the O'Brien building, 813 Prospect avenue S. E., and one room in the O'Brien building. Architect M. B. Vorce is preparing plans for a sturcture which will accommodate between 700 and 800 persons. The building will be completed about April 1.

J. M. Geier, of Chicago Junction, purchased the Mystic motion picture theater at Bellevue of W. DeWalt, taking immediate possession.

A motion picture theater of novel design is to be erected just west of Reading road, on Forest avenue, Avondale. The theater and the land will cost in the neighborhood of $50,000.

The Stanley Amusement company, Akron; dance halls and moving pictures; $10,000; E. M. Stanley.

A. L. Hall, who has been in charge of the Family theater at Salem for the past two years, has sold it to W. R. Holden, of Wooster.

The Corona theater, 745 Prospect avenue, in Cleveland, one of the oldest motion picture theaters in the city, was sold recently to Aubrey P. Hess of Marion for $13,000.

The Temple, Lorain's newest motion picture theater, opened to the public lately, is owned and operated by A. E. Ellsworth and G. O. Truxler.

Toledo has another motion picture theater. It is the East Side Auditorium, located on Main street, near Sixth street. The theater is architecturally and decoratively attractive. It is fireproof, has most modern heating and ventilating systems and is equipped with the best picture machines, screens, etc., obtainable. It has a seating capacity of 700. A. J. and L. E. Smith are proprietors. The theater opened Christmas.

PENNSYLVANIA.

Samuel Devonshire has been awarded the contract to build a one-story brick motion picture theater, 58x177 feet, on the south side of Haverford avenue, east of Sixty-third street, Philadelphia, for William Sachenmaier. The seating capacity will be 1,400. Rudolph Werner, architect, West Philadelphia.

Fred and George Felt of Philadelphia will have erected a motion picture theater to cost about $12,000. Stuckert & Sloan have plans.

M. Haller will have plans prepared for a motion picture theater to be erected at 1803 South Seventh street, Philadelphia.

A motion picture house, 36x170 feet, costing about $30,000, will be erected at 1426-1428 South Fourth street, Philadelphia, by Jacob Petchon. The lot was purchased from A. Sokolove.

Louis C. Hickman has finished plans upon which Cramp & Co. and Henry E. Baton are estimating, for a one-story fireproof moving picture theater, 50x115 feet, to be built at 1610-1614 South street, Philadelphia, for John T. Gibson.

The Philadelphia Vaudeville Company will erect a new theater building to cost $100,000, at corner Fifty-second and Chester avenue.

The Stanley Realty Company will have erected a $100,000 theater building to be built at 1614 Market street, Philadelphia.

Harry Zimmerman is preparing plans for theater for William MacDonald at Philadelphia.

Record was made December 23 of the transfer of the theater recently erected on the east side of Frankford avenue north of Market street, Philadelphia, by William Freihofer, to the Frankford Realty Company, for a nominal consideration, subject to a mortgage of $125,000. The building is 100x190 feet, and has a seating capacity of 2,000. Mr. Freihofer recently purchased a moving picture theater on the northeast corner of Cedar avenue and Sixtieth street, West Philadelphia.

The garage on Stenton avenue, east of Sprague street, Philadelphia, occupying a lot 42x92 feet, has been purchased by Walter R. Flaherty from the Germantown Trust Company, representing Isabella Rutherford, for an undisclosed consideration. The purchaser intends to build a moving picture theater seating 500 persons upon the site, at a cost of $12,000.

I. A. Dunkelberger has plans posted for a moving picture theater to be built at 1626-1628 West Cumberland street, Philadelphia.

Work on the $50,000 fireproof moving picture theater to be built on Penn avenue, East Liberty, by Rowland and Clark, will begin shortly.

Charles E. Oelschlager has completed plans for a two-story moving picture theater and dance hall at the southwest corner of Eighth and Latona streets, Philadelphia.

Another motion picture theater, with a capacity of 500, will be built at the southwest corner of Fifty-third street and Lansdowne avenue, Philadelphia. It will be 134 feet deep with a frontage of 51 feet. C. White Brothers will erect the new structure for Robert Hamilton. The cost will be $10,000.

Mayolin and Block have bought, at 2212 North Front street, Philadelphia, a site for a moving picture theater. Cost, $25,000.

The new Empire theater at Eighth and Third avenues, New Brighton, has opened up for business. Hart and McDanel, managers.

The old Rising Sun hotel property at 917 North Second street, Philadelphia, has been sold to William Cohen as a site for a moving picture theater.

A permit has been issued for alterations to the Gayety theater, Eighth street below Vine street, Philadelphia, to cost $3,500. Thomas W. Lamb, architect.

The borough of Bethlehem is going into the picture business. The town bought the Broad Street theater.

Humphrey Construction Company has been awarded the contract for the alterations and additions to the theater, 1237-45 North Fifty-second street, Philadelphia, for Berman Brothers. Cost, $3,000.

The Lam Building Company has a contract for a moving picture theater, 54x130 feet, with a wing 25x60 feet, to be built at 917 North Second street, Philadelphia, for Margolin & Block at a cost of $28,000.

The Dreamland theater, Columbia, is now under new management.

The Rome moving picture theater of Wilkes-Barre, will open this evening, after being closed the past few weeks on account of the scarlet fever epidemic.

The Imperial theater at Sixtieth and Walnut streets, Philadelphia, has opened up for business.

The Crystal Palace moving picture theater, 1706 South Seventh street, Philadelphia, was damaged by fire.

The contract for the erection of a moving picture theater to be erected at 2219 North Twenty-ninth street, Philadelphia, has been awarded to Levick & Waldow. Cost, $20,000.

Thomas Lamb has completed plans for alterations to the Peoples theater, Kensington avenue and Cumberland street, Philadelphia, for Nixon-Nirdlinger.

The Croskey Amusement company has purchased the ground on the corner of Market and Saiford streets, Philadelphia, and is having plans prepared for the erection of a moving picture theater to cost $30,000.

TENNESSEE.

The Carrollton theater, in Memphis, was slightly damaged by fire recently.

The Log Cabin, a unique and handsome little theater, located at number 237 Fourth avenue, North, Nashville, will be opened shortly. The theater will be operated by the Foster Novelty Manufacturing company, of which R. H. Waller is manager and secretary, A. P. Foster is president and John H. DeWitt, C. K. Colley and H. E. Palmer are directors. Mr. Will Waller will be in active charge of the theater.

TEXAS.

Manager Osborn of the San Marcos theater opened his play house last week.

VIRGINIA.

Virginia Picture Screens company, Petersburg; capital, $50,000, incorporated. W. B. Pettit, president; Paul Pettit, secretary.

The Orpheum theater in Richmond, formerly known as the Lubin, which has been closed for several months, has been leased by the Southern Photoplay Theater Company and will be opened in a few days as a ten-cent picture theater.

WASHINGTON, D. C.

N. T. Haller, architect, has prepared the plans for a new moving picture theater to be erected at the corner of Thirteenth street and Pennsylvania avenue southeast, Washington, D. C., for William Murphy. The lot on which the structure will stand measures 40 feet by 120 feet. The seating capacity will accommodate approximately 500 persons.

Randolph L. Jennings, builder, has been awarded the contract to erect a one-story moving picture theater at 2100 Fourteenth street northwest, Washington, D. C. The building will measure 20 feet by 150 feet. The plans and specifications were drawn by B. F. Myers. Smith brothers are the owners. The theater, when completed, will cost approximately $6,000.

William Murphy has had plans prepared for a moving picture theater to be erected at Thirteenth street and Pennsylvania avenue Southeast, Washington, D. C. It will be built on a lot 40 by 120 feet. The archtiecture will follow the French lines, with three arcaded entrances. The exterior will be of gray brick, relieved by ornamental trimmings. The structure will be surmounted by a dome roof, set off with red slate. Mr. Murphy is now receiving bids, and expects to begin building abount January 1.

WEST VIRGINIA.

The improvements which were made to the Gem picture house at Warwood are about completed.

Having been closed for several years, the Casino theater at Wheeling has reopened under the management of Joseph Phillippis, and will be operated as a vaudeville and moving picture house.

A motion picture theater will be opened shortly on Broadway, Wheeling, known as the Vitagraph theater.

The new theater to be located on the ground floor of the new Hawley building, on Main street, Wheeling, will be known as the Princess theater and will be under the management of the Princess Amusement company, just chartered under the laws of the state. The incorporators are E. D. Barger, John O. Schenk, Seaton Alexander, H. C. Kalbitzer, Guy A. Pryor, R. W. Tyler and George F. Hartinger. The incorporation is capitalized at $10,000. Motion pictures will be the chief feature of the new concern.

Charles McCabe of Moundsville has leased the Marshall street picture theater from J. A. Bloyd.

WISCONSIN.

Contract for the erection of a moving picture theater at Chestnut street, between 6th and 7th streets, Milwaukee, was let by Architect Walter F. Neumann. The building is to cost $10,000 and will be 33 by 150 feet, of brick and terra cotta construction.

The Scheele building, on North Eighth street, Sheboygan, is being rebuilt and the work, which is being done by Christ Selle and Son, is nearly completed. The Rex movinig picture theater will occupy the building.

Walter Conine of Milwaukee and J. W. Isbery of West Allis have leased a part of the Roberts building, Fifty-second and National avenue, West Allis, for a term of five years, and

It is rumored that another moving picture theater will be started in Two Rivers.

The Rex theater, Fifty-second and National avenues, West Allis, opened the first of the year.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
1-30	The Silent Death	Edison	2,000
1-30	A Splendid Sacrifice	Selig	1,000
1-31	The Fallen Angel	Biograph	1,000
1-31	The Perfect Truth	Edison	1,000
1-31	Broncho Billy and the Settler's Daughter	Essanay	1,000
1-31	Playing for a Fortune	Kalem	1,000
1-31	The Pale of Prejudice	Lubin	1,000
1-31	The Lunatic's Child	Patheplay	2,000
1-31	The Love of Tokiwa	Vitagraph	2,000
2-2	If It Were Not For Polly	Biograph	1,000
2-2	The Convict's Story	Kalem	2,000
2-2	Her Wayward Son	Lubin	1,000
2-2	A Modern Vendetta	Selig	2,000
2-2	How God Came to Sunny Boy	Vitagraph	1,000
2-3	The Marriage of Figaro	Ambrosia	2,000
2-3	A Treacherous Rival	Edison	1,000
2-3	Dawn and Twilight	Essanay	1,000
2-3	Caught with the Goods	Vitagraph	2,000
2-4	The Hand Print Mystery	Kalem	2,000
2-4	The Heart of Maggie Malone	Selig	1,000
2-5	The Dilemma	Biograph	1,000
2-5	The Gambler's Way	Essanay	1,000
2-5	Out of the Depths	Lubin	2,000
2-5	Behind Comedy's Mask	Pathe	2,000
2-5	The Little Sister	Selig	1,000
2-5	Lincoln the Lover	Vitagraph	1,000
2-6	The Grip of Circumstance	Essanay	2,000
2-6	The Vagaries of Fate	Lubin	1,000
2-7	The Man of Destiny	Edison	1,000
2-7	The Indian Ambuscade	Kalem	1,000
2-7	In the Mesh of Her Hair	Pathe	2,000
2-7	Tainted Money	Vitagraph	2,000
2-7	Broncho Billy and the Red Man	Essanay	1,000
2-9	The County Seat War	Kalem	2,000
2-9	The Adventures of Kathlyn, No. 4	Selig	2,000
2-9	The Winner Wins	Vitagraph	1,000
2-10	After Death	Cines	2,000
2-10	The Story of the Willow	Edison	1,000
2-10	Speak No Evil	Essanay	1,000
2-10	The Measure of a Man	Lubin	1,000
2-10	Orphans of the Wild	Pathe	1,000
2-10	Reconciled in Blood	Selig	1,000
2-10	Master of the Mine	Vitagraph	2,000
2-11	Indian Fate	Kalem	2,000
2-12	The Weaker's Strength	Essanay	1,000
2-12	Fitzhugh's Ride	Lubin	2,000
2-12	Broken Lives	Pathe	2,000
2-12	The Mistress of His House	Selig	1,000
2-13	Rorke's Drift	Edison	2,000
2-13	The Sleeping Sentinel	Lubin	1,000
2-13	Their Lesson	Selig	1,000
2-14	A Nest Unfeathered	Biograph	1,000
2-14	His Grandchild	Edison	1,000
2-14	The Calling of Jim Barton	Essanay	1,000
2-14	The Reward	Lubin	1,000
2-14	Chains of Honor	Pathe	2,000
2-14	Children of the Feud	Vitagraph	2,000
2-16	Her Old Teacher	Biograph	1,000
2-16	A Million in Jewels	Kalem	2,000
2-16	The Uphill Climb	Selig	2,000
2-16	Sawdust and Salome	Vitagraph	1,000
2-17	The Artist's Model	Celio	2,000
2-17	Through the Centuries	Selig	1,000
2-18	Chasing the Smugglers	Kalem	2,000
2-18	The Price of a Ruby	Lubin	2,000
2-18	Thou Shalt Not Kill	Selig	1,000
2-19	The House of Fear	Lubin	2,000
2-19	Where the Heart Calls	Pathe	2,000
2-19	The First Endorsement	Vitagraph	1,000
2-20	All For His Sake	Edison	2,000
2-20	The Other Girl	Essanay	2,000
2-20	In the Dredger's Claw	Lubin	1,000
2-20	Memories	Selig	1,000
2-21	Crimnology and Reform	Biograph	1,000
2-21	The Powers of the Air	Edison	1,000
2-21	An Indian's Honor	Kalem	500
2-21	Victims of Vanity	Pathe	2,000
2-21	Iron and Steel	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
1-30	The Girl at the Curtain	Essanay	2,000
1-30	The Medicine Show at Stone Gulch	Kalem	1,000
1-30	An Unintentional Hero	Lubin	400
1-30	The Lucky Elopement	Vitagraph	1,000
1-30	A Stage Door Flirtation	Lubin	600
2-2	How the Earth Was Carpeted	Edison	1,000
2-3	The Catch of the Season	Lubin	1,000
2-3	Wooing the Cook	Pathe	1,000
2-3	At the Eleventh Hour	Selig	1,000
2-4	On the Lazy Line	Edison	1,000
2-4	Into Society and Out	Essanay	1,000
2-4	The Fat Man's Burden	Pathe	1,000
2-4	How Burke and Burke Made Good	Vitagraph	1,000
2-5	Playing With Fire	Melies	1,000
2-5	Winky Willy's Disappearing Stunt	Melies	1,000
2-5	Dippy on the Boston Dip	Melies	1,000
2-6	An American King	Edison	2,000
2-6	Vaccinating the Village	Kalem	1,000
2-6	Tony and Maloney	Selig	1,000
2-6	Marrying Sue	Vitagraph	1,000
2-7	Beating Their Board Bill	Biograph	1,000
2-7	Pat's Revenge	Lubin	600
2-7	The Faddists	Biograph	1,000
2-7	Her Side-Show Sweetheart	Lubin	400
2-9	One Thousand to One Shot	Biograph	500
2-9	Skelley Buys a Hotel	Biograph	500
2-9	A Story of Crime	Edison	1,000
2-9	Antidotes for Suicide	Lubin	400
2-9	Taming Terrible Ted	Lubin	600
2-11	Andy Goes on the Stage	Edison	1,000
2-11	Miss Millie's Valentine	Essanay	1,000
2-11	All on Account of Polly	Pathe	333
2-11	A Strenuous Scoop	Selig	1,000
2-11	Sonny Jim in Search of a Mother	Vitagraph	1,000
2-12	As It Might Have Been	Biograph	1,000
2-12	Suspense and Suspenders	Melies	500
2-12	Some Steamer Scooping	Vitagraph	700
2-12	Winky Willy's Birthday Gifts	Melies	500
2-13	Sophie Picks a Dead One	Essanay	2,000
2-13	The Gun Behind the Man	Kalem	500
2-13	Bunny's Birthday	Vitagraph	1,000
2-13	Out in the Rain	Kalem	500
2-14	The Fatal Clues	Kalem	800
2-16	The Adventure of the Extra Baby	Edison	1,000
2-17	Getting Even	Lubin	400
2-17	Sophia's Imaginary Visitors	Edison	1,000
2-17	An Innocent Victim	Lubin	600
2-17	Whiffle's Balcony Buds	Pathe	500
2-17	Back to Broadway	Vitagraph	2,000
2-18	Courting Betty's Beau	Edison	1,000
2-18	One-to-Three	Essanay	1,000
2-18	Won by a Nose	Pathe	500
2-18	Fatty on the Job	Vitagraph	600
2-19	A Desperate Hero	Biograph	500
2-19	Italian Love	Essanay	1,000
2-19	Skelley and the Turkey	Biograph	500
2-19	A Fable and Its Moral	Melies	300
2-19	Venus and Adonis	Selig	500
2-19	A Hobo Philosopher	Melies	700
2-19	A Mad Marathon	Selig	500
2-20	Too Many Johnnies	Kalem	500
2-20	His Little Page	Vitagraph	1,000
2-20	A Bottled Romance	Kalem	500
2-21	Snakeville's Fire Brigade	Essanay	1,000
2-21	A Winning Mistake	Lubin	400
2-21	The Female Book Agent	Lubin	600

EDUCATIONAL.

Date.	Title	Maker.	Length.
1-30	Making High Grade Paper	Kalem	1,000
2-18	Lumbering in Sweden	Vitagraph	400
2-21	A Long Island Skunk Farm	Kalem	500

SCENIC.

Date.	Title	Maker.	Length.
2-11	Scenes Along the Canvery River, India	Pathe	333
2-12	Niagara Falls	Vitagraph	300
2-17	To Alaska via the Great Rivers of the North	Essanay	1,000
2-17	Rambles in Bourges, France	Pathe	500
2-18	Monuments of Upper Egypt	Pathe	500
2-11	A Typical Buddhist Temple	Pathe	500

TOPICAL.

Date.	Title	Maker.	Length.
2-9	Pathe's Weekly No. 12	Pathe	1,000
2-12	Pathe's Weekly No. 13	Pathe	1,000
2-14	Flood of the Dal River	Kalem	200
2-16	Pathe's Weekly No. 14	Pathe	1,000
2-19	Pathe's Weekly No. 15	Pathe	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
2-6	The Success of Selfishness	Thanhouser	1,000
2-6	Into the Lion's Pit	Powers	2,000
2-7	For His Master	Reliance	2,000
2-7	Put Yourself in His Place	Frontier	1,000
2-7	The Vagabond Soldier	Bison	3,000
2-8	A Turn of the Cards	Majestic	1,000
2-8	The Coward Hater	Rex	1,000
2-8	For a Woman	Crystal	1,000
2-9	The Lost Treasure	American	3,000
2-9	Our Mutual Girl	Reliance	1,000
2-9	The Man Who Slept	Victor	1,000
2-9	Jane Eyre	Imp	2,000
2-10	Just a Song at Twilight	Majestic	1,000
2-10	The Dancer	Thanhouser	2,000
2-10	The Bride of Mystery	Gold Seal	3,000
2-10	The Colonel's Adopted Daughter	Kay-Bee	1,000
2-11	The Wife	Beauty	1,000
2-11	Romance of the Sea	Broncho	2,000
2-11	Pat Flannagan's Family	Reliance	1,000
2-11	The Greater Devotion	Nestor	1,000
2-11	The Good in the Worst of Us	Eclair	2,000
2-12	The Mystery Lady	Domino	2,000
2-12	The Law of His Kind	Rex	2,000
2-13	The Arrowmaker's Daughter	Kay-Bee	2,000
2-13	Withered Hands	Powers	1,000
2-13	The Law's Decree	Victor	2,000
2-14	The Money Lender	American	1,000
2-14	Fate's Decree	Majestic	1,000
2-14	The Idler	Reliance	1,000
2-14	The Heart of Smiling Joe	Frontier	1,000
2-14	Unjustly Accused	Bison	2,000
2-15	The Orange Bandit	Majestic	1,000
2-15	The Skating Master	Thanhouser	1,000
2-15	The Black Hand Conspiracy	Apollo	1,000
2-15	An Old Locket	Rex	1,000
2-15	The Legend of the Lilacs	Eclair	1,000
2-16	The Cricket on the Hearth	American	2,000
2-16	Our Mutual Girl	Reliance	1,000
2-17	The Clerk	Majestic	1,000
2-17	The Leak in the Foreign Office	Thanhouser	2,000
2-17	Honor of the Mounted	Gold Seal	1,000
2-18	The Sacrifice	Beauty	1,000
2-18	Yellow Flame	Broncho	2,000
2-18	A Working Girl's Romance	Reliance	1,000
2-18	A Flash in the Dark	Nestor	1,000
2-18	The Cross in the Cacti	Eclair	2,000
2-19	The Play's the Thing	Domino	2,000
2-19	A Thief Catcher	Keystone	1,000
2-19	The Price of Sacrilege	Imp	3,000
2-20	The Raiders	Kay-Bee	2,000
2-20	My Mother's Irish Shawls	Powers	1,000
2-20	Love's Victory	Victor	2,000
2-21	The "Pote Lariat" of the "Flying A"	American	1,000
2-21	Higher Law	Majestic	1,000
2-21	An Interrupted Seance	Reliance	1,000
2-21	The Fatal Card	Frontier	1,000
2-21	Her Father's Guilt	Bison	2,000
2-22	Woman's Burden	Rex	1,000

COMEDY.

Date.	Title.	Maker.	Length.
2-6	'Twixt Love and Flour	Nestor	1,000
2-6	Irene, the Onion Easter's Daughter	Victor	1,000
2-7	A Midnight Alarm	Joker	1,000
2-8	Percy's First Holiday	Thanhouser	1,000
2-8	One Round O'Brien in the Ring Again	Apollo	1,000
2-8	St. Valentine's Day	Eclair	500
2-9	Mabel's Strange Predicament	Keystone	1,000
2-9	An Academy Romance	Powers	1,000
2-10	Getting Reuben Back	Crystal	500
2-10	Baldy Belmont Picks a Peach	Crystal	500
2-11	Universal Ike Gets a Goat	Joker	1,000
2-12	A Robust Romeo	Keystone	1,000
2-12	That Spring Lock	Komic	500
2-12	The Elixir of Love	Imp	1,000
2-12	Slim to the Rescue	Frontier	1,000
2-12	The Plumber and Percy	Komic	500
2-13	The Tangled Cat	Princess	1,000
2-13	His Royal Pants	Nestor	1,000
2-14	The Chicken Chasers	Joker	1,000
2-15	A Sure Cure	Crystal	1,000
2-16	Raffles, Gentleman Burglar	Keystone	2,000
2-16	Votes for Men	Victor	2,000
2-16	The Box-Couch	Imp	1,000
2-16	Almost a White Hope	Powers	1,000
2-17	Some Doings	Crystal	500
2-17	Harold's Burglar	Crystal	500
2-18	The Lightweight Champion	Joker	500
2-19	A Birthday Present	Komic	500
2-19	The Boob's Honeymoon	Rex	1,000
2-19	Slim Joins the Army	Frontier	1,000
2-19	Getting a Suit Pressed	Komic	500
2-20	All's Well That Ends Well	Princess	1,000
2-20	Scooped by a Hen-Coop	Joker	1,000
2-21	The Tender-Hearted Sheriff	Joker	1,000
2-22	A Can of Baked Beans	Thanhouser	1,000
2-22	Up in the Air Over Sadie	Apollo	1,000
2-22	McSweeney's Masterpiece	Crystal	1,000
2-22	The Electric Girl	Eclair	500

EDUCATIONAL.

Date.	Title.	Maker.	Length.
2-8	The Black Sea	Eclair	500
2-18	Fishing Industry of the Great Lakes	Joker	500

SCENIC.

Date.	Title.	Maker.	Length.
2-22	Picturesque Colombo	Eclair	500
1-31	Historic Bremen	Joker	500

TOPICAL.

Date.	Title.	Maker.	Length.
2-11	Mutual Weekly No. 59	Mutual	1,000
2-12	Animated Weekly No. 100	Universal	1,000
2-18	Mutual Weekly No. 60	Mutual	1,000
2-18	Animated Weekly No. 101	Universal	1,000

MISCELLANEOUS FEATURES.

Mary Magdalene	Kennedy Features	3,000
Fatality and Mystery	Features Ideal	3,000
The Mystery of St. Martin's Bridge	Fidelity Feature	5,000
A Soul's Tempest	Pasquali-American	3,000
The Three Musketeers	Film Attractions Co.	6,000
Hearts Adrift	Famous Players	4,000
The Death of a Geisha	Eclectic	3,000
Mexico	Al Dia Feature	4,000
Joan of Arc	World Special Feature	5,000
The Dock Disaster	Apex Feature	3,000
Kidnapped by Redskins	Belmont Feature	3,000
Fire and Sword	Kismet Feature	6,000
Thorns of the Gay White Way	Warner's Feature	3,000
The Red Spiders	Warner's Feature	3,000
Caught in the Web of Intrigue	Warner's Feature	3,000
The Mystery of the Fatal Pearl	A. K. Corporation	5,000
Famous Battles of Napoleon	Cosmos Feature	3,000
Judgment of the Jungle	Gaumont Feature	3,000
A Daughter of Eve	Great Northern Feature	2,682
Beneath the Czar	Solax Feature	4,000
The Struggle of the Strong	Lewis Pennant Feature	3,000
The Treasure of Buddha	Film Release of America	3,000
Pierrot's Love	Great Northern Feature	3,000
The Dream Woman	Blache Feature	4,000
The Shattered Idol	Itala Feature	3,000
The Angel of the House	Gaumont Feature	3,000
The Mystery of 13 Hill Street	Film Releases of America	2,800
A Woman's Heart	Great Northern Feature	3,000
A Ride for Life	Lewis Pennant Feature	3,000
Convict 113	Itala Feature	3,000
The Awakening of Donna Isolla	Marion Leonard Feature	3,000
The Fugitive	Features Ideal	3,000
The Pride of Jennico	Famous Players	4,000
Jess	Kennedy Features	4,000
Fleur-de-Lys	Helen Gardner Feature	3,000
Under Suspicion	Pasquali-American	3,000
A Marriage of Convenience	Ammex Feature	3,000
Prisoner of the "Owls"	Italian American Feature	4,000
Justice	Blinkhorn Feature	4,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

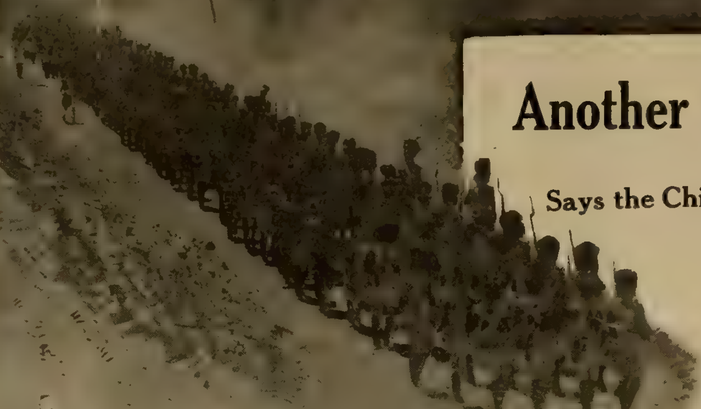
EXPLOITING MOTION PICTURES

Vol. XI CHICAGO, MARCH 7, 1914 No. 5

LIBRARY OF CONGRESS MAR 1 1914

BEVERLY BAYNE
WITH
ESSANAY

FOR NAPOLEON and FRANCE



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Says the Chicago Daily News:

> *"The sidelights of Napoleon's life that are injected into this picture play add to it interest and strength and help to make it a massive production."*

Immensely spectacular in its interpretation of the inspiring Military movements of Napoleon, photographed in sunny Italy by the best of Europe's technical experts, bearing throughout in story and setting the evidence of the master hand that made "QUO VADIS" and "ANTONY AND CLEOPATRA," you are offered a

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of splendid business—bringing possibilities! Ready for booking on or about March 15th. Get in touch with our representative nearest you for terms and dates.

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ATLANTA, GA	43 Moore Bldg., 10 Auburn Ave.
BOSTON, MASS	521 Colonial Bldg.
BUFFALO, N. Y.	590 Ellicott Square
COLUMBUS, OHIO	911 Harrison Bldg., 21 S. High St.
DALLAS, TEXAS	238 Saner Bldg.
DENVER, COLO	405 Railroad Bldg.
KANSAS CITY, MO	701 American Bank Bldg.
MEMPHIS, TENN	410 McCall Bldg.
MINNEAPOLIS, MINN	210 Temple Court Bldg.
PHILADELPHIA, PA	1333 Vine Street
PITTSBURG, PA	509 Lyceum Theatre Bldg.
SEATTLE, WASH	322 Madison St.
SAN FRANCISCO, CALIF	407 Monadnock Bldg.
TORONTO, ONT	76 Adelaide St., Bell Tel. Bldg.

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(In Two Parts)

Released March 17th

His love for the beautiful Gypsy nearly costs him wife and fortune. A picture containing many unusual photographic feats. One of the very best two-reel subjects made by Cines.

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Robert is bewitched by Madame De Longueville in Kleine's "For Napolean and France."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, MARCH 7, 1914 No. 5

"The Call of the Traumerei"

An American Release

Calvin and Mimi.

WOODLAND scenes of surpassing beauty, an interesting story and acting of no mean sort, serve to make American's second three reel offering, "The Call of the Traumerei," a film certain to be in strong demand.

Sydney Ayres, as Calvin Demorest, has a part that allows him a wide range for emotional work and he gets everything possible out of it. Vivian Rich, as Enid Sumner, was cast opposite Mr. Ayres and was winsome and charming enough to have bewitched Demorest even without the aid of her violin and the "Traumerei." Harry Von Meter, Jack Richardson, Louise Lester and Charlotte Burton are all in the cast and each, as usual, handles the part assigned in a skillful manner.

The stage settings and beautiful backgrounds are sure to be admired by the audiences gathered to witness the production, and the scene at the old trysting place beside the woodland stream, as well as the opening scene in reel three, in which the steamer is seen coming into port, are gems of photographic art.

Calvin Demorest, a young artist, who is on the verge of a physical breakdown, is advised by his friend, Rizzio, an old music-master, to go to the country for a rest. Profiting by the advice, Calvin goes to the farm of a friend of Rizzio's, where he soon begins to mend and devotes his time to out-of-door sketching.

One day, while out sketching, he meets Enid Sumner, a country maiden, who is a natural violinist and is captivated by her remarkable talent for music. Acquaintance, intimacy and love follow in natural order. He teaches her to play "Traumerei" by whistling it for her and subsequently feels the power of music over him when, attacked by her jealous country suitor, it arrests his hand in the act of violence.

Calvin is finally called back to the city by a letter informing him of a legacy left him by his uncle, which is to be used only as a means of completing his study of art abroad. He leaves Enid at the old trysting place, but the strains of "Traumerei" call him back for one more view of her and he sees a picture of despair and grief that fixes itself indelibly on his heart.

After remaining abroad two years the memory of Enid grows dim and he becomes infatuated with Vera De Lys, an actress. Enid, in the meantime goes to the city and becomes a pupil of Rizzio; her pride, however, forces her to remain silent in regard to her acquaintance with Calvin.

Vera lures Calvin from Enid.

Calvin causes a scene in the cafe.

Returning home from Europe, Calvin secures his old studio adjoining Rizzio's and, unaware of Enid's proximity, takes up his work with renewed energy and confidence. He produces many pictures, but to his dismay they are consistently rejected by the art dealers. Finally, his funds exhausted and feeling himself a failure, he destroys his work and sinks into a state of despair from which even Rizzio fails to arouse him with the announcement of the coming of the art exhibit.

Enid, aware of Calvin's return, avoids him and finally decides to give up her music lessons through fear of an accidental meeting. She requests Rizzio to give her "Traumerei" as her last lesson and the day arrives coincident with Calvin's day of despair. The music of her violin reaches him in the room adjacent, as he sits brooding over a vial of poison, and stays his hand. He sees again the picture of despair and grief that he saw the day he left her and, snatching up brushes and palette, he produces the picture on canvas.

At the art exhibit the picture wins highest honors, Enid learns that she is remembered, Rizzio discovers the secret of her love, and Vera De Lys, the actress, who is playing in America with her company, finds Calvin again.

Feeling the old infatuation for Vera return, Calvin leaves the art exhibit with her, sending a message back to Rizzio, who had been his companion, to meet them that evening at a certain cabaret. The message gives Rizzio an idea and he arranges with the manager of the cabaret to have Enid appear as one of the entertainers.

That evening the call of the "Traumerei" again goes forth from Enid's violin and stills the noisy crowd. The call penetrates to a secluded private room in which Calvin and Vera have withdrawn, and reaches Calvin just as he is about to succumb to his infatuation for the designing actress. Calvin answers the call by dashing out into the restaurant in which Enid is performing, but the girl eludes him and disappears. He returns to his studio where Rizzio again finds him in despair. Rizzio advises him to follow the call of the "Traumerei" and Calvin, now recovered and understanding, decides to act upon the suggestion.

The woodland tryst.

Demorest's painting wins first prize.

As the pictures closes we see him again seeking the old trysting place where again he finds Enid and her violin. While the girl, now thoroughly happy in the return of her sweetheart, is playing once more "Traumerei" the screen grows dark and the production ends.

The cast is as follows:—

Calvin Demorest, a young artist	Sydney Ayres
Rizzio Le Vant, an old music master	Harry Von Meter
Luke Smith, a country bully	Jack Richardson
Farmer Johnson	Charles Morrison
Farmhand	George Morrison
Enid Sumner, a country girl	Vivian Rich
Martha Brown, the landlady	Louise Lester
Vera de Lys, a Parisian actress	Caroline Cooke
Mimi Nemours, a model	Charlotte Burton
Nina Desirea, a model	Edith Borella
Marie	Violet Neitz

Monday, March 9, is the date set for the release of this three reel feature.

James McEnnery Back

James McEnnery, American representative of the United Kingdom Film Company of Great Britain, who sold "A Message from Mars," in America, came back from England Sunday on the *Megantic* and made known his plans for the future.

While in England Mr. McEnnery organized the Anchor Film Company, a producing organization, and the James McEnnery Syndicate which will do business all over the world. He has secured the South American rights for all the products of the All Star Feature Film company for the next three years and a representative of the James McEnnery Syndicate is now on his way from London to Buenos Ayres to locate a branch there. The Anchor Film Co. is producing and the new films will be shipped here and to South America. Mr. McEnnery was accompanied to this country by Thomas Savage Graham, an officer in the new company, who will help McEnnery handle the firm's affairs on this side of the water. McEnnery will go back to London in a month to superintend his interests there and while he is gone Mr. Graham will be in charge of the syndicate in America.

City Wrecked Before Your Eyes

A Stupendous Spectacle

Going!

AFTER witnessing the five reel Lubin production "Through Fire to Fortune," or "The Sunken Village," one is moved to wonder if there remains any miracle of nature, any catastrophe or cataclysm, which is too miraculous or stupendous for reproduction in the pictures. Certainly a doubt is liable to arise on this point, for, in "Through Fire to Fortune" the Lubin directors, property men and stage employees have presented one of the most gigantic disasters it is possible for the mind to conceive and yet handled it in such a way that it all seems natural and not make-believe.

Going!

At an enormous outlay of time, money and labor, an entire street in a Pennsylvania mining village has been erected before the camera. It is lined on either side with what really appears to be stores, shops, homes and a church—all carefully built up structures and not mere painted canvases—and then, in less than five minutes is destroyed before our very eyes by what represents a cave-in of truly gigantic proportions. First the village grocery store, then a blacksmith shop, next a dwelling house and, finally, the church with its lofty spire, waver, topple and sink into the ground. Where the busy street, teeming with activity, had stood but a moment earlier is now nothing but a mass of debris. As night falls over the scene, the ruins catch fire from the conflagration raging in the mine shaft just outside the village, and flames destroy what little remains of the once proud village.

Previous to this awe-inspiring scene, we have been shown the interior of a coal mine in full operation and the discovery of oil by one of the workmen. The candle in his hat, falling into the black fluid, sets the oil afire and the screen reflects a scene of grandeur and yet of terror as the imprisoned miners rush this way and that in seeking for an exit from the mine.

The panic scenes in the underground workings of the mine would alone make "Through Fire to Fortune" a feature picture, but to them has been added the ones showing the rescue crew at work with smoke-helmets and pulmotors, the ones in which the fire is seen eating its way up the shafts to the surface, and, to cap the climax, the ones in which the destruction of the entire village by the cave-in is shown.

The story is the work of Clay M. Greene and Mr. Greene himself appears in the picture as "Henry Barrett," a Wall street plunger. Miss Ormi Hawley enacts the part of Helen Pearce, daughter of John Pearce, a wealthy coal operator, and Edward J. Peil, as Tom Barrett, son of Henry Barrett and sweetheart of Helen's is cast as the hero of the drama. The production was staged under the direction of L. B. Carleton to whom a great deal of the credit for its handling should undoubtedly go.

As the story runs Jane Barrett and her son, Tom, are suddenly beggared by the speculations of her husband, known on Wall street as "Plunger" Barrett. At an auction sale the Barrett yacht, real estate and household effects are sold without reserve to satisfy some of the demands of the creditors, and the bankrupt plunger goes to his room, plies himself with liquor, falls out of the window and is killed. The duty of caring for and supporting his mother now falls upon Tom.

In a newspaper Tom finds an advertisement offering a position with promise of advancement to a young man of education. Tom answers the ad and finds John Pearce, an old friend of the family, who, with his daughter, Helen, has many times been a guest on the yacht and in the home of John Barrett. Helen in the past had been much attracted by Tom's manly bearing and found herself unconsciously trans-

Gone!

ferring her affections from Phil Blair, an almost accepted lover, who is associated with her father in coal mining, to Tom. When Tom applies to Pearce for a position, therefore, the girl insists upon her father's giving him a good one.

Wishing to begin at the bottom Tom is set to picking slate, and gradually passes through the various stages of mining and handling coal. He is in line for the position of assistant superintendent when his hopes, as well as those of his mother and his sweetheart, are frustrated by the jealous Blair, assisted by George Bowers, ex-partner in the firm wrecked by Tom's father.

Thereupon Tom's mother, after making a protest to the directors of the mining company without avail, appeals to the men and a meeting of the miners' union is called to discuss Tom's case. While this is in progress Pearce, who is still Tom's ardent champion, receives a decision from the Supreme Court giving him a clear title to some mining property he has purchased in another part of the state. Following the meeting and the decision of the miners to walk out if Tom is discharged, Pearce offers Tom the position of superintendent of the new mines, which he instantly accepts, and takes most of his miner friends along with him.

The once deserted village bordering Pearce's property now takes on new life and the mine is opened by Tom on a co-operative principle. While the mining is progressing with fine promise, oil is discovered on one of the lower levels and all realize that as oil kings they will be even richer than they would have been as coal barons. Unfortunately, however, a miner's helmet falling into the oil sets the mine afire. Here follows the magnificently staged spectacle of the burning of the mine and the work of the rescue crew in saving the lives of those imprisoned within the underground workings. Tom is one of those who is cut off from the surface by a cave-in and we are shown how the rescue crew manage to push through a long pipe to him, by means of which he is enabled to receive food and drink, in addition to words of comfort and encouragement from the workers who are toiling to reach him.

Tom's life is saved and he hastens to join others in rescuing those still imprisoned underground. After burning for weeks the fire eats away the supporting pillars of the mine and the ill-fated village caves into the abyss made by the sinking earth. For a time the villainous Blair is able to convince the excited populace that Tom is to blame for having fired the mine, in order to conceal from them his discovery that it is really worthless, and they set out to lynch him. With difficulty his mother and a few friends succeed in staying the advance of the mob, but the crowd proves the stronger and is about to destroy him, when a miner arrives who declares himself the cause of the catastrophe and offers to give himself up to the mob in Tom's place.

The old mine is reopened.

Tom meets his sweetheart.

At that moment a huge stream of oil gushes from the ruins of the sunken village and at the sight of the gusher the miners realize that nature has, after all, been kind to them. They have literally passed through fire to fortune. Rejoicing over the fact that what they have lost will be more than regained, the mob hastens back to the scene of the disaster, while the defeated Blair is seen slinking away, silhouetted against the dying flames of the burning village, as the picture ends.

The entire cast as given by the Lubin publicity department is as follows:—

John Pearce, a wealthy coal operator......	Richard Wangemann
Helen Pearce, his daughter	Ormi Hawley
Phil Blair, Pearce's secretary	Arthur Mathews
Henry Barrett, a Wall St. plunger	Clay M. Greene
Jane Barrett, his wife	Eleanor Barry
Thomas Barrett, his son	Edward J. Peil
George Bowers, his partner	Richard Morris

Film Pirate Busy

Agnes Egan Cobb, salesmanager of Union Features, states that upon her return from a recent trip through the South she found that in every city visited a so-called pirate of Chicago was offering not only Union features, but also other manufacturer's goods, for which he has bought the state rights to Illinois, but not the states in which he is offering them. The name of this pirate is known to the salesmanager of Union Features, but will be withheld for the present, though if other reports of a similar nature are received Motography will be requested to publish broadcast the name of the concern and its officers, who are thus usurping territory to which they have no right. Court action is also promised if the condition mentioned above continues.

New York Weekly Selling Well

The Life-Photo Film Corporation, of which E. M. Roskam is president, reports that their recently inaugurated weekly release of topical is meeting with favor at the hands of the exhibitors and the public and already orders have been received from California, eastern and western Canada, Colorado and Missouri. Cooper-Hewett lights are now being installed at the studios of the company and the production of feature films will soon begin.

Cines Films Napoleonic Drama

A Masterly Production

SUPERB photography, costly and elaborate stage settings, an exceedingly careful selection of outdoor backgrounds, and a story of more than ordinary interest makes "For Napoleon and France," the latest of the Kleine-Cines multiple reel offerings, one of the best of the many which have come from the Cines studios.

The story is told in a prologue and seven parts, and though the chief interest centers about the lives and fortunes of Robert and Rina Larive, son and daughter of Marshal Larive, the figure of Napoleon hovers always in the background and influences and shapes the destinies of the other characters in the story. In the unfolding of the plot a large number of the anecdotes which history records as indicative of Napoleon's character are visualized on the screen, thus adding further interest to the story.

Signor Anthony Novelli, who is now fairly familiar to American audiences on account of his work as "Vinitius" in "Quo Vadis" and as "Antony" in "Antony and Cleopatra," appears as "Captain Robert Larive," the central figure in the tale, while Signora Gonzales, who was last seen as "Ceopatra" in "Antony and Cleopatra," enacts the role of "Madame de Longueville," a lady of Napoleon's court. The part of "Rina Larive," sister of Robert and daughter of Marshal Larive, falls to Signora Pina Menichelli, whose face is new to American picture goers, but who is so graceful and winsome that her future appearances will undoubtedly be eagerly looked forward to. Signor Mastripietri who created a never-to-be-forgotten part in the role of "Chilo" in "Quo Vadis," is to be seen again in "For Napoleon and France," as "Jean Poirier," a character who only appears for a few moments in the prologue and again for a moment in part one of the story, but again Signor Mastripietri scores heavily and attracts instant attention by his skillful character playing.

The director in undertaking a Napoleonic subject has grouped his characters in a number of scenes to correspond to famous paintings showing the great French emperor in moments of action or relaxation, and by so doing has undoubtedly strengthened his picture by making it appear that we are now beholding the real events from which the artists secured their inspirations for the paintings. Such scenes as Napoleon's visit to the field hospital, and the emperor, surrounded by his marshals, watching the progress of the battle from a lofty knoll, instantly recall the famous paintings of the same scene, though the picture on the screen is infinitely to be preferred since it is full of action as well as of color.

There is action aplenty in the picture since there are battle scenes galore, with hundreds and hundreds of supernumeraries rushing hither and thither in the tormoil and confusion of hand-to-hand conflict, and, as in other productions from the same studios, the directors proves themselves fully competent to direct vast numbers of minor actors in scenes involving complicated maneouvers. The scene in which Novelli makes his escape from the chateau is sure to thrill many audiences, and the one in the court of Napoleon, wherein Robert and Madam De Longueville first meet, is a master stroke of stagecraft. All the action which

The capture of Robert.

Napoleon visits the field hospital.

vitally concerns the story occurs close up to the camera and ninety-five directors out of a hundred would have stopped with that, but not so these Belasco's of the Cines studio. Instead, they present the closeup action against a background of constantly moving, shifting throngs of officers, ladies and court attaches, and then redouble the action occurring in the background, by placing a huge mirror at the head of a distant staircase, so that the shifting figures in the huge room are reflected back in the distant mirror.

From the standpoint of emotional acting, probably the biggest scene in the whole eight reels of film is the reunion between Rina and her father, when the girl comes to plead for the life of her brother and learns with surprise that it is her own father who is to preside at the court martial at which Robert is to be tried. Both Signora Menichelli and Signor Maieroni prove themselves real artists of pantomime in this scene.

As the prologue begins we learn that Lieutenant Larive, an officer under Napoleon, is stationed at a point near the home of relatives, and that, in order to be near him, his wife and two children are coming to visit the relative. On the way the wife and little ones are set upon by bandits and the mother dies of fright. The children Robert and Rina, however, escape into the nearby forest and are later found and adopted by kindly peasants. After a futile search Lieutenant Larive returns to his post and by his reckless bravery attracts the attention of Napoleon, who sends a courier to learn the name of the man whose daring had amazed him. The great general astonishes the humble Larive by declaring that if he ever becomes emperor he will make Larive one of his marshals.

Rina appeals to Napoleon.

Part one of the story proper begins some years later and we behold Robert and Rina now grown up. Aroused by patriotism and enthusiasm Robert, though not yet of age, enlists as a drummer boy and is sent to the front after being assigned to a regiment. Some stirring battle scenes are screened and in one of them we behold Robert, though shot and well nigh unable to stand, still arousing and enthusing his comrades by his spirited drumming. Watching from a hill, the emperor observes the boy's bravery and, that night, visiting a field hospital, again comes upon the drummer boy, seriously wounded. Stooping above the wounded lad, Napoleon takes from hs breast the "medalle d' honneur" which he pins on the bandages that swathe the injured drummer boy. A few years later and Robert is made a captain of curaissiers and assigned, unknown to either, to the division of the army commanded by his father, Marshal Larive.

Soon after the youthful captain meets Madame De Longueville, an adventuress of Napoleon's court, and becomes enamoured of her. His attentions to the court beauty arouse the jealousy and enmity of the Count D'Arcy but Captain Larive continues them despite the warnings of his friends. Fearful of the evil influences of Madame De Longueville, Rina induces her brother to break his relations with her, thereby winning Madame's everlasting hatred and rousing her desire for revenge. Rina, meanwhile, in order to be near her brother, enlists in the army as a vivandiere and is assigned to the camp at which Captain Larive is stationed.

One day Robert is selected by Napoleon for the dangerous mission of carrying a dispatch to a distant field marshal. Before his departure he receives a letter from Madame De Longueville, telling him of her fatal illness and asking him to call at a country chateau for a last farewell. Rina catches her brother with the note and wins his consent to ignore the invitation but, unfortunately, the chateau lies on the route of his journey and he succumbs to temptation. He is immediately seized and thrown into a tower prison where Madame and Count D'Arcy gloat over their victim.

Grown nervous over her brother's absence, Rina suspects whither he is detained and sets out for the chateau. As Rina wanders beneath the lofty towers of the chateau Robert calls from the window of his prison, makes himself known and tosses down to her the message he was to deliver. The brave girl, after many adventures, manages to deliver the document and return to camp. Robert, meanwhile, with the assistance of the old butler who was a great admirer of Napoleon's, manages to escape by a perilous climb down the tower of the castle. He hurries to camp, gives himself up and is at once imprisoned.

By a trick of fate Marshal Larive, his father, is to be president of the court martial. To him Rina goes with her story and the marshal learns for the first time that Rina is his long lost daughter and Robert his own son. Torn between love and duty he sits with the other members of the court at Robert's trial and, after hearing the evidence, condemns him to die. He spends a sleepless night and cannot bring himself to sign the death warrant.

Rina, in desperation, goes to Napoleon himself. Napoleon angrily orders her from his office and then with one of those sudden changes of heart, so characteristic of him, decorates her with the "medalle d' honneur" for her bravery in delivering the dispatches intrusted to her brother, though he will not pardon Robert, even though he has been informed that the boy is the son of Marshal Larive.

That night Napoleon goes to the tent of Marshal Larive and finds the death decree still unsigned. "What," cries Napoleon, "you hesitate? Your son, you say? Your son is only a soldier!" and the heart-broken marshal bravely seizes the quill and signs the decree!

"The Range War," a three reel Western, featuring Miss Josephine West, has just been completed by the Colorado Motion Picture Company at Canon City, Colo.

Detective Drama and Puritan Play Coming

Essanay Feature Offerings

THOUGH widely varied in theme and locale, "Shadows" and "The Wedding of Prudence," two forthcoming Essanay feature dramas, are sure to attract attention in the film world for both are productions above the ordinary in interest and action. The first is a modern detective drama dealing with the efforts of Grayson, a secret service sleuth, and Fannie Turner, a girl reporter to run down a band of counterfeiters; while the latter is a comely drama laid in the times of John Alden and Priscilla, this being a decided novelty to come from the Essanay studios.

In the first mentioned production such well known players as Messrs. Bushman and Calvert and Misses Warfield and Drew are featured, while the cast of the other includes such names as Leo White, Ruth Hennessy, John H. Cossar and Frank Owens.

"Shadows" begins in a newspaper office and ends in the cellar of a saloon, but in between has been sandwiched a whole lot of brisk action and exciting events. Fannie Turner, the girl reporter, assigned to get a story to the effect that Demorest, a noted counterfeiter is again busy in the city, encounters Grayson, a government detective, in a restaurant in which they are lunching. Grayson notices a photograph of Demorest which the girl has in her possession and jumps to the conclusion that she is one of the band of counterfeiters. Explanations follow and Fannie gives Grayson one of her cards by way of identifying herself.

The discovery of the counterfeit.

A few moments later Hortense, one of the band engaged in circulating the "phoney" money, attempts to pass a counterfeit bill on the cashier of the restaurant, but is discovered and escapes through an open window to safety. Fannie follows and sees that the fleeing Hortense has knocked down officer O'Mally by her plunge through the window and is now escaping in an automobile.

Fannie has just time to swing onto the rear of the auto in which Hortense is escaping and has presence of mind enough to keep dropping her cards at frequent intervals, thus enabling officer O'Mally to follow the trail which she is blazing. The officer reports to headquarters and Grayson takes up the trail of cards. The sleuth finally arrives in front of the saloon in which the gang makes its headquarters and finds there a card on which appear the words "In here."

In the counterfeiter's den.

Returning to headquarters Grayson disguises himself as a telephone repair man and returns to the saloon. Entering, he tells Casey, the proprietor, that he has come to repair the phone and is then permitted to descend to the basement where he soon discovers a half concealed speaking tube. Listening closely he overhears Casey talking to members of the counterfeiting gang who are on the other side of the stone partitioned basement. Cutting in on the telephone line with his pocket phone, he asks for help from headquarters—but Casey, upstairs, accidentally knocks over the phone in the bar-room and putting his ear to the receiver to see if the repairs have yet been made, overhears Grayson's call for help.

The detective appears as the lineman.

Casey warns the counterfeiters and after several thrilling encounters Grayson is overpowered and tied up alongside of Fannie, who is also held prisoner. The counterfeiters plan a fiendish revenge and are about to escape from the basement, leaving Grayson and Fannie to be blown up by a powder mine which they have set, when they are surrounded by the police and detectives whom Grayson had summoned from headquarters. Aid reaches Grayson and Fannie in time to prevent their being blown to atoms and the story comes to an end with the capture of the crooks, though an epilogue shows Grayson slipping a solitaire on Fannie's hand, indicating that the adventure led, after all to more than the mere capture of the counterfeiters.

Eliot confined in the stocks.

"The Wedding of Prudence" is a totally different type of photoplay and though slow in action as compared to the exciting scenes crowded into "Shadows" is every bit as interesting and entertaining. The settings and costumes of this drama of early days in the American Colonies have been most carefully chosen and the director is to be complimented upon the success achieved in putting over the story.

Prudence and John Eliot are in love as the story opens, but it soon develops that Prudence's father wishes her to marry Peter White, a sanctimonious, middle-aged hypocrite, who is anything but what he pretends to be.

The exposure of the hypocrisy of Peter White.

The next morning the magistrate posts in a public place the announcement of the bans of Peter White and Prudence Smith. Eliot arrives and is startled to discover that his sweetheart is so soon to marry another, while all the time she seemed faithful to him. Hastening to the Smith home he encounters Peter White and Prudence's father. While Eliot is making his plea to Mr. Smith, Peter craftily manages to insert in Eliot's cape a flask of rum and then boldly accuses Prudence's suitor of being a secret tippler. Eliot's cape is searched, the flask is discovered and the young man is led in disgrace to the Town House, where the magistrate sentences him to be confined in the stocks. To his added agony Prudence believes the charges of Peter founded on fact and haughtily ignores Eliot when she passes him.

The day before the wedding of Prudence and Peter sees the release of Eliot from the stocks. Determined to seek revenge on White for being the cause of his incarceration, Eliot hastens to the cabin in which Peter lives. Looking in through the window he beholds Peter standing before a cupboard, pouring rum into his flask from a huge demijohn. His wig is off and he looks many years older. Soon Peter sinks to sleep before the fireplace and Eliot hastens to enter and make sure it was rum that he had seen his enemy drinking. Satisfied on this point, John writes a note which he slips between Peter's head and wig and then he slips out as quietly as he came.

Returning home, he gets his cat and with this in a sack hastens to the Town Hall where Prudence's wedding is to be held. Climbing into the loft, he awaits the coming of the wedding party, feeling sure that his plan will result in his being restored to favor.

When the magistrate is about to pronounce Prudence and Peter man and wife, John lowers his cat from above on the end of a long cord. The cat's claws fasten themselves in Peter's wig pulling that off, and revealing the note which John had concealed between Peter's head and his wig, which informs those who read it that if they will look in the cupboard in his home they will find a demijohn of rum and a marriage certificate, to prove that he already has a wife in England. John then descends from his hiding place, waits until the charges made in the note are proven and then takes Peter's place at Prudence's side and is married by the magistrate. As the wedding party leaves the Town Hall they behold Peter adorning the stocks.

John Cossar as the father of Prudence is excellently cast and appears the stern, dignified old Puritan at all times. Ruth Hennessy is dainty and winsome as the sweetheart of Eliot, and Leo White plays the role of John Eliot. Mr. White seems a bit inclined to wave his arms and gesture to excess, but this fault will doubtless be easily overcome as he gains in experience. Frank Owens, as Peter White, could scarcely have been better and taken as a whole the company does itself proud with this production.

Second Klaw and Erlanger Film

"Classmates," the second photoplay production of Klaw and Erlanger, following "The Fatal Wedding," produced two weeks ago, was shown for the first time at Marcus Loew's American theater last week. It is a picture version of the well-known military drama, singularly adapted to the films, because of the many out of door scenes. The West Point scenes and the views of adventures in the South American jungle are reproduced on the films as they never could be on the stage. It is even better than "The Fatal Wedding," and will probably prove another money winer on the circuit.

Prince Umballah Again Triumphant

Kathlyn's Adventures Continued

THINGS look brighter for Kathlyn in the early half of part six of "The Adventures of Kathlyn," since she manages to elude the villainous Umballah and find refuge with her father and her ever faithful sweetheart, Bruce, in the walled city of Alhabad, but alas for our hopes, before the sixth part ends she is in worse trouble than ever, while Col. Hare, her father, is on his way back to the palace of Allaha.

The scene shifts from the oft-seen capitol of Allaha to the desert and, later, to the walled city of Alhabad, home of the sacred elephant, but trouble and adventure seem to pursue the unhappy Kathlyn wherever she goes and as the picture fades on the screen we behold Kathlyn and Bruce, tied securely to a tiger's cage, awaiting death at dawn of the following day.

"Feed these two to the tiger!" ordered Umballah.

Prince Umballah is proving himself, more than ever, what Al Jolsen would call "a dirty guy," for in true Desperate Desmond style he pursues the helpless heroine everywhere. Not content with having inflicted suffering and agony upon the daughter of the "white king" of Allaha while she was within the palace walls, he even follows her across the desert to the walled city of Alhabad and, later, out again into the desert where she is held captive by a band of brigands, and brings further trouble to her by ransoming her father and taking him back to the palace from which he had escaped.

As the film begins we behold Kathlyn and her little party battling desperately against Umballah and his men, who have pursued them from Allaha. Bruce, Col. Hare and the faithful Ramabai reply to the rifle fire of Umballah and his followers, and eventually force them to retreat, when the fugitives resume their journey through the jungle.

Emerging from the jungle, they behold across the plains the distant spires and minarets of the walled city of Alhabad. They approach the city and are received by sentinels at the gates who conduct them to the rajah. This functionary, in addition to being commander of the city, has an important post as keeper of the sacred elephant, which is frequently sent on pilgrimages to nearby cities to be worshipped by the natives. It is one of the precious possessions of the place, hence the walled city and the many savage guardians that look after its chief treasure.

Setting out to recapture the sacred elephant.

The sacred elephant is being brought back from one of its pilgrimages when a band of bearded bandits, which inhabit the neighborhood, decide to capture it and convey it to a rival Maharajah across the distant desert. Fortunately, the sacred elephant arrives within the walled city before the brigands attain its possession. They, however, are resourceful and, knowing that the attendants of the sacred elephant are weary of their duties and eager to be off to their favorite dissipation of opium smoking, they await the fall of evening to seize the elephant.

Kathlyn and her party, meanwhile, arrive within the city and are taken before the rajah. That night the brigands knock down and bind the guards at the gate, rush into the city and finding the elephant unguarded, carry away the precious object of adoration to their master across the desert.

The following morning upon appearing in the streets Bruce, through Ramabai, learns that the commotion which he beholds is occasioned by discovery of the loss of the elephant. Kathlyn and Col. Hare are told the news and immediately offer such aid as they may be able to give if the rajah will promise reciprocal aid in the form of a military convoy when they are ready to depart for the seacoast. The rajah assures them that if they are able to capture and return the sacred elephant to the city all his men and their implements of warfare are at their command.

Bruce, Col. Hare, and Ramabai afoot, and Kathlyn on the back of a camel, rush out into the desert and soon discover the oasis in which the brigands have taken refuge. Returning to the city of Alhabad, Bruce obtains a number of opium pipes and with these as bait seeks an audience with the leader of the brigands. Kathlyn and the others of the party, together with the native soldiers who have been sent along as an escort, conceal themselves and Bruce and Ramabai enter the brigands' camp alone. Pretending to be friendly, Bruce interests the bandit leader in the opium pipes and the opium with which he is laden and soon all the outlaws are lulled into security through the influence of the narcotic.

When all are stupefied, it is an easy matter for Bruce to secure the sacred elephant, rejoin his party and start on the return journey to Alhabad. On their way to the sacred city they encounter Prince Umballah, who has returned to the pursuit, accompanied by a score or more of his followers. Umballah orders an attack, but Kathlyn calls attention to the sacred elephant which accompanies her party and Umballah's soldiers fall on their faces in religious fear. It is, therefore, easy for Bruce and his friends to proceed on their way.

Adoration of the sacred elephant.

It is some time before Umballah, furious over the attitude of his men, rallies them and induces them once more to take up the pursuit. Arriving at the gates of Alhabad, Umballah and his men are refused entrance by the guardians of the gates, and when they seek to force an entry they are beaten back by the rajah's soldiers, captained by Bruce and Col. Hare.

The following morning, after thanking the rajah for his kindness Kathlyn sets out for the coast. Misfortune pursues her, however, for the party is attacked and captured by the same band of brigands from whom they retook the sacred elephant. Kathlyn, Bruce and Col. Hare are tied to a huge crate containing a Bengal tiger which has been captured by the brigands and a death sentence is pronounced upon them.

In searching Kathlyn's father, however, the brigand chief discovers the medal given him by the former ruler of Allaha and knows at once that the captive is the famed "white king of Allaha" of whom he has heard so much. Determined to secure a large sum as a ransom, the brigand sends Ramabai to Prince Umballah with a demand for three bags of silver.

Umballah and his men are thwarted.

Following the delivery of the message Umballah is about to refuse the request for a ransom money when he recalls that Kathlyn will be heart broken if any harm befalls her father, so he sets out with his minions and a day or two later reaches the camp of the brigands.

Handing over the three bags of silver as ransom money Umballah orders his men to seize Col. Hare and return him to Allaha as a prisoner. Turning to the chief of the bandits he suggests that Bruce and Kathlyn be fed to the tiger. Then, urging on his camel, he rides out of the picture.

This being one of the most interesting and exciting moments of the story, it is quite natural that at this point we should behold the now familiar "To be continued in two weeks" flashed on the screen.

Director Ben Wilson

In addition to his already famous detective work as "Cleek" in the Edison series of that name, Ben Wilson has also taken up the arduous task of directing. His first film is "When the Cartridges Failed," which he not only directs, but of which he is the author and leading man. It is a dramatic story that Wilson does not permit to lag for one moment. It is full of well planned action that would do credit to an experienced producer. Ben Wilson's popularity with the photo-play public is not due simply to his genial character and good looks. He has won his way by enthusiastic interest and all that pertains to the motion picture, by a conscientious study of the problems of the photo-player until he has welded his natural gifts and technical knowledge into a finished art of the highest type. After devoting considerable thought to the production of films and observing the methods of numerous directors, he formed his own ideas of the way they should be handled. Accordingly he wrote "When the Cartridges Failed," and when he had explained his plans, was promptly given permission to carry them out. Wilson has obtained such excellent results with the first effort that he is going to direct additional films in the near future. All of which is another feather in the well decorated cap of this jovial player.

Ben Wilson.

Another Cameraman for Mexico

Believing that interesting developments will take place in Mexico within the near future, Pathe Freres have sent still another cameraman into that much-vexed country. In order to insure having a man of the widest experience and undoubted talent they secured from their Berlin studio Fritz Wagner, who has been for some time in charge of the Pathe's Weekly cameramen in that city. Mr. Wagner sailed for Mexico last week and is now in the field. He has received instructions to spare no expense in getting the most interesting events in connection with the present revolution.

Motography's Gallery of Picture Players

RILEY CHAMBERLAIN, inimitable fun maker of the Thanhouser company, has the reputation of having served longer with Edwin Thanhouser in his Milwaukee stock company than any other comedian. He is also one of the veterans of the Thanhouser studio, being sought for that connection like many another thespian because of a previous Thanhouser connection, and it is pleasing to record that no actor who ever played with the old Thanhouser stock company has failed to make good in film work. Chamberlain's one best picture hit was in "Conductor 786" where his portrayal of an old street car conductor was of a kind that will be long and favorably remembered. The scenario chief of the Thanhouser forces is even now at work on a series of "Conductor 786" adventures in which Riley will be starred, the series having been inspired by the original Chamberlain portrayal.

Riley Chamberlain.

MIGNON ANDERSON is a regular feminine "Desperate Desmond"—by that we don't mean for a minute that she is cruel and villainous, but that she is desperate and daring—ready to assume risks to life and limb at a moment's notice if it will add an extra thrill to the pictures. Whenever a director at the Thanhouser studio has a scenario that calls for the performance of a difficult feat by the leading woman Mignon is the lady called upon. Recently in "The Plot Against the Governor" she had to race an automobile at 50 miles an hour against a railroad train and win. More recently she had to jump from a second story window and catch hold of the bough of a tree on the way down. What her next feat will be hasn't yet been announced but that it will pull you out of your seat when you see it is a foregone conclusion for as already stated Mignon is a regular "Desperate Desmond."

Mignon Anderson.

MAUDE FEALY was the young woman engaged by Sir Henry Irving to portray the roles enacted by Ellen Terry, when the great English star was preparing to open another London season and she completely captivated her public. Before that she had been with William Gillette in "Sherlock Holmes" and during her career as a star of the legitimate stage has supported such celebrated thespians as E. S. Willard, Richard Mansfield, William Collier, Nat C. Goodwin and Robert Hilliard. She was among the first of the great legitimate players to join a motion picture stock company and has been starred by C. J. Hite in Thanhouser features that are notable for their artistic qualities. Her most recent Thanhouser successes are "Moths," "Frou Frou" and "The Legend of Province." Far from losing her old friends by the change to pictures, Miss Fealy finds that she has added hundreds of new ones.

Maud Fealy.

HARRY BENHAM is running Eddie Foy a close race, for Harry and his family are well nigh as popular, and a whole lot better known, than Eddie Foy and the Seven Little Foys. Harry is said to be the one actor in the business who is married, and has a family, and don't "give a whoop" who knows it. In fact, after his own acting, Harry's claim to public recognition is that selfsame family, for the Benham family is the only family that performs in its entirety in pictures. They all work in Thanhouser films, the wife, Ethyle Cooke, little Leland and Baby Dorothy, and a happier, better natured, wholly contented family you couldn't find anywhere. Mr. Benham was a musical comedy favorite for many years before entering the picture studio, and of late has been associated with Maude Fealy in the majority of her multiple reel productions, though he appears in numerous single reel subjects.

Harry Benham.

Nehls Defends Film Industry

A recent issue of *Chicago Commerce,* the weekly journal issued by the Chicago Association of Commerce, contained a story reprinted from the *New York Times,* in which a foreign film manufacturer was quoted as saying that he was satisfied with film conditions everywhere except in the United States.

Immediately R. R. Nehls of the American Film Manufacturing Company read this article, he called his stenographer and dictated a reply which seems to refute nearly every point made by the foreigner. A portion of Mr. Nehls' article, which was published in the last issue of *Chicago Commerce* reads as follows:

> It is an uncontrovertible fact that the moving picture industry of this country is today on a much higher plane than ever since its inception. The theaters are better and more artistically constructed everywhere, even in our large cities, where the land values are so great that without an enormous capital investment it is impossible for the exhibitor of small or moderate means to gain a foothold. The local requirements governing construction and maintenance are perhaps more exacting and stringent than in any other line of business.
>
> Safety conditions and ventilation are vastly superior than heretofore. Managers have been prompt to take advantage of superior equipment as it has been placed upon the market. As a result the projection is far superior in the average moving picture theater to what it ever was in the best of theaters.
>
> The line of pictures that is being offered the public today is so vastly improved that a comparison is almost odious. No expense is being spared by manufacturers to supply realism and secure the best of talent to insure the highest dramatic merit and grandeur, which for economic reasons could never be considered for a production on the legitimate stage. Educational productions, such as historical dramas, the classics, industrial subjects and travelogues, can now be seen at almost any theater, whereas the ultra-sensational subjects, depicting crime and moral depravity are the exception and are entirely discontinued by reputable manufacturers. More attention is being given to details and artistic embellishments, and the photographic quality is as near perfection as modern science and development can make it. Every branch of this vast industry is keeping pace with the general trend of improvement, which is one of the marked features of the industry throughout this country.
>
> It is deplorable that a few manufacturers persist in an endeavor to place upon the market pictures that are suggestive and immoral, or that tend to exploit a double code of morals; but careful investigation of the origin of these productions, will almost invariably trace the source to foreign manufacturers, and these productions are entirely responsible for the existence of censorship and for any odium that might exist.
>
> We do not believe that there is a single American manufacturer of reputation, who does not of his own accord exercise the most rigorous censorship, and this primarily because of his higher standard of morals and loftier ambitions, and then because he fully realizes that public opinion will criticize him more adversely than any censor board, and will be largely responsible for his reputation.
>
> In everyone of the instances cited in the article in question, imputing laxity and deficiency, American conditions are exemplary, and foreign manufacturers will do well to study our methods and emulate them as a means to elevating the industry throughout the world.

Appears as Geo. Washington

Tefft Johnson, of the Vitagraph Players, who has an international reputation for his performance as George Washington, appeared as the father of his country Sunday, February 22, at the Vitagraph theater at the matinee and evening performances. He presented a now silent drama, "The Birth of the American Flag," being assisted by Rose Tapley, who portrayed Betsy Ross, Earle Williams, Arthur Ashley, Lillian Burns and Mary Anderson. The performance was given as a special feature and entirely additional to the regular feature pictures. "A Million Bid," "Goodness Gracious," and the personal appearances of John Bunny, Mary Charleson and James Morrison in their silent drama "The Honeymooners."

Just A Moment Please

Gee but we'll bet the Noo Yawkers were glad when this Haase person left town. Within a few hours of his arrival there an earthquake hit the city and later press dispatches indicate Gotham to have experienced the worst storm and cold snap since 1881.

Charley Abrams of Great Northern Special last week sent the Goatman one of those diamond studded pocket knives of his, and the goat couldn't have been more pleased had he landed one of "Pop" Rock's dinner sets. In fact he was so tickled he butted two bars out of the pasture gate.

WHAT'S THIS? WHAT'S THIS?

Headlines of the *N. Y. Morning Telegraph* on Friday, Feb. 13, announce that J. J. Kennedy was one of those who collapsed during the running of a Marathon. And we didn't even know he was entered.

You'd never suspect Lloyd Robinson to be a Choimen and yet one of his recent letters begins "Was ist das—frontispiece?"

A recent letter to the Goatman from F. Marion Brandon, referring to MOTOGRAPHY as "your Medium of Mendacity," got the horned ruminant so excited that he chewed up not only her letter, but also an ink eraser and a bottle of paste. What do you mean, "mendacity," Marion?

We were telling Paul Woodruff about the plot of American's "The Call of the Traumerei" and, without a second's hesitation, he said "In other words the call of the lingerie proved stronger than the call of the Traumerei." When it comes to repartee Paul is certainly there—both ways from the middle.

THEIR FAVORITE FILMS.

Andrew Carnegie:—"Iron and Steel" (Vitagraph).
Major Funkhouser:—"The Reformers" (Biograph).
Edwin August:—"Back to Broadway" (Vitagraph).
Homer Boushey:—"A Cry for Help" (Biograph).
Geo. Kleine:—"On the Job" (Essanay).

Doya remember last issue we hazarded a guess that with a pair of gum shoes and a dark lantern we could probe farther into that mystery of Dick Nehls' lost mustache? Well, Chas. Ziebarth took us up on our offer, by gum, and with the aid of a huge reading glass, which magnified each separate and distinct hair of the straw-colored down that graces his upper lip till it looked like the base of telephone pole, we are now able to *confidently assert* that the mystery is an enigma no longer! Yep, it's solved! What Chas. is now wearing is the same stuff —exactly the same—that Dick used to proudly boast of. Now we're ready for the next case, Watson!

We thought we "had one" at last on Chas. Nixon, the scholarly and super-cultured press agent of the Selig Company, when last week we ran across this line in his copy:

> "Kathlyn is rushed out into the desert on the back of a wild camel and from this gazebo sweeps the horizon with her binoculars."

Our feeble and puerile intellect, having been accustomed to the word "gazebo" as synonymous with "geek," "geezer," or similar slang terms, we instantly decided the intellectual Charles had stumbled, but alas! for our hopes, reference to our ever-handy Webster proved that the word was eminently correct, since it meant "a lofty summer-house or belvedere." Gee, but that's a word Lloyd Robinson would enjoy, so we're passing it along. Go to it, old top, and good luck to you!

For the love of Mike, Parsons, what kind of gowns are your leading women wearing? That still you sent me of Saharet in "On the Altar of Patriotism," shows the lady surrounded by an "aura" that looks to us almost like a Luna light effect.

As we rush to press the morning papers announce that Chicago's new civilian board of moving picture censors is on the job and decidedly busy. From the report, we gather that the room wherein the films are shown now resembles a slaughter house and that "killed" films are all over the place.

Down with censorship, say we!

Do we hear a second? N. G. C.

On the Outside Looking In

By the Goat Man

THE memoranda tells me that George Kleine returned to his desk in Chicago, Friday, February 13, which should dispose for all time any notion that Mr. Kleine is superstitious. He isn't. Friday the 13th has no terrors for him. No trip abroad that he has made in many years has left so many pleasant memories in the wake of his return. I saw him for a few precious minutes across that flat-top desk nearest the door. Mr. Kleine rarely hides behind the larger roll-top that stands further back in his office. And what do you imagine was the most important of the things that concerned him while I was there? A bunch of photographs that he had taken himself! Mr. Kleine has been engaged for years and years in handling other people's negatives and now he has taken to his own precious camera and the things that go into it and get in front of it and are taken from it. He found opportunity to push his camera button hundreds of times during his last prolonged visit abroad and it was my privilege to see many of the beautiful photographs. These views took me around with him in his travels. They covered many points of interest in and out of doors, principally in Italy, but none had greater charm for me than those showing glimpses of the magnificent estate which Mr. Kleine purchased up the road from Turin. It lies out from the town nearly five miles and it will be the place where the Photo Drama Producing Company will make films—big productions. One immense building, 330x66 feet is already underway. It will accommodate the actor folk and their wardrobes and properties; shops; the kitchen and dining rooms and serve as a modern utility building for the tremendous studio that will be erected as soon as the plans can be approved. These buildings will differ from other similar institutions in that country. They will include heating and ventilating systems in accordance with the best American practice—something that will be entirely new, because heating and ventilation problems have never entered into Italian studios heretofore. Just why not is a matter of conjecture, because the temperature isn't always conducive to one's best effort. Mr. Kleine told me that he had seen the thermometer at twenty degrees and players in films must have suffered due to the extreme cold. All of this will be corrected in the Photo Drama Producing plant.

This Kinemacolor fashion model smiles sweetly, though she is posing on the Gimbel roof, New York City, with the thermometer almost touching zero.

Louise Dresser, in lower picture, caught by Kinemacolor in "The Snow."

Signor A. Gandolfi, former business head of the Ambrosio Company, is in charge of the affairs at Turin, and will be director for the big films that will be made at this new plant. The site is admirable, occupying the vantage point in a ten acre plot of land surrounded by a high stone wall. It is Mr. Kleine's belief that it is the finest location for studio purposes in all Italy. The grounds are nicely wooded and there is a small lake within the enclosure. I hope to show you some views of it within a short time.

* * *

Mr. Kleine left America in the latter days of last September and of course this idea of making big films in Italy occupied much of his time and attention. If you will remember, he took some stage celebrities with him and it is reasonable to suppose that he has been overwhelmed with applications of Americans for positions in his foreign stock company. Mr. Kleine is enthusiastic about the possibilities for high-class big productions. He will bend every energy to maintain the standard he has already established and it is reasonable to suppose that with these prospective facilities; a company of his own selection and an organization of famous producers and camera experts, that he will be able to excel those films that have already made for the excellence of his output. Mr. Kleine is one of those men who frowns upon the term "this business is in its infancy." An industry that has taken fifth place in the rank of the world's big business can hardly lay claim to the title of infant. He is also practically convinced that a dollar is a low maximum figure for the admission price to the motion picture for the larger attractions. He still believes that he will open his beautiful New York theater with a dollar as the high figure, but he already sees the possibility of this price going higher.

* * *

I would like to get into that great pile of photographs that he brought back, but it would be like renewing a glimpse at Baedecker. I am sure that Mr. Kleine found his greatest pleasure at Venice, but points like Florence and Pisa held much for him if we are to judge by the snaps brought back. Mr. Kleine never looked better or seemed to be more fit for a hard day's grind than he is now. What is more his office door is open!

* * *

T. B. is English stuff. I have

learned to know what that means on a letter, because sometimes I receive letters with these mysterious initials appended. This time they come to me on the stationery of the Itala Film Company of America and disclose the fact that T. B. is now in charge of sales for that concern. T. B. should be in his element, because most of us know that he is a judge of good photographs and is somewhat discriminating in his notion of a good film. He tells me that the Itala connection offers him the best opportunity he has had in a number of years to indulge in his hobbies. The Americanized T. B. even goes further and claims for his product originality in the story and acting. All right, Old Top, I'll take your word for it and wish you luck.

"The extra baby" in one of Edison's "Octavius" series.

* * *

The latest morsel I have been able to glean from film promoters' literature says: "Five American motion picture companies, whose combined capital is only $3,066,000 make net earnings of $1,400,000. That is over forty-five per cent net on their capital stock." What a pity that this circular might not have named the five American motion picture companies having this remarkable record to their credit.

* * *

An effort was made on Wednesday night of the missus' birthday to form an organization of Chicago screeners. Charley Ver Halen sent me an invitation to join him at the Union Restaurant, Chicago, but I couldn't go. I was represented by Just-a-Moment-Please Caward, who shared the pro rata expense and took his own smokes. I am told that eleven of the dependable ones found their way to the private dining room and concluded that they would repeat the performance at least once a month. The bunch will be known as Reel Fellows.

* * *

I saw "For Napoleon and France," at a private gathering of the clans at Kleine's. As I sat there watching the beautiful pictures I could not keep my mind off the people down on the street who were hurrying past the place. Of course, they will get their chance to see the same picture and it will keep for them, but I was enjoying the treat already. "For Napoleon and France" is another of those "ultimate films." I have learned that Cines-Kleine have a happy faculty of repeating—improving. The "ultimate film" is yet to come. Who dares deny it? And yet, how little I know! My stamp of approval on "Napoleon" adds nothing to its lustre. Go see it yourself.

* * *

In my zeal to tell the truth, I am forced henceforth, forsooth, to forego extreme of pleasure—use soft pedals in my measure. While you think it passing strange that I thus curtail my range, let me whisper—I lose money and the cost is far from funny for some folks have grown so sore that I promise nevermore, while I may control my finder, to indulge in curt reminder. Men are ambling o'er the earth who ignore my seeming worth—who disregard endeavor; so I shift my inky lever. Why should I make idle jest while I try to do my best? It is better far to jolly than to gratify my folly. So no more a chance to gloat o'er the ravings of The Goat. I shall cease to be a fetter and I pray you'll all feel better.

* * *

And then, I find men who fritter time and money on such trashy films as "The Flirt," the very literature of which smells to high heaven. "The Flirt" is announced as a dramatic three-reel subject. Here are the first two sentences: "The Flirt is the story of an unfortunate woman who is unable to control her passions. She must always risk everything to follow the changing emotions of a fickle heart." Ephrium, my smelling salts! Funkerhouser, your axe and your women!

* * *

Mercy, what a terrible lot of company we've got. Every newspaper in the land—every big newspaper is now a film paper. Years ago I said that they would come to it. The motion picture has more fans per hour than baseball has per week. The pink sheets have been with us a long time—for baseball. Now we are threat-

Ex-president Theodore Roosevelt returning from South America, filmed by Mutual cameraman.

An amusing moment in Essanay's "Grass County Goes Dry," a film built for laugh purposes only.

ened with all the other colors for pictures. The newspapers have awakened and the film fan is joyful.

* * *

But not so the film dopester. How important has he grown. Buzz, buzz—"Oh, the representative of the *Sun,* what can I do for you?—A photograph of Jeanie Villiers, yes?—Certainly, the next post." It is a delightful experience. Scrap books have been ordered; the scissors sharpened; a new force with the paste. It is a dopester's nightmare.

* * *

Here is Pathé Frères with a whale of a proposition—all of Hearst's newspapers in a subsidy—the day's story of the day's Pathé film. That was a masterful stroke on the part of the maker and it would be a sorry exhibitor who fails to weigh its value as a box-office measure.

* * *

But at that there is a lurking danger and I bring it home while the irons are hot. The dopester and his superiors should not overlook the fact that yesterday's daily newspaper is the deadest thing in the world. This morning's edition, for their purposes, is not so good as this evening's edition. To curtail one whit from the regular trade journal publicity—the enduring sort—will be flirting with disaster. To stint on the quality of films will mean irreparable loss. With the hurrah of the publicity every day, there is danger in overlooking the more vital and lasting announcement meant for the exhibitor himself. To-day's furore is for to-day, but the business itself depends more largely on the morrow. I will always recall with fine consideration for its worth, the story Hugh Chalmers told at a banquet of the Space Club fellows in Chicago. He was pleading with his board of governors for an advertising appropriation of a million dollars when his factory output for the next year had been sold. No one could see him at first and his million looked like a forlorn hope. Chalmers told us how he won. You can better believe he had his eye on the years to follow, rather upon the flush of his immediate needs. Think it over. The newspapers will have to come along. Make your films better than ever and make friends of exhibitors while it is easy to win them.

One of the scenes in Universal's "The Legend of the Phantom Tribe."

And the exhibitor himself is joyful. These are ordinarily bad months from his point of view. Give him the best of it now and he'll be inclined to remember the kindness when you need it most.

* * *

Thrilling scene from Edison's "Rorke's Drift" founded upon an actual incident in the Zulu war.

My Dear Mindil, I congratulate you. The book has improved.

* * *

Oh, that I might tell the stuff I know and dassent! Every day it filters through my tired and whirling dome—the things that are going to happen tomorrow and July 4 and before Thanksgiving—all secrets, of course, that I must keep—until the next fellow in spiels his theory. It is trying, Hortense, very. Nobody loves a fat man had better be changed to the more nearly correct truism—Nobody loves a film man. And there is nothing right about it. A film man, in the eyes of the great public, is a marvel. Instantly his business is made known to the layman there is silence, as if listening for the crinkle of his roll of greenbacks. The things that come to me as secrets—gum-shoe stuff—are never that. The thing that causes the door to close is written all over the map. It

One of the important scenes in Pathe's "The Brother Counts."

is all too plain to spring the lullaby on. Any one who keeps his eye on the indicator will learn to read the tape. It is all out in the open.

* * *

Why, then, don't I tell it? Hush, you tempter, there is a notion prevailing that I am trying to get somebody's goat. It isn't so. I catch myself in time to remain The Goat. You will learn to know that the game needs one. I want the honors.

Chicago's new civil board of moving picture censors. Standing left to right are Samuel A. Bloch and Miss Katherine F. Birmingham; sitting, left to right:—Mrs. Florence B. Kirk, Miss Eva Loeb, Mrs. G. F. Karr and Mrs. Christine Field.

* * *

I am trying to remain silent in the face of a dopester's sheet that tells me things like this:

> Mr. Griffith, formerly with the Standard Machine Co., now the Powers Machine Co. is doing a splendid business for the Powers Co. in Cincinnati & vicinity.
>
> The Cincinnati Enquirer is now running, as a special feature, once a week, a Motion Picture News Department.
>
> Owing to the severe cold weather and storms, the business in the middle west has been very bad in the past few days.

There is a lot more of it. You can have just one guess.

* * *

For quick work the film business has from Evers to Tinker to Chance skinned eighty ways. I can't keep track of 'em to save my life. Help! Help!

* * *

Joe Hopp bowled a high score in his primary race for an alderman's toga. To be defeated by twenty-three votes with the machine and the women against him, wasn't half bad. Joe says he had the women in the palm of his hand until they decided to put a woman in the field. Anybody anything to offer by way of a problem in conduct suggestion for future campaigns?

Miller's Theater in Los Angeles, California, featuring Lubin's "The Third Degree."

* * *

J. A. Williams, better known as "Jack," with broad claims to the title, oldest film man in Chicago is now engaged as handy-man and broker and dealer in all things pertaining to the trade. When you need Jack, call Central 4484, or run him down at his haunt, room 810, 30 N. Dearborn Street. Jack Williams will sell you the whole outfit and help you start right.

* * *

See all the crowd the Major has added to his censor body? They drag $1,300 a year per each—a tidy little sum for looking at and pruning pictures.

* * *

H. C. Hoagland of Pathé Frères has started to commute between New Jersey and Chicago. When in doubt try the La Salle Hotel. That is where I saw him last and he was in the best of spirits. See advertising pages for proof.

* * *

Al Greenland was in town for a while, enroute to N. Y. and Boston. Al still tells me that he loves me, but what's the use?

L. B. Carleton, director, and some of his company at Lubin's Betzwood Estate.

Leading Actress Sees Stars

Adrienne Kroell, the reigning beauty of the Selig stock in Chicago, last week was whirled out to the Desplaines river with Producer Walter Clarke Bellows, Johnnie Langmack, the resourceful master of properties, and several of the leading people engaged in producing Bellows' picturesque play, "A Page from Yesterday." The particular chapter to be enacted was a skating scene, and Miss Kroell had to accomplish this in a crinoline, the play period being in that atrocious style of dress. Miss Kroell had not been on skates for several years, and was afraid she had forgotten how. She put on the steel shoes and made several excursions up and down the river before she adjusted the queer looking crinoline. In this experimental stage she fell once and declared she saw all the "stars" of filmdom in a flash. After these trials, however, her old skill came back and she cut American eagles and fancy forms all over the surface of the river, carrying the hoops and crinoline with airy grace that photographed beautifully. She declared that she felt like she was going up in a balloon, "And it was a beautiful flight," approvingly suggested Mr. Bellows.

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CHICAGO, MARCH, 7, 1914

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SCENARIO RIGHTS.

SOME little time ago a well known scenario writer (so far as scenario writers can become well known under our present system) sent a scenario to an eastern company. It was rejected and returned. He sent it out again, this time to a western company. Less than a month later the same scenario was sent to the same eastern company, which had previously rejected it, by a western correspondent. The original author's name had been carefully scratched from the paper and another name inserted. Luckily the eastern company's editor remembered the manuscript and notified the author who had originally submitted it. The matter was taken up with the president of the western company and he took immediate steps to apprehend the thief.

The postal authorities in the western city decided that the matter did not come within their jurisdiction. The local city authorities would do nothing unless the original author and his witness came to their city. A month later he did go there and swore out a complaint before the city prosecutor. The Pinkerton agency located the scenario thief, and he was arrested the same day.

The defendant admitted practically all the charges, except that he claimed a bundle of scenarios had been turned over to him as the personal property of his brother, just demised. He had turned them over to his secretary, he claimed, to be sent out under a nom-de-plume in the hope that they might bring back a few dollars. He stated further that he believed the scenario in question had been placed in the bundle by an enemy in an effort to incriminate him.

The case developed into an attempt to find some authority or precedent whereby such a manuscript could be adjudged a proper subject of larceny. The defendent was adjudged guilty by the police court, but was released on a technicality. The court used the following language:

> I am convinced that the man took the manuscript with the intent of selling it and using the proceeds, but there is no recorded case holding the stealing of a literary production to be larceny, since the author suffers no pecuniary or irreparable loss, but can replace the manuscript.

The author of the script in question holds from this that scenario scripts may be stolen and sold with impunity. We cannot wholly agree with this view, because in this case the manuscript had not been sold, and there was not proof that it had any sale value except the previous reputation of the author for producing salable scripts. Had it actually been sold, and money paid for it, there might have been a different outcome.

Nevertheless, the author is right in drawing the conclusion that unless some action is taken in the amendment of the laws, the scenario author has virtually no protection for his manuscript. A scenario cannot be protected by copyright except through a copyright of the story prepared also in fiction form—an obviously impracticable course.

The two manufacturers involved in the action whose history is related above displayed a creditable aggression in assisting the ends of justice. But it is evident that they had such opportunity only through a lucky accident; the thief's sending of the manuscript to the only office where it had been previously sent. Had it gone elsewhere, and sold, complications would have been introduced.

The manufacturer, as the author suggests, could hardly be blamed for deciding to deal only with authors of established reputation and integrity. But that course would be rather hard on new writers, whom we certainly need, to say nothing of the difficulty of extracting sufficient material in a continuous flow from the old and known writers. And it is suggested that the crook of the future will probably be more astute than the one so readily caught in this case.

Purely from a lay point of view, and without any legal or expert knowledge of the possible difficulties involved, we cannot see why it should not be an easy matter so to amend the copyright laws as to admit a scenario in manuscript form. Such a copyright need not protect the film produced from such a manuscript; that is another problem. The scenario is unquestionably the heart of the motion picture. Its protection merely *as* a scenario would serve to correct the many existing abuses of which the case cited is only a passing example.

Another phase of the question of author's rights in the scenario is covered by a decision of Judge Hand of the United States circuit court on February 14. Since the decision by the United States supreme court in 1911, in the action, Kalem Company *vs.* Harper Brothers, (Motography, January, 1912), wherein it was decided that the production of a copyrighted book in motion pictures was an infringement of the dramatic rights of the book, there has been great confusion on the question who, as between the author of a novel and the owner of the dramatic rights, was privileged to produce the book in motion picture form. Conservative producers of motion pictures based upon popular books have been compelled to procure the consent of both the author of the book and the owner of the dramaitc production, in order to obviate all possibility of litigation. This has been a matter of considerable expense in some cases.

Judge Hand has decided that since the amendment of the copyright act, the Kalem case does not cover the situation, and that when the author of a book assigns the exclusive dramatic rights, he retains the motion picture rights. The opinion is on an application for an injunction made by the Photo Drama Motion Picture Company, Inc., as complainant, through its attorneys, Messrs. Graham and Stevenson, against Social Uplift Film Corporation, defendant, in which the injunction is granted to the complainant. A part of the decision is as follows:

> The sole question remaining is of Kingsley's notice. If dramatic rights include moving picture rights then he had notice of Totten's rights, but I think since the amendments of August 24, 1912, 37 *Stat. L.* 488, that they do not. It was undoubtedly held in Kalem Company v. Harper Brothers., 222 *U. S.* 55, that the owner of dramatic rights might forbid their dramatic representation by moving pictures, and to the present time the only right to protect moving pictures arises from the words, "dramatic" or "drama." Thus, the statutory right to protect against the making of a moving picture scenario from a book still arises from section one, subdivision (b), and the statutory right to protect against infringement of the scenario arises from section one, subdivision (d). Yet the proceedings for registration of the moving picture play are now specifically controlled by sections five and eleven of the amendment of 1912, and it appears that it is one thing to secure the copyright upon a drama proper and another to secure it on a moving picture play. A man having general statutory dramatic rights like Kaufmann might make a publication or he might copyright the play and he would still not have copyrighted or published his moving picture rights. If he wrote such a scenario and made his film he could get a separate copyright upon that. Of course, he could sell his statutory or common-law copyright of the play and keep the moving picture copyright, or he could sell each. It seems to me clear that if he could do this, he could sell separately the right to dramatize and the right to make a moving picture play, dividing his statutory dramatizing rights and thus giving each assignee the right when he had exercised those rights to get his own copyright for a drama, or for a moving picture show.
>
> Hence, when Kaufmann told Kingsley that he had sold his dramatic rights at the moment while he was selling his moving picture rights, he told him something which it was perfectly legal and natural for him to do. Kingsley was not called upon to assume that Kaufmann was a knave and was then stealing his money, nor indeed, is that yet proved. Kingsley need have found nothing suspicious in the transaction and got a good title, although it was subject to defeat by registration of the prior assignment before January 12, 1913.

It will be noted that the amendment of 1912 cited in the decision provides for the copyright of films, and not of unproduced scenarios. The law is explained in Motography for September 14, 1912, page 191. The protection of the scenario writer is still unaccomplished; which gives splendid opportunity for the activity of some association or others. The Ed-Au Club has just issued a proclamation of good intention, and two of its five stated principles pertain to the subject:

> To protect the rights of photoplay authors against infringement. To protect members and producers from intentional plagiarism.

Upon which we can only offer the comment that they need protecting.

NEW THEATRES IN COLON

COLON, with a population of about 17,000, has three motion picture theaters owned by American firms, but as this form of amusement is growing in demand, an American contractor in Colon is building two more theaters of this kind for local firms. The first of these buildings is a two-story structure, the first story of which will be used as a theater, the second story for a dwelling. The entire building is to be constructed of wood with concrete foundation walls, and the flooring of the first floor is to be of concrete. The material, except the galvanized iron sheeting for the roof, to be imported from England, will be obtained from the United States. The estimated cost of the building is $5,000.

The second theater is to be a one-story frame structure with concrete foundation walls. The roof and sides will be covered with galvanized iron sheeting. All the material, except the iron sheeting, will be obtained in the United States. If the owners decide to put in a mosaic tile floor instead of concrete, the tiles will be imported from Italy. The estimated cost of this building is $10,000.

WHY ENGLAND GETS THE ORDER

THE motion picture films used in Colon, Panama, theaters are imported by one American firm, which owns two of the theaters, and they sub-lease to the owners of the third theater. Up to a month ago all these films were obtained from the United States and were leased at $4 to $7 a reel for commercial films per week, and at $7 to $10 a reel for feature films per week. About fifty reels were used per week. At the present time, however, all films (about 85 per cent of American origin) are being imported from England, as they can be obtained there for about 20 per cent less than in the United States. It is also claimed that the price of the English firm includes ordinary feature films released earlier and that the English firm will sell films at cheaper rates than American firms.

Sans Grease Paint and Wig

By Mabel Condon

Harry C. Myers.

HARRY C. MYERS fitted into the flatness of his Stutz Bear-cat machine in the shadow of the Lubin studio and, with his feet stretched out miles ahead of him to reach the foot-prop, his coat open and his head bare to the warm sunshine of an exceptional day, announced that he was thirty years old, a democrat and that he scorned public opinion.

"I go my merry way and hope people will like me," he avowed frankly, "But if they don't—."

Harry is not the worrying kind. He said so. After that he buttoned his coat half-way and guessed the sun wasn't as hot as it looked. He met no contradiction and continued placidly: "Nine years on the stage and five years in pictures is my record, Philadelphia is my home town; went to La Salle College here and most of my time went to athletics; I jumped; I was centre on the basket-ball team; I lost two teeth playing foot-ball; broke three ribs and my collar-bone and knocked my knee out of place—also playing foot-ball, and I broke my leg. Greatest little sport ever—foot-ball!"

His audience murmured, "Must be!" and the one whose initial "C" stands for Clifford, went on—

"Yes, a great sport, and I was fortunate in not receiving any serious injury."

Harry aims to be sincere or nothing, always.

"My work in pictures has earned me the title 'dare-devil.' There is nothing I have been asked to do that I didn't do. I like the stunts with a thrill in them. This little machine and I have had lots of excitement together. But I don't use it in anything that would mean real damage to it because it's too good a pal."

The round yellow side of the "pal" was appreciatively caressed and when the appreciative one resumed a normal position he continued:

"Fortune has favored me in pictures too, I've had no more serious accident than falling down a sixty-foot cliff, and off of a forty-foot bridge. Jumping off the Williamsburg bridge was easy, but I broke some bones in my foot once when I slipped off a five-foot side-walk. Oh I'm a lucky guy!"

Isn't he, though!

"I've been a life-saver—a water one—and I write short stories in my spare moments."

"Just 'dash them off,' I suppose?"

"Yes, no trouble at all, wrote and sold seven in two weeks, one time. Quite simple."

"But you're much busier now that you're a director?" I ventured with the momentary disappearance of the sun and Mr. Myer's instant inspection of the sky for further weather information.

"Much busier and much more interested."

"Maybe that's why you're getting so much fatter?"

"Maybe," he agreed, and bewailed the fact that none of his posed-for citizen pictures look like him any more and he'd have to sit for some more soon, though he hated the job.

So many of his photographs make him look rather effeminate, and in real life he is not that at all. He is six feet tall and weighs in at about the two hundred mark. His expressions, both vocal and facial, are distinctively mannish and he admits he is afraid of nothing nor of nobody. Decidedly, he is not effeminate.

"I know some of those pictures of mine make me look so," he complained, "I guess I'll get same new ones this week." But the one at the top of this page is not a terribly new one.

The Myer stage work was begun in 1901 in Philadelphia stock. "I made progress in it because of my memory," Harry Clifford explained opening the two buttons again when the sun came out. "I could take any part on short notice and often studied twelve parts a week. The Walter Stull repertoire stock company was one of the first I was with. That was road work. I was with George Lorick in stock and went out with the Fleming repertoire company and studied eighteen plays in one week.

"Five years ago, I got a chance to try pictures; this was my starting place, the Lubin studio, and it's the best kind of entertainment. I wouldn't care to leave it."

A breeze sprang up from around the corner of the studio; it waved back Harry's black pompadour and again Harry's dark eyes sought the sky for predictions.

"Great day for a spin," he decided.

And "Time for lunch," came H. A. D'Arcy's voice from the door-way of the Lubin office building.

"Next to my work in pictures, I like this," commented Harry with another caress on the side of the yellow Bear-cat. "I can make sixty-five miles an hour in the country," he informed, "and thirty-five miles in the city."

"And the speed laws?" I asked, making ready to neglect the Bear-cat.

"Oh, the cops all know me!" Harry answered.

Then I went to lunch and Harry Clifford began doing things to the yellow car.

Society Tangoes for Films

The Colorado Motion Picture company who recently moved their studio and factory to Canon City from Denver, held an opening Saturday afternoon in the form of a tango tea. The affair was quite a novelty through the fact that the dance was held in the studio and the guests were filmed by the camera man as they executed the latest steps. Some of the pictures taken will form a scene in the three-reel photoplay the company is now producing entitled, "The Range War," and later the guests will have the pleasure of seeing themselves as others see them.

The portion of the film to be used in "The Range War" called for a reception and dance at which Mr. Sanderson and Mrs. Dye were host and hostess, and Miss Josephine West the guest of honor. The scene was well executed by all and considerable talent was displayed by the many participants in film acting.

"The Money God"

The Metropolitan Film Company, Inc., which has opened offices on the sixth floor of the World's Tower Building, New York City, was organized by Hans Bartsch, who is president of the concern. The company will import and manufacture feature subjects in multiple reels. Mr. Bartsch has been prominently identified with the amusement business for many years, representing the foremost European play publishers, authors and composers, having been connected with such successes as "The Concert," "The Chocolate Soldier," "Madame X," "The Doll Girl," "Madame Sherry," "Is Matrimony a Failure?" and others. The first release of the new company is "The Money God," in five reels, on which state rights will be sold. H. J. Streyckmans is the sales manager.

What a Censor Thinks of It

Mayor Harrison within the past few days appointed six members of what is eventually to be a ten member Civilian Board of Moving Picture Censors. The present membership consists of five ladies and one gentleman, but it is understood Mayor Harrison will appoint four other men, thus making a board of five ladies and five gentlemen. The new censors are to receive a yearly salary of $1,320 and replace the ten policemen who for several years have censored the pictures in Chicago. Major Funkhouser, second deputy commissioner of police, will continue, as before, as the head of the board.

The morning following their appointment the editor of Motography addressed a letter to each member of the newly created board and asked for a brief reply to several questions relating to censorship which were propounded. Up to the moment of going to press but one answer had been received to the six letters sent out. It came from Samuel A. Bloch of 2607 Evergreen avenue and reads as follows:—

> Replying to your favor of the 17th instant, I can best outline my ideas of censorship of motion pictures by answering the questions you propound in their given order.
>
> You ask: "Are you opposed to pictures in which the Jews, the Irish, the German or other nationalities are featured?" If you mean featured, no. But if you mean caricatured, yes. Are all the Jews Shylocks or money grubbers? Are all Irishmen drunkards or wife beaters? Are all Germans pot-bellied beer drinkers? Are all negroes razor wielders or chicken stealers? Rather than instill in the child mind, or even the adult mind a stronger dislike he may already have toward those of different nationality, race or creed, let us portray the Jew, Irishman, German, negro and others at their best. Imbue the child, as well as the adult with the feeling of brotherhood and good-fellowship rather than one of animosity and antagonism.
>
> Again you ask: "Do you believe that all films with sex problems should be prohibited, in cases where films are based upon literary masterpieces or adaptations of popular novels or plays?" Yes, unless they are shown to adults only. Personally I think Kauffman's "The House of Bondage" or Hawthorne's "The Scarlet Letter" good books for the adult, but I would not want children to read them, much less see them in photoplays.
>
> In the third question you ask: "Do you think such incidents as involve gun play, hand to hand conflict, duels, drinking scenes or scenes in brothels or houses of ill-fame should be eliminated, or would you approve of them in cases where films are direct adaptations of the book, play or other literary composition, which is generally read or on exhibition in legitimate theaters?" Children are instinctively cruel. They are little savages and excellent mimics. Shall we encourage them in their cruelty and barbarity by showing them murders, lynchings, hold-ups, burglaries, tortures, brutalities, pick-pocket schools? Our earliest impressions are the indelible ones. Should we not therefore give the child the funny, harmless picture to make him laugh; the instructive one to make him think? I am sure no motion picture producer or exhibitor would be guilty of giving a child a death-dealing drug; then why give him something that will poison his mind and kill the good instincts that lie dormant in him?
>
> Your last question asks: "Would you censor films from the standpoint of the child or the adult?" So long as the child is permitted to see every photoplay shown in the theaters I must necessarily analyze the effect any picture in question might make on the child's mind. The child of today is the man of tomorrow. By paying more attention to our little citizens there will be less need for our looking after the bigger ones.

Standardizing Aperture Plates

The Gundlach-Manhattan Optical Company of Rochester, New York has for some time been trying to bring about the standardization of the size of the hole in the aperture plates of projection machines, and already has been complimented upon its efforts by the Nicholas Power Company and the Precision Machine Company. These two companies have standardized the aperture plates of their machines with an opening 29/32 inches wide and the height 75% of the width. The Gundlach-Manhattan Optical Company summarizes a few of the reasons why other manufacturers of projecting machines should follow suit as follows:

1. A standardized aperture removes one uncertain factor in determining the focal length of a lens required for a picture of a given size.

2. When two machines of different kinds are in use, matched lenses will make pictures of the same size, where otherwise a difference must be made in the focus of the lenses to obtain picture of equal size.

3. When ordering lenses it will be unnecessary to give the name of the machine, often omitted, with a resulting delay in getting the order filled.

4. Changing a lens from one machine to another will not make a difference in the size of the picture.

5. By making the height of the hole exactly three-quarters of the width the proper proportions of a screen of any size can be determined at a glance without a trifling little fraction to be considered, which has heretofore been troublesome.

6. When using two different machines matched lenses can be obtained to make pictures of equal size, so both pictures will fit the screen.

7. One step towards simplifying the problem of supplying lenses to make the picture just the size wanted for such a wide range of operating conditions.

Picture Gems Seen in New York

A Galaxy of Features

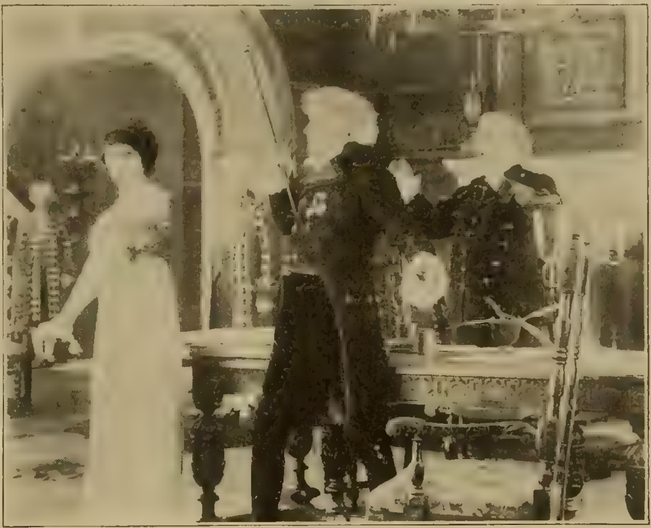
NOTED for the splendor and wonder of interior settings, the Famous Players Film Company has out-done past achievements in this line in the four-reel film of hearts and swords, "The Pride of Jennico." The story in itself challenges the intense interest of the film gazers and added to this is the fineness of the production, the beauty of exterior scenes, all made in Cuba, and the pleasing interpretation of the players.

House Peters, as Basil, the defender of the pride of the house of Jennico, is just as spectators would like him to be. Marie Leonhard qualifies as a lovable and capricious Princess Ottilie and is also a very pretty one. Emily Calloway is good in her role of maid to the princess, and Betty Harte the third woman in the cast, does splendid work as the gypsy girl, Michel. Hal Clarendon has a strong and villainous role in that of Prince Eugen and makes it reflect credit upon himself. Augustus Balfour is a sufficiently harsh and uncompromising Earl of Dornheim and uncle of the princess. Peter Lang takes well the role of Von Krappitz and George Moss' interpretation of Basil's aged uncle makes that role worth while.

Basil has sworn to his dying uncle to uphold the pride of Jennico. This is simple enough until one night a storm causes Princess Ottilie and her maid to seek refuge in Jennico Castle, and Basil falls in love with her who declares herself maid. In a spirit of fun, the princess has exchanged places with Marie and enjoys herself at Basil's expense. The princess' guardian, the earl, through his command that the princess marry the Prince Eugen, a loose-moraled person, whom the princess loathes, has caused his ward to run away and she refuses to return. The earl's adviser, Von Krappitz, is sent after the run-away.

Ottilie tells Basil that the princess likes him very much and offers to arrange her marriage with him within the hour. Basil, realizing that his oath would not permit him to marry a serving maid, consents to the marriage. The princess is heavily veiled during the ceremony. Afterward, when Basil sees the face of his bride and believes that he has married below his rank, there is a battle between his love for Ottilie and the pride in his name; love wins. When Von Krappitz arrives, the princess refuses to go with him but sends Marie. Prince Eugen is summoned from his love-making with the gypsy girl, Michel, to go to Jennico Castle and entice Ottilie home by any means he may wish. Michel reads the communication and sets off herself for the castle, where she is hired as attendant. The prince communicates with Ottilie, telling her her guardian is dying and sends an endearing note at the same time to Michel. The latter shows it to the prince, allowing him to think it is meant for his wife. When Ottilie leaves hurridly for her guardian's home, making no explanation, as that would reveal her identity, the inference to Basil is plain.

"A sign of recognition and Basil shall die at thy feet!"



Princess Ottile refuses to marry the prince.

The princess is held priosner and for weeks awaits word from her husband. Their letters are intercepted and when Ottilie learns this she escapes and starts back to Jennico Castle. Basil and a friend are riding and are attacked by Prince Eugen's men. Michel, no longer wanted by the prince, leads Basil to the gypsy camp where Ottilie has been waylaid and held captive and Basil has the pleasure of puttnig an end to the life of the rogue, Eugen. It is then, as attendants salute Ottilie as "Princess," that Basil learns he has guarded the pride of Jennico.

"The Squaw Man" Has Private Showing

A CAPACITY attendance at the Longacre theater, on the morning of February 17, witnessed the private showing of the Jesse L. Lasky Feature Play Company's first release, "The Squaw-Man." The story is told in six parts and 264 scenes and is genuinely good. Dustin Farnum plays the title role and throughout the story does it to the general liking of the spectators. The remainder of the cast gives him strong support. The photography is excellent and the exteriors are particularly fine. The unfolding of the story carries with it the interest of the on-looker and, while the tale could have been effectively told in five reels, its quota of six will not tax the interest of patrons.

A popularity as great as the play of the same title is awaiting the public showing of the filmed story, which starts off with an army officers' dinner at which James Wynnegate is made guardian of a trust fund provided for the widows and orphans of soldiers. Wynngate secretly loves the wife of his cousin, the Earl of Kervill. The earl embezzles a large sum of the trust fund money and, to save the earl's wife from disgrace, Wynngate allows the blame for the stolen money to rest upon him.

He departs for America, aboard a trading schooner. In mid-ocean, the schooner is set afire and Wynngate is picked up by a vessel which brings him into New York. There, in a cafe, he meets a western man whom he saves from society pickpockets and the westerner invites him to visit the West where "people keep their hands in their own pockets." Wynngate goes and assumes the name Carston.

He buys a ranch, incurs the enmity of "Cash" Hawkins, and the latter's third attempt on Carston's life is frustrated by Nat-U-Ritch, an Indian girl, who kills Hawkins. Her guilt is known to none but Carston, and the death of Hawkins remains a mystery. Going out over the snowy plains, one day, Carston is afflicted with snow-blindness. He is found and saved from death from poisonous fumes, by the Indian girl, who cares for him at his home. When he is recovered, Carston attempts to send the girl back to her people but she refuses to go. Carston marries her and is known thereafter as "the squaw-man." He has a son who becomes the pride of the ranchers.

The Earl of Kerville with his wife and party, are traveling in the Swiss mountains. The Earl falls over one of the precipices and before he dies, confesses to the theft of the trust money. His widow, her cousin and the family barrister search for Wynngate in the West, find him and beg him to return home and assume his title. He refuses, but consents to send his son back that he may be educated to fill his rank. Nat-U-Ritch, sad over the taking-away of her child, commits suicide, leaving "the squaw-man" free to return to his own country and eventually, so the story suggests, to his first love.

Throughout the picture there are wonderful opportunities for big and strong scenes and advantage is taken of all of them.

Gaumont Releases Notable Animal Film

A WILD animal picture in which occurs a fight for life between a panther and a girl, is a splendid three-reel offering by the Gaumont Company. The setting of the story is the jungle and it offers a wealth of wild, fine scenery. "The Judgment of the Jungle" is the tile of the film. It concerns the girl ranch owner, Betty, the intrepid hunter, Tom Kolkar, and the fiance of Betty, Jack Palmer a New York man.

Kolkar is wounded while hunting and is brought to the ranch of Betty who nurses him back to health. The hunter has fallen in love with his kind hostess and rgrets leaving the hospitality of her luxurious jungle home. When he has returned to his own home he finds life uninteresting and travels back to the home of Betty to ask its owner to marry him. Accidentally, he witnesses a love scene between Betty and a young man whom he later learns is the girl's fiance. An animal hunt is suggested. Betty accompanies the two men but, on their few hours absence from the hunting lodge, animals enter and eat their provisions ere they return to the ranch.

Kolkar tells Palmer of his love for Betty and suggests that they leave it to the judgment of the jungle as to which one is to marry the girl. Palmer agrees and the two men return to the hunting lodge. Silently they await the approach of the jungle's beasts. Kolkar has broken pact by bringing a revolver with him. When darkness falls, he sees a panther silhouetted against the window. Drawing his gun, he shoots Palmer and attempts to make his way back to the ranch alone.

Palmer, seriously wounded, crawls into the lodge's second room and bars the door against the attack of the panther. The animal tries to get at him and is about to succeed when Betty, having found the letter in which the jungle-judgment is proposed, arrives at the lodge, shoots two tigers which she encounters outside and then enters and grapples with the panther. The fight is a long, hard one, but the girl wins and brings her lover to the ranch in safety. Papers tell of the finding of Kolkar's body, and name him a prey to the beasts of the jungle.

Frances Dagmar is the heroic Betty and the credit of exceptionally clever work is hers.

"The Triumph of an Emperor" Shown

THERE are a world of people used in the elaborate five part production heralded for some time by the World Film Corporation, and entitled "The Triumph of an Emperor," or "In Hoc Signo Vinces." The settings are massive and are chosen with strict attention to detail, making them essentially typical of the time of Constantine's rule. The production is well-handled, though its many interesting and different phases may tend to confuse the mind of the spectator. But the five reels of action make a stupendous film, in which are triumphal marches, an orgy of wine and draped figures, and in contrast, the purity of Constance, sister of Constantine, who embraces religion as a means of protection against the advances of the licentious Emperor Maximian.

This emperor assumes his authority after having married his crafty daughter, Fausta, to the Emperor Constantine. He marches in triumph to his palace, where Constance is a visitor. Maximian determines to marry the young girl, but his advances are loathsome to her. Secretly, she loves Licinius, the young Caesar of Illyrium, and with him goes to Saint Maternus for baptism. Fausta acts the spy and informs Maximian, who orders a persecution of the Christians. Constance steals away and returns to her brother's house, and Maximian and Fausta, fearing the result, plot against Constantine. Three times is his death attempted by agents of Fausta, who finally goes to a former suitor, now powerful, and advises war against Constantine.

Maximian, declaring himself emperor, in his belief that his last-sent courtier has affected the death of Constantine, is killed by the followers of that ruler. War is declared and camp made. The night before the battle, the sign of the cross appears in the sky to Constantine and with it the inscription "In Hoc Signo Vinces" (In this sign you will conquer). He is victorious and issues a decree of freedom of worship to everybody. Constance and Liciniusare are then free to wed.

American Kineto Exploits New Brand

A STORY of commanding interest is told in the five-reel film which bears the trade-mark "Columbus" and is the property of the American-Kineto Corporation. "The Man Who Came Back" is the title and the film promises to be a leader in the list of popularity features. The players are well-suited to the various roles accorded them, the settings are in accord with whatever the demand, and the exteriors are notable for their natural beauty.

The story has to do with the intermingling destinies of the families of Marten and Roberts. The former, Vincent Marten, a banker, forecloses notes on a large manufacturing plant built by Franklin Roberts for his son, Stanton. The blow causes Roberts, senior, to drown himself, and Stanton Roberts, into whose home the first baby, a girl, has just come, leaves to make his fortune in a new country.

The boat upon which he sails is wrecked, and the report that everybody on it is lost, causes the death of Roberts' wife. The baby is left in the care of an old nurse. After twenty years, the girl "La Mariquita, makes her debut as a popular dancer. Roger Marten, son of the banker, attends the performance and loses his heart to the dainty dancer. When his father learns this, he attempts to bribe the girl to give up his son. La Mariquita, broken hearted, scorns to accept his money, but leaves, with her nurse, for the Cape where a gold discovery has been made. Marten, Sr., invests in a company formed and sends there his secret agent, Maud Sterling.

The successful man in drawing a claim is Treberson, and Maud Sterling does all in her power to attract and hold his attention. But one day in the dance hall, the little dancer La Mariquita is annoyed by one of the on-lookers and Treberson defends her and, later, calls at her home. He learns the story of her life and is over-joyed to discover that she is his daughter. He keeps this knowledge secret and when he and La Mariquita return to their own country, they are rich. Treberson makes himself known to Marten and takes pleasure in informing the banker that it is within his power to ruin him. La Mariquita and Roger enter the banker's study in time to prevent a catastrophe and when the returned Roberts learns that Marten, Jr., is necessary to the happiness of his daughter, he absolves the indebtedness of the banker and peace is restored.

Cutting Records on the Ice

Colin Reid, who engages the people at the Selig plant in Chicago for extra service, last Sunday took two camera men, went to Garfield Park and secured some excellent skating feats of Alfred and Sigrit Naess, two famous fancy skaters visiting here with a theatrical production, securing their most daring and graceful stunts on ice that had been planed for their service. This exhibition was witnessed by a crowd of upwards of 20,000 people.

"Griffith Film" is New Brand

"Griffith Film" is the name under which the special multiple reel features staged by D. W. Griffith will be presented to the public. Ever since the noted director severed his connection with the Biograph Company and joined the Mutual forces he has been working on the first big features to be released on the Mutual program under the Griffith brand and, as they will be the first pictures in his long career as a successful photoplay producer to appear under his name, he has spared no effort to make them the greatest photodramas he has ever created.

A tense moment in the Griffith film "The Single Standard."

The appearance of the first Griffith Film which will be presented under the title, "The Single Standard" is awaited with considerable interest not only by the theater managers, but also by rival photoplay producers, as the great director has introduced so many important innovations in the past that the first big feature launched by him under his own name is sure to contain something that will have an important bearing upon future motion picture productions.

D. W. Griffith and William Bitzer working on photographic problems in new Reliance studio.

"The House of Correction"

Impressive indeed is the life portrayed in the Union Feature film entitled "The House of Correction" and yet it is a picture that will undoubtedly serve as a warning to refractory children and over-stern parents.

The stern warders in "The House of Correction."

George Lamere is a frolicsome youth who causes his loving father much pain. He is expelled from school, and this leads to a further outburst of folly, and finally George finds himself in a reformatory home. The home is run by a so-called philanthropic magistrate who does not object to charity so long as it pays him. Consequently this reformatory is nothing more or less than a prison where boys are sent, at great expense to their parents, and then treated as if they were animals. So badly are the boys treated in this particular home that many of them lose their reason entirely, while others become so weak that they can scarcely walk.

Suddenly news begins to creep into the newspapers of the scandalous way in which the Montliot Reformatory is conducted. For a time things look very awkward indeed for the magistrate and his callous confederates. The inspector of prisons is commissioned to visit the reformatory and make a strict investigation. The inspector arrives in due course and is entertained by the governor of the reformatory and his charmnig wife. So good does this entertainment prove that the inspector is content to review the reformatory from a distance and then report upon it as "a very humane and valuable institution."

Abused and mistreated by the guards.

Directly after his departure the warders brutally assault the boys. One day a mutiny breaks out, and the boys over-power their warders and escape, spreading all over the countryside, hiding themselves as best they can. In a short time the warders are upon their track and many of them are soon recaptured. This is not the case with George; he has been befriended by a big-strong-minded boy who stands by him and helps him on his weary way. At last there comes a moment when the brutality of the reformatory does its work, and George sinks to the ground, too exhausted to make his last bid for freedom. His friend hides him in a barn and then leaves him.

In the meantime the truth of the whole matter leaks out, and the news of the mutiny spreads all over the country like wildfire. Mr. and Mrs. Lamere hasten to the reformatory, where they find that their son is among the fugitives. They go in search of him, and finally arrive close to the barn in which George is hidden. He lies there spent and helpless, and hearing voices without thinks that his tormentors have come to take him back again. Preferring death to confinement he hangs himself from a rafter in the barn. When his father and mother enter they find him suspended there, but fortunately arrive in time to take him down and restore him to consciousness. They take him back home again, determined that nothing shall part them in the future.

For Better Acquaintanceship

On Wednesday evening, February 18, representatives of the various amusement publications, the publicity men of various film concerns and others intimately interested in the business, met at the call of C. J. VerHalen, Chicago representative of the *Motion Picture News* and *Exhibitor's Times,* in a private dining room of the Union Restaurant on Randolph street, Chicago. The meeting was called to see if it would not prove feasible to again attempt the formation of a club where those in the trade might become better acquainted, lunch together and generally get-together for the mutual good.

Following an *a la carte* dinner, R. R. Nehls, of the American Film Manufacturing Company, was chosen chairman and C. J. VerHalen secretary of the meeting, and an informal discussion of the matter under consideration was held. Much enthusiasm was evident and it is not at all unlikely that in the near future Chicago will have a club, something of the nature of New York's Screen Club, which will probably be known as the Reel Fellow Club, though for the present at least no attempt will be made to engage elaborate quarters or incur heavy expenses. A committee on organization, consisting of Warren Patrick, Charles Nixon, and Capt. Boening, was appointed by the chairman and will report back at the next meeting, which is to be held on the evening of March 18.

Those present at the first gathering were Charles Nixon of the Selig Polyscope Company, Don Meaney of the Essanay Company, R. R. Nehls of the American Film Manufacturing Company, John Rock of the Vitagraph Company, Capt. Boening of the American Cinematograph Company, A. K. Greenland and Charles Andress of the *Billboard,* Warren Patrick of the *Clipper,* Walter R. Early of the *New York Telegraph,* C. J. VerHalen of the *Motion Picture News* and Neil G. Caward of MOTOGRAPHY.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VII—(continued)

THE really important factors which make for health or disease in the atmosphere are physical rather than chemical or bacteriological. From this standpoint the effect upon vitality is great, not only of the air we breathe, but of the air which surrounds our bodies.

The chief factors in air conditioning for the living machine, which in most cases far outweigh all others put together, are the temperature and humidity of the air. It is a curious instance of the way in which we neglect the obvious practical things and attend to the remote and theoretical ones, that for years more attention has been bestowed on the testing of air for carbon dioxide, which was supposed to indicate some mysterious danger, than on the actual concrete effects of overheating. Yet heat, and particularly heat combined with excessive humidity, is the one condition in air that has been proved beyond a doubt to be universally a cause of discomfort, inefficiency and disease. Fluegge and his pupils in Germany, and Haldane in England have shown that when the temperature rises to 80 degrees with moderate humidity or much above 70 degrees with high humidity, depression, headache, dizziness and the other symptoms associated with badly ventilated rooms begin to manifest themselves. At 78 degrees with saturated air, Haldane found that the temperature of the body itself began to rise. The wonderful heat regulating mechanism which enables us to adjust ourselves to our environment had broken down and actual state of fever had set in. Overheating and excess of moisture is the very worst condition existing in the atmosphere and the very commonest.

Excessive humidity in the air works harm in two ways. At a temperature of above 70 degrees the body must rely largely on evaporation of the water of perspiration for maintaining its normal temperature.

If the temperature be below 68 degrees, on the other hand, an excess of moisture may exert deleterious effects of a precisely opposite kind. Under these conditions the body tends to cool too rapidly rather than too slowly, and the secretion of perspiration ceases. The moisture in the air no longer has any heating effect, but on the other hand, its presence raises the specific heat of the atmosphere, increases the amount of heat a given volume of air will take up from the body by conduction or convection, and thus directly exerts a cooling influence on the body.

On the other hand, an atmosphere which contains too little moisture is also undesirable. We have very little sound scientific knowledge about the physical effect of dry air and much that is written by extremists on the subject is without solid basis. Many persons can, however, testify to the discomfort they experience in steam heated rooms and it is probable, as Prof. Hough has stated, that "this is due to the too rapid evaporation of water from the skin and air passages. The skin thereby becomes dry and tends to chap, cutaneous nerves are irritated in an unpleasant manner, with more or less disturbance of affairs in the central nervous system.

Finally, dust particles in the air have a distinct and well established physiological significance, not as possible carriers of disease germs, but from their direct physical effect upon the tissues of the eye and nose and throat. The normal membranes of the body are usually able to defend themselves against invading microbes, but when lacerated and injured by sharp dust particles, tubercle bacilli, which are latent in many lungs, and the germs of minor diseases and inflammations which are present in all normal throats, quickly gain the upper hand. The statistics of tuberculosis in various industries offer the clearest evidence of this, for, in the trades like grinding and granite cutting where the workers are exposed to large quantities of dust, the tuberculosis death rate may be four or five times the normal. Physicians have often testified, though without definite statistical evidence, to the relation between dust storms and diseases of the eye and naso-pharynx and to the beneficial effects of oiling the streets and preventing the dust from flying. There can be little doubt that dust in the air of a room may exercise a considerable harmful effect.

It might be thought from what has been said above that the determination of carbon dioxide could be entirely dispensed with, and some hygienists have taken that position. Personally I am not prepared to grant that under actual conditions of occupancy, no change of air is necessary, even if the temperature be kept down. It may be granted that in the laboratory rebreathed air has not been shown to be harmful when the effects of heat and humidity are eliminated. Under practical conditions, however, it is generally true that with stale air, carbon dioxide and heat and humidity and odors all increase progressively, though, of course, not all necessarily in the same ratio. The practical method of dealing with all these conditions is to change the air; and the change has an effect upon comfort which can not be measured by a theremometer.

Where there are no air currents the hot, moist, vitiated air from the body clings round us like an "aerial blanket," as Professor Sedgwick has named it, and each individual is surrounded by a zone of concentrated discomfort. The delightful sensation of walking or riding against a wind is largely due, perhaps, to the dispersion of this foul envelope, and Prof. Hill's experiment with the fan in his closed chamber shows how striking this effect may be. Under working conditions (except where electric fans are used in summer) it is the slow or rapid entrance of fresh air from without that breaks up this blanket of foul air. Change of air is therefore practically necessary.

In regard to temperature there is one standard which can be fixed with confidence. It is, I think, quite certain that the temperature of the ordinary thermometer should never, under any circumstances, be permitted to pass 70 degrees F. The lower limit for persons with ordinary light clothing should probably be placed at 66 degrees F., for just below this point, as Sedwwick and Hough have emphasized, there is a likelihood of gradual and unnoticed chilling of a dangerous kind.

In regard to humidity it is not possible to speak with the same certainty in the light of present knowledge. If the temperature be maintained between 66 and 70 degrees a relative humidity of about 70 per cent may be considered as a maximum beyond which it is undesirable to go. A lower limit may perhaps be tentatively set at 60 per cent.

A standard for permissible dustiness is quite beyond the present range of our knowledge. Dr. Soper in the studies made in connection with the New York subway found 52 mg. of dust per 1,000 cubic feet of air as an average for the street air of New York. If more than 50 mg. of dust are found per 1,000 cubic feet of air, the condition is worse than that which obtains in the streets of New York, and there is no reason why an enclosed room should not be kept freer from dust than the air of a city street.

The standard for carbon dioxide should be made a fairly liberal one in view of the fact that it is to be used not as an index of any mysterious poison, but simply as a measure of air change. Taking the normal for city air at .04 per cent, it seems reasonable to allow an increase to .12 per cent or three times the normal. This is the standard suggested in recent English reports for several classes of factories and established for the garment shops of New York by the joint board of sanitary control in the cloak, suit and skirt industry. It means an allowance of 700 cubic feet of air per person per hour, about one-fourth of what is required by ordinary mechanical standards of ventilation, so that it certainly cannot be considered excessive.

There is one point which may, perhaps, be emphasized in closing, although it is not a question of standards. That is the importance or "perflation," or the complete flushing out of a room at intervals with vigorous drafts of fresh, cool air. The gradual air change accomplished by ventilation is not nearly as effective from the physiological standpoint as the opening of windows for five minutes. A gale of wind not only brings general coolness, but it breaks up the aerial blanket and gives a new mental tone to mind and body which can be attained in no other way.

VENTILATING FANS.

Fans for theater ventilation may be divided into two general classes: those used for exhausting the interior (known as "exhausters") and the class commonly met with in stores and offices known as desk and ceiling fans, whose duty is merely to circulate the the same air around the room, over and over again. The first class, or the "exhausters" insures a positive supply of fresh air at all times since the vacuum produced by them causes fresh air to enter the theater from out of doors, both through the open doors and the cracks and crevices in the building. In general, both types are necessary for the comfort of the audience, especially during hot weather, for the exhauster rids the theater of objectional odors, and the fan cools by evaporating the perspiration of the body.

DESK FANS (WALL FANS).

As a general rule, the deck fans are mounted on brackets above the heads of the audience, and are arranged so that the air stream is directed down and towards the curtain (in case the screen is located at the rear end of the room). They should be controlled by means of a switch or speed regulator located in the opening booth so that the operator can slow them down or cut them out during a song or vaudeville act.

While the fans do not require much attention, they should be examined occasionally to determine the condition of the brushes and commutaters, and to supply fresh, clean oil. All makes of fans are of the "self-oiling" type, but the reservoirs should be cleaned out and refilled at least once every month.

Never allow the brushes to spark, either readjust them, or supply new ones, should they be worn too short. Sparking brushes soon destroy the commutator and cause costly repairs. If the brushes are not the cause of the sparking examine the commutator, remove the dirt, and smooth with very fine sand paper (not emery). At the end and beginning of the season clean the fans thoroughly by washing the armature in gasoline, a process that will remove the destructive lubricating oil from the insulation.

The fan circuit should be entirely independent of the lighting and projector circuit except in very small houses.

EXHAUSTERS.

It is usual to install exhaust fans in a circular opening at the rear end of the hall, so that the air is drawn from the doors and over the heads of the audience. Like the wall fans, the exhauster should be provided with an independent circuit, and speed regulating device, the latter to be installed in the operator's booth. The regulation of the exhauster is of much more importance than that of the wall fans since it draws a much greater current. During periods of light attendance, the fan speed may be reduced, thus obtaining a considerably smaller power bill.

A rough table, which actually is nothing but a table of comparative values of capacity and outputs, follows. The outputs and powers vary considerably among different makers for the same diameter of fan, since the blading and speeds differ. A fan is always listed according to its diameter, a factor that has really a small amount to do with the capacity:

Diameter	Power in kilowatts	Revs. per minute	Cu. ft. per hour of air removed
12	0.05	1000	62,000
16	0.07	900	70,000
18	0.10	750	110,000
24	0.20	600	300,000
30	0.35	500	400,000
36	0.45	450	700,000
42	0.550	360	820,000
48	0.650	300	1,000,000

(*To be continued.*)

Affiliates with Henry W. Savage, Inc.

A joint announcement of great importance to the motion picture industry and the theatrical world in general, was recently made by the Famous Players Film Co. and Henry W. Savage, Inc., to the effect that an affiliation has been consummated between Adolph Zukor, president of the Famous Players Film Co., and Henry W. Savage, for the purpose of producing all the plays owned and controlled by the Savage Company, in motion pictures. These plays include such prominent successes as "The Million," "Top O' the Mornin'," "The Great Name," "The Prince of Pilsen," "Little Boy Blue," "The Galloper," "Common-sense Brackett," "Miss Patsy," "The College Widow," "Madame X," "Mary Janes' Pa," "The Little Demosel," "Con & Co." "The Sultan of Sulu," "The Merry Widow," "The Devil," "The Stolen Story," "The County Chairman," "Excuse Me" and "Every Woman." The great success attained by these plays when produced on the stage may serve to indicate the certain popularity that will attend the film versions of these subjects.

American Company to Santa Maria

The "Flying A" Company under direction of Lorimer Johnston, is making a visit to Santa Maria, where special local color is being secured for multiple reel releases.

Of Interest to the Trade

Mutual Roosevelt Pictures

Chicago exhibitors were, last week, shown the three reel special released by the Mutual Film Corporation called "With Colonel Roosevelt in South America" and three thousand feet of clearer, sharper, more interesting scenic and topical film has seldom been shown in this city. From the first sub-title until the last inch of "trailer" the picture is clear-cut, sharp and sparkling with life and action. Wonderful views of Rio de Janeiro harbor are given, taken both from the water level of the Rio water front and from the walls of Candelaria Monastery which stands at a height of some four thousand feet above the harbor. It is said the Mutual camera is the first camera of any kind which has ever been in the monastery which was built in 1557. Sugar Loaf Mountain, with its odd cars that are drawn to the summit by a full mile of wire cable, proved interesting, as did the views in and about the city of Rio. Unusual close-up views of Col. Roosevelt and his party, board aboard ship and seeing the sights of the various ports visited are given, also pictures of the odd crossing-the-equator ceremony, the leper colony in Trinidad, and the Roosevelt demonstration at Bahai.

The Mutual's Roosevelt pictures show how "The Colonel" was guarded while riding on South American street cars.

"The Unknown Monster"

Features Ideal present a decidedly unique subject in "The Unknown Monster," the theme of which hinges upon a case of mistaken identity, but a new twist is given to the mixup and the piece is so well played that it really forms an absorbing drama. As the story runs Azucena, the beautiful ward of Count Altumara, marries the count's son, Dr. Altumara, but refuses to live with her husband. She later learns from old servants that the Countess Altumara had been false to her husband and that, when he discovered the boy he had believed his son was the child of another he had banished him. This boy, Fifi, still lives and Azucena sends for him, though she had learned he is a dissolute young profligate. Startled at the resemblance he bears to her own husband, Azucena is inspired with an idea for injuring the man whose name she bears. Dressing Fifi in costumes befitting her husband, she takes him to a ball, where he thoroughly disgraces the man beneath whose identity he is hiding. As a result the following day Dr. Altumara is cut by all his friends and socially ostracized. Meanwhile Fifi visits the count and demands money. When refused he attacks the count and the unfortunate man dies without revealing the identity of his caller, resulting in Dr. Altumara being accused of the crime. Soon afterwards the real culprit is discovered and the innocence of the younger brother established. Husband and wife are eventually reconciled, the repentant Azucena having discovered the true worth of the man she married and the value of his love.

New Industrial Producing Company

H. B. Muller, formerly with Warners' Features, Inc., is the general manager of the Industries Motion Picture Company, a new firm to begin the production of industrial and educational pictures. Already the company has under consideration several contracts with large firms and the prospects for the future look very promising.

Henry Ginsberg, the director of the company, is an expert in the art of photography and for many years he has been first choice in government camera work. The company has opened its executive offices in the Longacre building, in charge of Mr. Muller and the producing end of the business will be taken care of by Mr. Ginsberg. For that purpose it has its studio and laboratory in Newark, N. J.

Daniel Frohman Returns

Daniel Frohman, managing director of the Famous Players' Film Co. and Mme. Bertha Kalich, accompanied by her daughter, Lillian, have arrived in New York from Cuba, where they went a month ago, with a supporting company of thirty to produce Mme. Kalich's former stage success, "Marta of the Low-

The Famous Players two companies in Cuba. First row, left to right:—Wellington A. Playter, Director J. Searle Dawley, Madame Bertha Kalich, Daniel Frohman, Laura Sawyer and House Peters.

lands," and the celebrated romantic play, "The Pride of Jennico," in motion pictures for the Famous Players. Twenty of the players are still in Cuba under the direction of J. Searle Dawley, completing some of the details incident to these productions.

Mr. Frohman stated that the tropics of Cuba provided a splendid environment for the settings of both subjects, and asserted that every indication pointed toward the fact that they would develop into excellent films. The "Marta" pictures were taken in the Matanzas country, while "The Pride of Jennico" was staged in the vicinity of Havana.

"Closed at Ten"

A beauty subject by Harry Pollard which exploits the histrionic abilities of Margarita Fischer and the other members of the "Beauty" company, is "Closed at Ten." The ever growing popularity of this brand is an incalculable encouragement to the members of the company and acts as a stimulus to greater accomplishment. The subject "Closed at Ten" is scheduled for release Wednesday, March 11, 1914.

"The Criminal Path"

The next feature release under the Ramo brand is entitled "The Criminal Path" and the story is told in three "grim and powerful" parts. Jim Jepson, an ex-bankrobber, heartbroken over the death of his wife and the hardships his daughter Mary is forced to undergo, is induced by Doc Burns, an old jailbird, to resume his former life and plans are laid to rob another bank. Meanwhile, Mary has met Bob Darrell, a detective, and eventually Darrell suspects the crime which Jepson is about to commit. The Jepson home is raided and both Mary and her father are sent to prison.

The mission scene in Ramo's "The Criminal Path."

Upon her release Mary meets Rev. John Horton and goes to live with his sister, Mrs. Blair. Both Horton and Blair love Mary but on the night when Jepson is released from prison and goes to seek his daughter Blair insults the girl within his home and when servants find his dead body a half hour later Mary is accused of the murder. Darrell is convinced that Mary is innocent and after an exciting chase captures the ex-convict and brings him back to confess that it was he and not his daughter who killed Blair. The death of the old convict at last opens the road to happiness to Mary.

Offers Attractive Program

Through his eighteen branch offices George Kleine is now offering a program of four first run reels a week. These programs are proving very popular all over the country, owing to the number of short subjects that are used to make up the four reels. Returns from a circular letter sent to all licensed and independent theaters showed a remarkable dearth of five hundred foot comedies and educational subjects. It also indicated a strong desire on the part of the exhibitors for one thousand foot dramas. The new "George Kleine Attractions" service is exclusive and is offered to only one theater in a town. The service includes the entire line of Kleine masterpieces such as "Quo Vadis," "The Last Days of Pompeii," "Antony and Cleopatra," "Between Savage and Tiger" and "For Napoleon and France."

Two "Dolly" Pictures a Month

Edison announces an important change in the release schedule of the "Dolly of the Dailies" series, which Acton Davies is writing for Mary Fuller. It was originally intended to follow the program of the "Mary" pictures and release one film a month.

The announcement that the new "Dolly" series would be released once a month was a signal for a flood of letters from exhibitors and Mary Fuller enthusiasts, asking that the series be released at least twice a month. Arrangements have already been perfected for the release of the first two films of the new series but Edison decided that, beginning with the third story on March 14, it would accede to the popular demand and release a "Dolly" picture on the second and fourth Saturdays of each month. The new schedule makes the story of "Dolly" easier to follow and sustains a keener interest in the fortunes of this already popular heroine.

Fashions in Kinemacolor

Taking motion pictures in the open air, with mercury hovering around the zero mark, is no fun,—but the demands of Dame Fashion upon the popular Kinemacolor style service must be met no matter what the weather. Accordingly Director Vekroff and Cameraman Miller led the "Polar" expedition to the aerial studio on top of Gumbel's building,—which was not only "fanned by ocean breezes," but by icy blasts from the mountains. It was the coldest day of the winter, but the sunlight was strong enough to produce some of the finest fashion pictures of Kinemacolor's series. Misses Brady and Melzer, two of the prettiest and most popular models in New York, whose faces are familiar to followers of the Kinemacolor fashion service, did most of the posing, and faced the wintry blasts in diaphanous evening gowns, with smiles that refused to be frozen.

More Eclair Colored Films

Owing to the wonderful success with which "The Serpent in Eden" met, the Eclair Film Company has decided to release a series of these exquisitely colored photoplays, but this time they will be delicious comedies of refinement and legitimate humor. Letters from exhibitors poured in from all parts of the country stating that "The Serpent in Eden" has caused a sensation among their patrons, and the Eclair Company with its customary and acknowledged policy of giving the exhibitor what he wants, even at a loss to itself, will issue this series of beautifully tinted and toned comedies in stenciled colors. The first will be released on Sunday, March 8, and is called "Birds of Passage."

Film Thief Caught

On Sunday evening, February 15, a thief, after smashing a double combination Yale lock and the wired window of the entrance to the offices and laboratories of the Commercial Motion Pictures Company, at 102 West 101st street, New York City, effected an entrance, and then with the aid of tools broke and forced the locks on the metal fireproof film safes and succeeded in carting away twenty thousand feet of positive and two valuable negatives, a motion picture camera and lenses.

Within thirty-six hours after the burglary, the thief was apprehended and every article of stolen property was recovered without even the slightest damage being done to the property. The thief was brought to the offices of the Commercial Motion Pictures Company and there confronted with the evidence, and he boldly stated that were it not for the fact that it took him two hours to force open one of the fireproof film safes, he would have made an attempt to steal other negatives. The young man who confessed to the larceny was arraigned at West Fifty-fourth street police court, and pleaded "guilty," but later, upon the advice of a lawyer, the plea was changed to "not guilty," and he was held by the presiding magistrate under bail to await the action of the grand jury.

The Commercial Motion Pictures Company has subscribed liberally for a floating insurance to protect the negatives of all of its clients from loss by fire or theft, and besides this protection, the company has built a concrete steel, burglarproof and fireproof vault in which all negatives will be deposited when not in active work. This vault will be used in place of the steel vaults now commonly used in all laboratories.

Pathe Stories in Hearst Newspapers

The moving picture trade was recently much interested to learn that Pathe has effected a combination with the Hearst newspapers which will result in great publicity for the Pathe films. According to the terms of the agreement the complete story of each Pathe film will be published on the day of release in the Hearst papers in Boston, New York, Atlanta, Chicago, Los Angeles and San Francisco. Owing to the very large circulation of these particular newspapers, which cover a field much larger than any similar organization, the value of this publicity for Pathe productions is very apparent.

Union Feature Buyers

Agnes Egan Cobb, who handles the Union Features and the Features Ideal for the Eclair Company, states that J. W. Klein has bought the rights for the "Divine Appeal" for the states of Indiana and Kentucky. Mr. Klein's headquarters are in Indianapolis. The Rayner Feature Film Company of Ohio have bought the states rights for this picture also. Other buyers of this picture are the Wolverine Feature Film Company of Detroit, for the states of Michigan and Wisconsin, and the Box Office Attraction Film Renting Company of New York City, for the state of New York and the New England states.

"The Money God"

A problem that will instantly interest everyone is presented in the first release of the Metropolitan Film Company which is entitled "The Money God." The theme of the story hinges upon the problem "Do riches bring happiness?" and begins with the reading of an advertisement in a newspaper reading: "A former ship captain, now in poverty, seeks employment." Lord Chester, a millionaire, gets into an argument with Admiral White at the Millionaire's Club as to whether every poor man would be happy had he plenty of money. As a result of the discussion Lord Chester bets Admiral White $500,000 that the ship captain who inserted the ad in the paper would be more unhappy than at present, if provided suddenly with unlimited wealth, and the wager is accepted.

An interesting scene from the Metropolitan Film Co.'s "The Money God."

Lord Chester disguises himself as a humble laboring man and, after concealing $100,000 in gold in an abandoned sewer, he visits Captain Palmer, the sea captain who had advertised, and finds him with his wife and daughter in dire need and gladly availing himself of the proffered assistance of Dick, his daughter's sweetheart. Lord Chester takes the captain to a saloon and pretending intoxication, drops hints of his hidden wealth. Captain Palmer rises to the bait and soon manages to appropriate the gold.

Explaining his sudden wealth by an alleged legacy, Palmer sets up a magnificent establishment, becomes a money lender and when his loans become due shows an unusually cruel and harsh nature in making his collections. He spurns Dick as a suitor for his daughter's hand, but the girl defies her father and runs away to marry Dick. The father then refuses to permit his wife to speak his daughter's name and when she disobeys him, he drives her from the house.

Palmer has secured control of a steamship company and when the captain of one of his vessels reports the ship unseaworthy and refuses to put to sea, Palmer himself assumes command and sets forth. When too late to turn back, Palmer discovers the ship to be leak-ing. The boilers finally explode when the water reaches them and the vessel begins to sink. Lord Chester has been a passenger aboard the ship and as he sees the terrible ending of the wager he writes the club a letter which reads as follows: "I have won the bet, but regret it deeply. What profits it a man if he gain the world and lose his own soul? Please devote the stakes to the relief of the victims of this disaster."

A Splendid Pathe Film

Asta Nielson is the girl who does such wonderful work in the foreign Pathe picture, "The Devil's Assistant." She weeps real tears and she makes no attempt to look pretty while she does so; thus is her work in this picture some of the most natural that has been seen on the screen in some time. Her role is that of Hanna, the plain looking peasant girl who becomes an artist's model and develops beauty and individualism. She falls in love with the artist Marten. He tells her he loves her, and Hanna can no longer tolerate the man of her own station, who has always cared for her. The artist is offered a chance to travel and further study, by his professor. He accepts and also makes love to the professor's daughter. He leaves without telling Hanna and she, in despair, takes to drink and the frequenting of Bohemian cafes.

The devotion of her humble lover Hans, and the death of her father cause her to reform, and she and Hans decides to marry. Marten returns, Hanna is tempted to drink again and Hans renounces her. She again becomes a habitue of cafes, and is chosen by Marten for the inspiration of his painting "Despair." When it is completed, Marten, just married to the professor's daughter, exhibits his work to the professor and his bride. Hanna enters quietly, denounces Marten and slashes the painting. The professor and his daughter will have nothing more to do with the artist and he is as much an outcast as Hanna whom he spurns.

The picture is two reels of action and is a tribute to the ability of Asta Nielson.

Luncheon Follows Lasky Film

Harry Reisenbach, the genial sender and maker of publicity in Lasky Features interests, entertained the gentlemen and lady of the motion picture press at a luncheon at Rector's, following the showing of "The Squawman," Feb. 17. There was a delectable menu, its a la carte aspect being responsible for Fred Beecroft's dainty selection of roast turkey, MacArthur's choice of rare roast beef and a baked potato, in memory of a recent trip to Chicago, and there was variety in the orders placed by the others of the party who were: Harry Ennis, W. A. Johnston, Lesley Mason, G. Pangburn, George Proctor, Tracy Lewis—and the lady. It is regrettable to confess that the press was inquisitive to know when the next feature film showing was to be. But that's the way with "the press!"

News Novelty Extraordinary

The announcement of affiliation of the Hearst newspapers, magazines and illustrated news service, with the Selig Polyscope Company to present a regularly weekly film of the world's great events, has been a matter of surprise and congratulation all around. The first issue of the news service will be Saturday, February 28, and will cover the big events all over the globe with pertinent pictures.

The Bing Projector

The enormous popularity of the motion picture and the place it occupies in our life today, has emphasized a demand for a projecting machine that would not only fulfill every requirement mechanically, but one that could be marketed at a price within range of the many individuals and institutions which might use such a machine to advantage. These conditions are realized in a projecting machine now available. the Bing projecting machine.

The Bing machine is designed to take the standard film, and in this respect becomes a factor in the amusement, education or enlightenment of the family. Bing Brothers' idea in introducing this machine in America is to provide at a reasonable price a perfect projector that might be readily used by the lecturer, in the household, the schoolroom, the lyceum, and wherever the screen is brought into play for illustrative purposes. It embodies every improvement and attachment common to the most expensive projectors used by professional operators. It is practically noiseless, and so simple in its construction that a child may readily learn to operate it, though it is by no means a toy.

The Bing projectors are made in many different sizes, and adapted to every possible use from the standpoint both of price and equipment.

Visited American Plant

R. R. Nehls and Charles Ziebarth with their wives were hosts on Monday evening, February 16, to a little party of friends at the factory of the American Film Manufacturing Company. Among those present were Mr. and Mrs. C. J. VerHalen, Mr. and Mrs. Edward Hickey, Mr. and Mrs. Neil G. Caward and Mr. Nehls' brother. Three single reel American and Beauty films and one three-reel American feature were run off for the visitors and following the advance showing of the pictures, a trip through the developing and printing rooms, the drying and the shipping room of the plant was enjoyed.

Pathe's "The Parasites"

"The Parasites" is a two-reel Pathe picture that is well acted by M. O. Penn as Thomas Allen, Helen Lynn as Beatrice Brooks, Victor Benoit as Fred Allen and Francis Carlyle as Howard Estebrooke. It is a drama of society, two members of which, a man and a woman, live off the spoils of their prey.

Beatrice Brooks and Estebrooke use twenty-one-year-old Fred Allen as a tool by which to secure possession of some wonderful gems, belonging to a friend of young Allen's. The friend is killed and Allen accused of the deed. He escapes arrest by hiding. Beatrice and Estebrooke, having learned much of Fred Allen's father, through their acquaintance with the son, return to New York and manage to become acquainted. The woman charms the elderly and wealthy man and becomes his wife. But with all his wealth he cannot seem to satisfy her desire for money and the things money begets. Fred, returning home after a lengthy absence tells his father of the price on his head. When he has finished, the woman enters; Allen introduces her as his wife and the son shrieks out her accusation. He hurls her down the stairway and both father and son look down upon the dead body of the woman who has brought them both so much sorrow.

Splicing Film

Six splices in a moving picture film reduces the length of the film one foot. It is an exception when an exchange does not find it necessary to make at least half a dozen splices after each rental. The theater operator frequently makes as many additional ones; thus several feet are gone in a few days to be multiplied many times as the film continues in service.

One of the advantages of a waterproof film is that joints hold better than on an ordinary film. A record example of this fact was recently made by a Mr. Connelly, operator at McVicker's Theater in Chicago, where eight reels of Mr. George Kleine's (waterproofed) "Quo Vadis?" was run over one hundred times with only three breaks occurring during the entire period. At the end of over one hundred runs this complete set of eight films had lost but six inches.

It is just as easy to splice a waterproof film as any other, for with a sharp knife one or two scrapes will remove the waterproof coating, together with the emulsion, and then it is just the same operation as in splicing any other film.

Sticking the film in the mouth or wetting the knife to soften the emulsion in splicing is a bad habit, whether the film is waterproofed or not; on the ordinary film water roughens the edge of the emulsion and on a waterproof film it does not soften anything. Cement also adheres better on dry scraping.

A waterproof film should be scraped with a sharp knife and then cemented like any other film. Be sure your knife is sharp. That is all there is to it.

A New Talbot Book

The J. B. Lippincott Company of Philadelphia announces the publication of a new book by Frederick A. Talbot, author of "Moving Pictures: How They Are Made and Worked." The title of the new work is "Practical Cinematography and Its Applications" and there are two hundred and fifty-eight pages of text, amply illustrated with splendid halftones. Mr. Talbot, in the preface of the volume, states that he has written with the express purpose of assisting the amateur who is attracted towards cinematography. It is not a technical treatise in any sense but is written in a manner which will enable the tyro to grasp the fundamental principles of the art and the apparatus employed in its many varied applications. At the same time it seems likely that the volume may prove of use to the expert, by introducing to him what may be described as the higher branches of the craft.

Eclectic's Chicago Office

A card has been received from K. W. Linn, announcing the opening of Chicago offices for the Eclectic Features, at Suite 614-15, Mallers building, Wabash avenue and Madison street, and extending an invitation to view in the new exhibition room "the cream of the American and European studios."

Film Big Magazine Series

It is believed that C. J. Hite, of Thanhouser, has picked another winner in the international picture rights to the internationally-famous "Adventures of a Diplomatic Free Lance" stories by Clarence Herbert New. This is the series that the *Blue Book* has been "running" for close to five years, to an audience, it is claimed, of five million readers scattered in every portion of the civilized world. The play rights have been "let" too, but Mr. Hite got leave to go ahead with the film production and release in advance of the stage version. Fred Dick Sullivan put the picture on and James Cruze portrays the diplomatic free lance, with Flo La Badie as Nan, the heroine. Others in the cast are Dave Thompson, Justus D. Barnes, Arthur Bower, Morris Foster and Ethyle Cooke.

An Ester "Flying A" Feature

"The Last Supper," a two-reel production is announced by the American Film Manufacturing Company. Lorimer Johnston has been entrusted with the production of this subject and gives assurance that it will be done in the thorough and careful manner which characterizes his work. Christ and the apostles will be shown at the festal board with absolute historical accuracy. The release date has not as yet been set, but will be as close to Easter as possible.

Has a Green Room

In their efforts to completely outstrip the theater as the workshop for the best players, the picture studios have scored again. Thanhouser did it, with one of the best appointed "green rooms" that actorfolk ever lounged in. President Hite, whose interest in his players is well known, figured that the high grade of actor that has been flocking from the legitimate stage to the studio stage of late deserved as fine accommodation for his comfort as the best legitimate houses ever provided. So the pretty green room under the new Thanhouser stage resulted. It is painted a real emerald green and there are "comfy" chairs, books, magazines and palms—all proving that you can't keep these mere picture studios down!

"The Conspiracy," or "A $4,000,000 Dowry," which the World Special Films Corporation will market next week, was done at the Paris-Eclair factory with a cast of some of the best known French artists, appearing at the Sarah Bernhardt, Comedy Francaise, the Odeon and the National Theatre Francaise.

Director Thayer and company at Canon City, Colorado, are now working on a three reel Western feature entitled "The Ace of Diamonds."

A bit from Kleine's "For Napolean and France."

Lauder Filmed at Ford Plant

Harry Lauder, the famous comedian from the land of heather, oatmeal and bagpipes, made a thorough inspection of the great factory of the Ford Motor Company, Detroit, the other day and whatever is the Scotch equivalent of "This is some plant," Mr. Lauder used in paying his respects to Mr. Ford.

Mr. Lauder was accompanied by his wife, his manager, William Morris, and his band of Scotch pipers dressed in kilts, and the presence of this rather picturesque party stirred up considerable excitement in Highland Park.

Mr. Lauder's pipers gave one of their shrill and exhilarating concerts in the lobby of the Ford office building to the delight of all who got within hearing distance. Then under the personal guidance of Mr. Ford, the comedian and his pipers made a tour of inspection through the vast buildings.

Mr. Lauder remained three hours with Mr. Ford. Throughout the entire tour of inspection a moving picture machine followed the comedian and his party, and some excellent and unusual films were secured.

Wants American Artists

With the erection of his new studio in Italy, George Kleine is now in the market for applications for the better grade of American talent to appear in his big productions. Mr. Kleine is willing to enter into contracts with the right sort of American artists to spend a part of the year on the continent in Photo Drama work for him. Mr. Kleine is open to proposals from well known American actors and actresses.

Rolands Feature Film Co.

A new company recently organized under the name of the Rolands Feature Film Co. opened its executive offices at 145 West Forty-fifth street, New York City. It is the purpose of this company to manufacture, import and export features of first class quality. Samuel Q. Edelstein is manager and George K. Rolands director. The first production of the company, an important four-reel feature, is in course of preparation, and will soon be released.

Newman Chicago Branch Open

The Chicago branch of the Newman Manufacturing Company at 108 West Lake street, is now open and ready for business. A large line of the very latest in brass poster frames for 1-3-6 sheets, ticket choppers, brass railings, etc., are on display and salesmen are ready to wait upon all who call, to quote prices and to display the goods; or representatives will be sent out to call upon any who desire to see them. The telephone number of the new branch office is Franklin 4264.

Visited "Broncho Billy"

The following big stars of the theatrical firmament spent the day at the Niles studio of the western Essanay Company in California last week: Marie Dressler, Irene Franklin and Camille D'Arville. They autoed from San Francisco, accompanied by J. H. Dalton, husband of Miss Dressler, and G. M. Anderson, and enjoyed the unusual spectacle of hills and valleys bursting out with fresh green grass while the yellow, sere leaves were falling fast from the trees. That is one of the peculiar effects of California in December—a curious combination of fall and spring. Arrived at the now completed studio, the visitors spent some time inspecting the wonderfully equipped plant, and then accompanied the Essanay players into the picturesque wilds of Niles canyon, where for the first time, they enjoyed the spectacle of seeing a real Western drama staged amid Nature's rugged settings to the click of the camera and the rush of mounted cowboys. G. M. Anderson worked as hard as any of them on a "Broncho Billy" subject.

Film Folks Win Game

The baseball season is never over in California. It doesn't have to be. Thus it was that there was a big game played recently at the Niles diamond between the Essanay Company and the members of G. M. Anderson's Gaiety Theater "Candy Shop" company. The latter suffered defeat, despite the fact that three of the leading ladies in the cast donned uniforms and proved that when it came to registering a hit, they were quite as much at home on the diamond as they are upon the stage. These stars that shine in a double firmament are Maude Fulton (of the famous team of Rock and Fulton), Kitty Doner and Mazie Kimball.

Majestic Has New Special

New Majestic didn't stop producing special with "Sapho." Not at all; they were only watching results, and now it's "Ruy Blas" they are offering on the special plan. This is the Victor Hugo story of the valet who became prime minister, one of the French author's best. William Garwood is featured in the title role. The author of the "Sapho" picture script, Elmer Harris, did the "Ruy Blas" one. "Ruy Blas" is in three reels. Frederic Vroom and Francelia Billington support the lead.

Joe Ryan, who was injured a short while ago by a falling horse, is back in pictures again and plays opposite Miss Josephine West in "The Ace of Diamonds," a coming production of the Colorado Motion Picture Company.

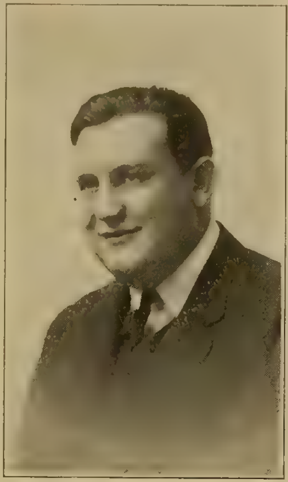
Starting on March 26 it is announced that Pathe will release, every other Wednesday, a special one reel comedy . Chief Director Gasnier and Donald MacKenzie will be the producers of these special comedies.

The home of Prudence in Essanay's "The Wedding of Prudence."

Brevities of the Business

PERSONAL NOTES.

And here we have the biggest one of them all. "Babe," otherwise Joseph White, Farnham, who was born in New Haven, Conn., Dec. 2, 1884. After a very hard early youth, he started in the grade schools in which his ready good nature stood him in good stead, as he was able to beguile the principal out of a graduation certificate which entitled him to attend the Yonkers High School, which he did up until 1901. While going to Yonkers the height of Joe's ambition was a bicycle. His father agreed to purchase the cycle for him if he would thereby save the carfare between home and the high school and for several years, in summer and winter, through rain, hail or snow, our little friend chased the trolley cars up and down the hills between his home and Yonkers. Having played football on the Yonkers High School team and having attained a size entirely out of his class, he was drafted by mutual acquaintances into the football team of Yale University, where he played for several seasons, going from there to Brown University and later to the New York University, being thus occupied between the years of 1901 and 1905. Having ambitions to vie with Herreschoff in the architectural designing of a garboard strake there came a very painful one-and-a-half years in which the study of naval architecture was attempted under a private tutor. This came after a matriculation at the New York College of Dentistry, where "Babe's" size, denying his youth, enabled him to register but his youth later denied him the privileges. In 1906 Farnham became a solicitor for the Root Newspaper Syndicate of New York. Leaving here, he took up similar work with the Federal Advertising Agency, which was a stepping stone to a selling position with the National Lithograph Company. Being equipped with splendid experience, Farnham then organized the Ad Sales Service Company, which lack of finances stifled very early in its existence. *The New York Telegraph* and its opportunities then called Joe's enthusiasm and ability into play, where for two years he ran the advertising department and handled the motion picture section of that property, which he left to enter the service of the Film Supply Company. Stories of film magnates, then running in the popular magazines, fired the ambitions of our friend and he secured the representation of the British-American Film Company in the United States which he maintained on his own finances and a slender hope. *The Billboard* then offered him an opportunity to make use of his valuable acquaintanceship in the motion picture business, from which position he naturally gravitated to the position of assistant-to-the president of the All-Star Film Company. For seven years Farnham was a member of the Seventy-First New York Infantry and for three years a member of the Connecticut Coast Artillery, being first lieutenant at the time of his resignation. Joe is quite a philatelist and is an all-round athlete, having been at one time an amateur bicycle racer, his most thrilling experience being an entry in a 100-mile free-for-all at the Berkeley-Oval track. Two years ago Farnham did fifteen miles in a swimming contest and is today an ardent devotee of that sport. He is a member of the Screen Club. He weighs today 242. Perhaps.



Charles V. Henkle of the Film Attractions Company made his first-in-five-years trip to Chicago and stayed a week. Business, purely business, was the motive, as Mr. Henkle intimated it was his idea of no place to go for pleasure. The busy C. V. is most at home in the vicinity of Forty-fifth street, New York.

S. W. Bishop is the one and only general manager of the New York office of the American-Kineto Corporation, a certain item in this column of the last issue notwithstanding. The item mentioned gave the credit to Robert Priest of the Scott pictures and herewith humble correction is made.

A. C. Roebuck and E. E. Fulton of Chicago, and Charles Schneider of Hartford, Conn., were visitors at the offices of the Nicholas Power Company last week.

David Horsley, supervisor of laboratories and equipment of the Universal Film Manufacturing Company, arrived at the Pacific coast studios of the Universal at Hollywood, Cal., on Feb. 1, for the purpose of reconstructing and perfecting the laboratory department at that plant. The cutting and joining rooms at the western studios were burned down recently. Consequently, Mr. Horsley will supervise the building of a new cutting room, and in addition to this, it may be deemed advisable to build a new and suitable laboratory building. Accompanying Mr. Horsley is John N. Nicholaus, superintendent of the Universal plant at Bayonne, and who is an expert on all matters pertaining to film.

Francis Carlyle of Pathe is exhibiting a bandaged head as a result of too great realism on the part of Charles Arling. Mr. Carlyle was required by the scenario to be hit upon the head with a chair wielded by Mr. Arling, but the latter got so worked up in his acting that he used more strength than he intended. The result was that the victim was knocked down and out and a little later the physician took four stitches in the injured head.

The first question Mr. Caryle asked when he came to was: "Say, will there be a re-take on that?"

Belle Bennett, leading woman of the Balboa Feature Films, has recovered from her recent operation following an attack of appendicitis, and will shortly return to her work with the Balboa Company. Her recovery has brought a shower of congratulations from her legion of friends.

Will C. Smith, assistant general manager, and Bill Barry, the well known dopester of the Nicholas Power Company, represented that company at the second annual ball of the Motion Picture Exhibitors' League of Pennsylvania and distributed very appropriate souvenirs, and, of course, Bill was there with the Power's 6A banner which he hung in the most conspicuous spot in the hall.

Lyman Fiske of the New York *Dramatic Mirror* was an interested visitor at the Selig plant in Chicago, last week, and expressed himself as surprised and delighted with its extent, with its advantages, and its completeness in every detail.

Wade Scott, known for several years as manager and stock leading man in many of the large cities throughout the states, is now with Director George Hall, of the Imp brand, as assistant director and scenario writer.

L. W. Atwater, sales manager, and F. W. Swett, Boston representative of the Nicholas Power Company, represented this company at the Massachusetts State Exhibitors' Ball at Symphony Hall, Boston, and distributed handsome souvenirs.

Phil Gleichman has started on a Western trip for the World Film Corporation, his first stop being Denver, where a new office will be opened. E. H. Duffy, traveling representative, goes with him. From Denver they will go to open offices in Seattle, Los Angeles and San Francisco. These four offices will be open and ready for business within the next three weeks.

One of the new features in the Selig yard, is a revolving circular cage, like a squirrel cage of heroic proportions. Three times every day the Danish boar hounds, Flora and Togo, take exercise and reel off a few miles to keep in condition. These animals, the finest ever imported, recently came from the Hagenbeck Zoo near Hamburg, and will soon go forward to the Selig Zoo in California. It is suggested that talent for the silent drama, that stealthily insists upon taking on flesh, might spend an hour a day taking a run in the cage.

Irving Cummings, Pathe leading man, had to cut his trip to the Middlewest short, as he was ordered to join the Pathe Stock Company at St. Augustine, Florida. Mr. Cummings is looking forward to his work in the South with much pleasure as it will afford him a good opportunity to dodge the worst part of the winter.

Jacques Jensen, the well known writer and actor, and one of the popular members of the Selig Polyscope Company, has written a number of classics for the silent drama, and is now working on a problem play in which the eminent young actor, Harold Vosburgh, late of the David Belasco forces, will play the leading role. Mr. Vosburgh, who is now playing "leads" with the Selig Polyscope Company, will be remembered by the public for his fine work in "Putting it Over" Olympic, Chicago—and "The Woman," Republic, New York.

H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Company of Los Angeles and Long Beach, Cal., manufacturers of "Balboa Feature Films," shortly leaves for the East to close up contracts for exclusive territory for the feature productions of his firm and will then visit England and Europe for a similar purpose.

Louise Glaum has joined Harry Edwards' company at the Universal and is playing opposite Universal Ike. Miss Glaum is admirably fitted for the position. She was leading woman in the Nestor comedy company for a long time and became very popular, for she is a natural comedienne. Later she took leads with Carlyle Blackwell.

Frank Montgomery of the Kalem company is certainly making preparations for some big features if one can judge by the wardrobe he is having made which will be in addition to the large collection he already possesses. Everything is being made correctly too, for the Indians are vastly interested and are offering many valuable suggestions as well as making a number of garments themselves. Ancient weapons are also being fashioned, for the plans for the future comprise some big things.

Margarita Fischer has just had a birthday. What's that? We don't know and if we did we wouldn't say, anyhow, she is a young actress and at the top of her profession. She received some beautiful presents including several bouquets of flowers and a number of telegrams from her many Los Angeles friends. In the evening there was a family party at which Kathie Fischer was very prominent.

Burton King is turning out some attractive plays in his "Usona" brand at Glendale. He has just completed a domestic drama, "The Making of Bob Mason's Wife" in two reels with Virginia Kirtley, Robyn Adair and Ed. Brady in the cast and is starting on a very strong two-reel story by D. F. Whitcomb, entitled "The Gamblers."

At a charity concert held recently in Los Angeles, two of the artists failed to show up and the organizer of the affair made an appeal from the stage for volunteers. A strikingly handsome brunette walked quietly to the platform, spoke a few words to the accompanist and sang to a hushed audience. She found it hard to get away after her first selection. The young lady was Edna Maison who is the possessor of a rich voice and at one time a member of an operatic company.

In "The Navajo Blanket" Mona Darkfeather exhibits her skill at blanket making. Mona learned the art whilst in New Mexico and amongst the Hopi tribes. From scene to scene the audience will see Mona adding the mystic signs connected with the plot and even the process of shearing the sheep by the Indians and the dyeing of the wool is shown. It is an instructive and delightful photoplay and Frank Montgomery, who rewrote and produced it has turned out an Indian gem.

Grace Cunard had the novel experience of going up in Roy Knabenshues dirigible last week in the "Leopard Lady" story. She decided it was very pleasant although they were caught in an air pocket and suffered bad weather for an hour or so. She is going up again for pleasure.

ROLL OF STATES.

ARKANSAS.

Fort Smith's new motion picture theater, the Empress, on 724 Garrison avenue, will be opened about the tenth of March. The theater will be a model of beauty, seating over 500. Mr. Howard is manager.

CALIFORNIA.

The Kelbrae Motion Picture company is busily engaged in the remodeling of the brick building recently purchased for its city plant, on Callisch street, near Tulare avenue, Fresno. When finished, the building will be used as a factory for the developing and printing of motion picture films.

H. E. Gressler, 1444 Logan avenue, secured a building permit for the erection of a $20,000 fire-proof three-story building, 46x90 feet, on Logan avenue, near Sampson avenue, San Diego. The structure will be erected of tile, frame and brick and steel construction. Work has been started after plans prepared by Architect Eugene Layman. The lower floor includes plans for a moving picture theater to seat 600 persons. It is expected to have the work finished so the theater may be opened within three months.

ILLINOIS.

B. I. Miller, of Wilkesbarre, Pa., has purchased from Messrs. Hunt and Sullivan the business of the Majestic theater, lately established by them at Paxton.

The Motion Picture-Scope company, Chicago; manufacturing and dealing in motion picture machines, etc.; incorporators, Charles A. Beaty, J. M. Watson and W. A. Swart.

INDIANA.

D. C. Beehler of Garrett, has purchased the theaters at Avilla and Huntington and is conducting the same two nights a week at each place.

The Peerless Film company, Indianapolis; $25,000. To deal in movie films, etc. E. H. Brient, Indianapolis; E. L. Deupree, E. G. Sourbier.

IOWA.

G. D. Smith of Sioux Falls has purchased of Ferris Bros. the Happy Hour moving picture house and the Grand Opera house at Cherokee.

The Black Cat, the newest motion picture theater in Des Moines, was opened January 31, with J. S. Woodhouse in charge. It is located on Eighth street just above Locust.

A modern moving picture and vaudeville theater is assured by W. A. Middleton and D. D. Gephart of Iowa Falls, who recently purchased the Chas. Middleton property on the south side of Washington avenue. $15,000 is the amount invested.

KENTUCKY.

The Colonial Amusement company, of Lexington, operating a chain of moving picture theaters in Central Kentucky, has closed a deal for the lease of the Grand Opera house in Paris. The company has leased the theater for a term of years and will assume charge on March 1.

William B. Taylor leased for ten years his two buildings on the public square at Bowling Green to Tony Sudekum of the Crescent Amusement company of Nashville, Tenn., who will at once begin work for a modern and up-to-date moving picture theater.

The Nickelodeon Theater company is to be incorporated in Henderson and will construct a large motion picture theater in place of the two smaller ones.

MICHIGAN.

Architect Pierre Lindhout has prepared plans for a store building and moving picture theater for Thomas E. Graham, to be built on Bridge street, near Stocking, Grand Rapids. It is to be a two-story building, 50 feet by 75 feet in dimensions, with a brick exterior, trimmed with stone. The seating capacity is 400. The contract has been awarded to Joseph Nordella.

T. J. Tubbs has purchased the Colonial moving picture theater at Owosso, from J. N. Zimmerman.

Chas. Schuler of Monistique, has purchased the Gem theater from C. H. Maclaurin at Gladstone and has taken charge.

The Grand theater at Calumet was reopened in the Lake Linden opera house. The new quarters provide a seating capacity of upwards of five hundred in the parquette and the balcony will seat an additional hundred. Mr. Deschamps is manager.

MINNESOTA.

The Lyric theater at Hibbing changed hands January 30. John McDonnell, formerly with the Mahoning company, succeeding Mr. Maker as owner and manager.

The Southern theater, Washington and Fifteenth avenues S., Minneapolis, was damaged by fire. The loss to films was estimated at $5,000 and to the theater $1,000.

MISSOURI.

B. K. Chase was in Spickard, making arrangements for locating a moving picture theater in Trenton.

Ground has been broken by Joseph Hallemann for the construction of a beautiful moving picture theater on the south side of Chippewa street, between Nebraska and Pennsylvania avenues. St. Louis. The building and ground, representing an aggregate investment of $20,000, will be an elaborate and unique theater. The theater will be christened the Melvin.

Work was begun on the Eagle theater, Manchester avenue and Roseland terrace, in Maplewood, which will be one of the largest around St. Louis. It faces 177 feet on Manchester avenue and runs back 75 feet north, on Roseland. The cost will be in the neighborhood of $40,000. The construction is to be glaze brick with white terra cotta trimmings and statues. The seating capacity will be about 2,500. The building will be one story, with a 20-foot ceiling, and a roof garden. Mrs. N. R. Robinson of St. Louis, Robert A. Swink and A. B. Finch are interested in the construction of the building.

MONTANA.

A deal was closed recently whereby the Babe theater at Hardin was transferred from McEvoy and Mahoney to H. S. Seager of Cut Bank. Hereafter pictures will be shown three times a week, with two shows each night.

NEW JERSEY.

The Lignot estate has sold the plot 57x105 feet, at 178 and 180 Ocean avenue, in the Greenville section of Jersey City, to Stephen Hoff, who will erect on the site a three-story moving picture theater, estimated to cost $40,000.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
2-13	Rorke's Drift	Edison	2,000
2-13	The Sleeping Sentinel	Lubin	1,000
2-13	Their Lesson	Selig	1,000
2-14	A Nest Unfeathered	Biograph	1,000
2-14	His Grandchild	Edison	1,000
2-14	The Calling of Jim Barton	Essanay	1,000
2-14	The Reward	Lubin	1,000
2-14	Chains of Honor	Pathe	2,000
2-14	Children of the Feud	Vitagraph	2,000
2-16	Her Old Teacher	Biograph	1,000
2-16	A Million in Jewels	Kalem	2,000
2-16	The Uphill Climb	Selig	2,000
2-16	Sawdust and Salome	Vitagraph	1,000
2-17	The Artist's Model	Celio	2,000
2-17	Through the Centuries	Selig	1,000
2-18	Chasing the Smugglers	Kalem	2,000
2-18	The Price of a Ruby	Lubin	2,000
2-18	Thou Shalt Not Kill	Selig	1,000
2-19	The House of Fear	Lubin	2,000
2-19	Where the Heart Calls	Pathe	2,000
2-19	The First Endorsement	Vitagraph	1,000
2-20	All For His Sake	Edison	2,000
2-20	The Other Girl	Essanay	2,000
2-20	In the Dredger's Claw	Lubin	1,000
2-20	Memories	Selig	1,000
2-21	Crimnology and Reform	Biograph	1,000
2-21	The Powers of the Air	Edison	1,000
2-21	An Indian's Honor	Kalem	500
2-21	Victims of Vanity	Pathe	2,000
2-21	Iron and Steel	Vitagraph	2,000
2-23	The Shadow	Kalem	2,000
2-23	The Adventures of Kathlyn No. 5	Selig	2,000
2-23	In the Old Attic	Vitagraph	1,000
2-24	The Money-Sharks	Cines	3,000
2-24	The Mystery of the Ladder	Edison	1,000
2-24	Hear No Evil	Essanay	1,000
2-24	The Winning Hand	Pathe	1,000
2-24	The Cynic	Selig	500
2-25	The Tigers of the Hills	Kalem	2,000
2-25	Sealed Orders	Lubin	2,000
2-25	King Baby's Birthday	Selig	1,000
2-26	The Massacre	Biograph	2,000
2-26	The Arm of Vengeance	Essanay	1,000
2-26	The Two Roses	Lubin	2,000
2-26	The Devil's Assistant	Pathe	2,000
2-26	Tested by Fire	Selig	1,000
2-26	The Old Oak's Secret	Vitagraph	1,000
2-27	Let No Man Escape	Essanay	2,000
2-27	A Desperate Chance	Lubin	1,000
2-27	The Attic Above	Selig	1,000
2-28	The Ghost of Mother Love	Edison	1,000
2-28	Broncho Billy's Bible	Essanay	1,000
2-28	The Delayed Special	Kalem	1,000
2-28	The Drudge	Vitagraph	2,000
3-2	A Bunch of Flowers	Biograph	1,000
3-2	Chest of Fortune	Kalem	2,000
3-2	The Tragedy of Ambition	Selig	2,000
3-2	Buffalo Jim	Vitagraph	1,000
3-3	The Diamond-Maker	Cines	2,000
3-3	With Eyes of Love	Edison	1,000
3-3	The Long Cold Night	Essanay	1,000
3-3	The Second Generation	Pathe	1,000
3-3	The Smuggler's Sister	Selig	1,000
3-3	The Sacrifice of Kathleen	Vitagraph	2,000
3-4	The Intrigue	Kalem	2,000
3-4	In the Gambler's Web	Lubin	2,000
3-4	The Countess and the Burglar	Selig	1,000
3-5	The Conquest of Man	Essanay	1,000
3-5	His Wife	Lubin	2,000
3-5	The Brother Counts	Pathe	2,000
3-5	Little Lillian Turns the Tide	Selig	1,000
3-5	Silent Trails	Vitagraph	500
3-6	Comedy and Tragedy	Edison	2,000
3-6	Chains of Bondage	Essanay	2,000
3-6	A Romance of the Northwest	Lubin	1,000
3-6	The Renegade's Vengeance	Selig	1,000
3-7	Children of Destiny	Biograph	1,000
3-7	When the Cartridges Failed	Edison	1,000
3-7	On the Altar of Patriotism	Pathe	2,000
3-7	The Mischief Maker	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
2-13	Sophie Picks a Dead One	Essanay	2,000
2-13	The Gun Behind the Man	Kalem	500
2-13	Bunny's Birthday	Vitagraph	1,000
2-13	Out in the Rain	Kalem	500
2-14	The Fatal Clues	Kalem	800
2-16	The Adventure of the Extra Baby	Edison	1,000
2-17	Getting Even	Lubin	400
2-17	Sophia's Imaginary Visitors	Edison	1,000
2-17	An Innocent Victim	Lubin	600
2-17	Whiffle's Balcony Buds	Pathe	500
2-17	Back to Broadway	Vitagraph	2,000
2-18	Courting Betty's Beau	Edison	1,000
2-18	One-to-Three	Essanay	1,000
2-18	Won by a Nose	Pathe	500
2-18	Fatty on the Job	Vitagraph	600
2-19	A Desperate Hero	Biograph	500
2-19	Italian Love	Essanay	1,000
2-19	Skelley and the Turkey	Biograph	500
2-19	A Fable and Its Moral	Melies	300
2-19	Venus and Adonis	Selig	500
2-19	A Hobo Philosopher	Melies	700
2-19	A Mad Marathon	Selig	500
2-20	Too Many Johnnies	Kalem	500
2-20	His Little Page	Vitagraph	1,000
2-20	A Bottled Romance	Kalem	500
2-21	Snakeville's Fire Brigade	Essanay	1,000
2-21	A Winning Mistake	Lubin	400
2-21	The Female Book Agent	Lubin	600
2-23	The Beautiful Leading Lady	Edison	1,000
2-24	The Lost Child	Lubin	400
2-24	Doc Yak, the Cartoonist	Selig	1,000
2-24	The Rise of Officer Casey	Lubin	600
2-24	Doctor Polly	Vitagraph	2,000
2-25	Love's Young Dream	Edison	500
2-25	Mrs. Manly's Baby	Essanay	1,000
2-25	Cheese Mining	Edison	500
2-25	September Morn	Pathe	1,000
2-25	The Hero	Vitagraph	750
2-26	Winky Willie's Arithmetic	Melies	300
2-26	Batty Billy and His Pal's Legacy	Melies	700
2-27	The Drama of Heyville	Edison	2,000
2-27	Reggie, the Squaw Man	Kalem	1,000
2-27	A Change in Baggage Checks	Vitagraph	1,000
2-28	Coon Town Suffragettes	Lubin	400
2-28	Father's Temper	Lubin	600
3-2	Mr. Sniffkin's Widow	Edison	1,000
3-3	The Best Man	Lubin	400
3-3	That Terrible Kid	Lubin	600
3-4	An Absent-Minded Mother	Edison	500
3-4	"Presto" Willie, Magician	Essanay	1,000
3-4	A Four-Footed Desperado	Edison	500
3-4	Hogan's Alley	Pathe	1,000
3-4	A Pair of Frauds	Vitagraph	1,000
3-5	Politics and Suffragettes	Biograph	500
3-5	Winky Willie and the Telephone Crime	Melies	300
3-5	Pa and Ma Elope	Biograph	500
3-5	A Village Scandal	Melies	500
3-6	Hiram's Hotel	Kalem	500
3-6	The Speeder's Revenge	Vitagraph	1,000
3-7	Sophie's Birthday Party	Essanay	1,000
3-7	The Hopi Raiders	Kalem	500
3-7	When Dooley Passed Away	Lubin	1,000

EDUCATIONAL.

Date.	Title	Maker.	Length.
2-18	Lumbering in Sweden	Vitagraph	400
2-21	A Long Island Skunk Farm	Kalem	500
2-25	Crawfishing	Vitagraph	250

SCENIC.

Date.	Title	Maker.	Length.
2-17	To Alaska via the Great Rivers of the North	Essanay	1,000
2-17	Rambles in Bourges, France	Pathe	500
2-18	Monuments of Upper Egypt	Pathe	500
2-11	A Typical Buddhist Temple	Pathe	500
3-5	Scenes in Norsland	Vitagraph	1,000

TOPICAL.

Date.	Title	Maker.	Length.
2-23	Pathe's Weekly No. 16	Pathe	1,000
2-26	Pathe's Weekly No. 17	Pathe	1,000
3-2	Pathe's Weekly No. 18	Pathe	1,000
3-5	Pathe's Weekly No. 19	Pathe	1,000
3-6	Beauty, the Educated Horse	Kalem	500
3-7	Unveiling the Maine Monument	Kalem	500

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
2-21	The "Pote Lariat" of the "Flying A"	American	1,000
2-21	Higher Law	Majestic	1,000
2-21	An Interrupted Seance	Reliance	1,000
2-21	The Fatal Card	Frontier	1,000
2-21	Her Father's Guilt	Bison	2,000
2-22	Woman's Burden	Rex	1,000
2-23	The Dream Child	American	2,000
2-23	Our Mutual Girl	Reliance	1,000
2-23	Remember Mary Magdalene	Victor	1,000
2-23	The Touch of a Child	Imp	2,000
2-24	The Golden Cross	Thanhouser	2,000
2-24	Captain Jenny, S. A.	Gold Seal	3,000
2-25	The Professor's Awakening	Beauty	1,000
2-25	Repaid	Broncho	2,000
2-25	The Musician's Wife	Reliance	1,000
2-25	Bred o' the Mountains	Nestor	1,000
2-25	The Devil Fox of the North	Eclair	2,000
2-26	The Courtship of O San	Domino	2,000
2-26	For the Family Honor	Rex	2,000
2-27	North of 53°	Kay-Bee	2,000
2-27	The Hold-Up	Princess	1,000
2-27	Their Best Friend	Thanhouser	1,000
2-27	Regeneration	Powers	500
2-27	The Stepmother	Victor	2,000
2-28	The Carbon Copy	American	1,000
2-28	The Green Eyed Devil	Reliance	2,000
2-28	So Shall Ye Reap	Frontier	1,000
2-28	Legend of the Phantom Tribe	Bison	2,000
3-1	The Scientist's Doll	Thanhouser	1,000
3-1	The Weaker Sister	Rex	1,000
3-1	The Heart of Carita	Eclair	1,000
3-2	The Crucible	American	1,000
3-2	Our Mutual Girl	Reliance	1,000
3-2	The Man Between	Victor	2,000
3-3	The Glory of Whiney Durkel	Majestic	1,000
3-3	The Desert Tribesman	Thanhouser	2,000
3-3	By Radium's Rays	Gold Seal	2,000
3-4	Italia Love	Beauty	1,000
3-4	Mario	Broncho	2,000
3-4	A Lesson in Bridge	Reliance	1,000
3-4	The Voice of the Viola	Nestor	1,000
3-4	The Diamond Master	Eclair	3,000
3-5	The Pursuer Pursued	American	1,000
3-5	The Wearing of the Green	Domino	2,000
3-5	The Opal Ring	Imp	2,000
3-5	The House Across the Street	Rex	1,000
3-6	The Path of Genius	Kay-Bee	1,000
3-6	Her Way	Princess	1,000
3-6	She Was Only a Working Girl	Nestor	2,000
3-6	The Hand that Rules the World	Powers	1,000
3-6	The Nemesis that Passed	Victor	1,000
3-7	A Child of the Desert	American	1,000
3-7	The Rector's Story	Majestic	1,000
3-7	When Fate Frowns	Reliance	1,000
3-7	The Mystery of Buffalo Gap	Frontier	1,000
3-7	The Yaqui's Revenge	Bison	2,000
3-8	The Stronger Hand	Majestic	2,000
3-8	A Modern Fairy Tale	Rex	1,000

COMEDY.

Date.	Title.	Maker.	Length.
2-22	A Can of Baked Beans	Thanhouser	1,000
2-22	Up in the Air Over Sadie	Apollo	1,000
2-22	McSweeney's Masterpiece	Crystal	1,000
2-22	The Electric Girl	Eclair	500
2-23	Twixt Love and Fire	Keystone	1,000
2-23	The Rival Dentists	Powers	1,000
2-24	That Infernal Machine	Crystal	500
2-24	Arabella's Romance	Crystal	500
2-25	Pa and Ma Play Poker	Joker	1,000
2-26	Little Billie's City Cousin	Keystone	1,000
2-26	Rounding Up Bowser	Imp	1,000
2-26	Slim Becomes a Cook	Frontier	1,000
2-27	One of the Finest	Nestor	1,000
2-27	Tightwad Buys a Laundry	Powers	500
2-28	Between Showers	Keystone	1,000
2-28	The Rival Barbers	Majestic	1,000
2-28	Traffic and Sales	Joker	1,000
3-1	Village School Days	Apollo	1,000
3-1	How Mosha Came Back	Crystal	1,000
3-2	A Film Johnnie	Keystone	1,000
3-2	Testing Bill's Courage	Imp	1,000
3-2	The Tale of a Dog	Powers	500
3-3	Some Pull	Crystal	500
3-3	Universal Ike Gets a Goat	Universal	1,000
3-4	Sheridan's Pride	Joker	1,000
3-5	The Imposter	Komic	1,000
3-5	Pretzel Captures the Smugglers	Frontier	1,000
3-7	A Mexican Mix	Joker	1,000
3-8	Guilty or Not Guilty	Thanhouser	1,000
3-8	Rafferty's Raffle	Apollo	1,000
3-8	Lizzie and the Ice Man	Crystal	1,000
3-8	Birds of Passage	Eclair	500

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

EDUCATIONAL.

Date	Title	Maker	Length
2-18.	Fishing Industry of the Great Lakes	Joker	500
3-3	A Strange Bird	Crystal	500
3-8	Orchids	Eclair	500

SCENIC.

Date	Title	Maker	Length
2-22	Picturesque Colombo	Eclair	500
3-2	Trieste to Porto Rose, Austria	Powers	500

TOPICAL.

Date	Title	Maker	Length
2-25	Mutual Weekly No. 61	Mutual	1,000
2-25	Animated Weekly No. 102	Universal	1,000
3-4	Mutual Weekly No. 62	Mutual	1,000
3-4	Animated Weekly No. 103	Universal	1,000

MISCELLANEOUS FEATURES.

The Struggle of the Strong	Lewis Pennant Feature	3,000
The Treasure of Buddha	Film Release of America	3,000
Pierrot's Love	Great Northern Feature	3,000
The Dream Woman	Blache Feature	4,000
The Shattered Idol	Itala Feature	3,000
The Angel of the House	Gaumont Feature	3,000
The Mystery of 13 Hill Street	Film Releases of America	2,800
A Woman's Heart	Great Northern Feature	3,000
A Ride for Life	Lewis Pennant Feature	3,000
Convict 113	Itala Feature	3,000
The Awakening of Donna Isolla	Marion Leonard Feature	3,000
The Fugitive	Features Ideal	3,000
The Pride of Jennico	Famous Players	4,000
Jess	Kennedy Features	4,000
Fleur-de-Lys	Helen Gardner Feature	3,000
Under Suspicion	Pasquali-American	3,000
A Marriage of Convenience	Ammex Feature	3,000
Prisoner of the "Owls"	Italian American Feature	4,000
Justice	Blinkhorn Feature	4,000
Joan of Arc	Eclectic	2,000
The Squaw Man	Lasky Feature	5,000
Michael Perrin	Ambrosio Feature	4,000
Paid in Full	All Star Feature	5,000
The Great Bullion Robbery	Apex Feature	3,000
A Paradise Lost	Great Northern Feature	4,000
The Conspiracy	World Special Feature	4,000
An Unknown Monster	Features Ideal	3,000
A Good Little Devil	Famous Players	5,000
Life's Temptations	Midgar Features	4,000
The Desert's Sting	Criterion Feature	3,000
The Money God	Metropolitan Feature	5,000
The Triumph of an Emperor	World Special Feature	5,000
Brother Officers	Apex Feature	3,000
The Great Mine Disaster	Eclectic	4,000
Hook and Hand	Blache Feature	4,000
The Colosseum in Films	Vero Feature	4,000
The Pirates of the Plains	Warner's Features	3,000
A Web of Fate	Warner's Features	3,000
Master Bob's Last Race	Warner's Features	3,000
Sacrificial Fires	Balboa Feature	3,000
The Unexpected	Balboa Feature	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XI CHICAGO, MARCH 21, 1914 No. 6

ANITA STEWART
WITH
VITAGRAPH

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

Daniel Frohman
Presents

Grace George's Famous Success,

"CLOTHES"

"YOU'D SELL YOUR SOUL FOR CLOTHES

The Celebrated Society
Drama,
By Avery Hopwood and Channing Pollock
In Motion Pictures
With
Charlotte Ives,
and a Notable Cast
including
House Peters.

"Clothes," based upon Carlyle's immortal line, "Society is founded upon cloth," is a powerful contrast of love and desire, sham and sincerity. The film production is mounted to the minutest detail with elaborate care and faithful adherence to the imposing dignity of the original stage presentation.

IN FOUR REELS, RELEASED MARCH 10th

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FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices, 213-229 West 26th St., N.Y.C.

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

MOHAWK FILM COMPANY, INC.

MOHAWK FILM COMPANY, INC.

RELEASE SOON

"A Human Interest Story, with Heart Throbs and Laughter"

Hearts of Oak

(IN FIVE PARTS)

by

JAMES A. HERNE

with

RALPH STUART

as

Terry Dennison

RESERVE YOUR TERRITORY NOW

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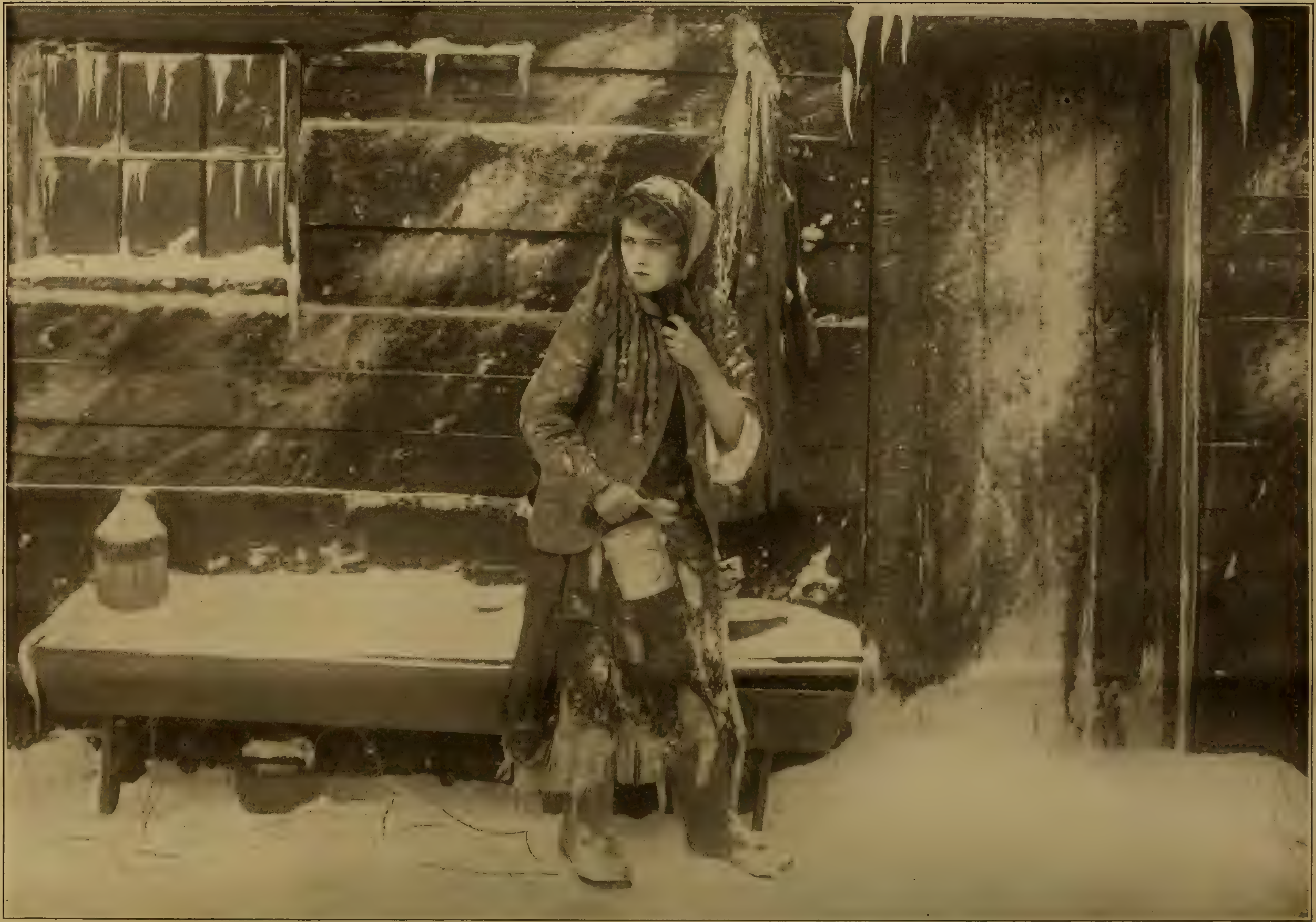


"Little Mary" Pickford in scene from Famous Players production "Tess of the Storm Country.

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, MARCH 21, 1914 No. 6

Releasing Another Detective Drama

Society "Raffles" Featured

IN several recent releases the Essanay Company has proven itself capable of producing mystery and detective stories of a gripping sort, so one is not greatly surprised when he discovers in "The Three Scratch Clue," which is scheduled for release Friday, March 27, another of this popular type of stories.

The audience is let into the secret of the criminal's identity in the very opening of the picture, but this only adds to the interest of the subject, for our attention is then given entirely to watching his mode of operation. Bryant Washburn makes him a smooth, suave type of "Raffles" and scarcely the faintest trace of suspicion attaches to him, until the three scratches on his hand eventually lead to his exposure and arrest.

Miss Irene Warfield plays the role of the daughter of an old bookworm, who is beloved by both her father's secretary and the gentlemanly thief who is planning on stealing her father's treasured book, for which he has paid $50,000, and is so winsomely charming that neither of the young men can be blamed in the least for admiring her. Mr. Bushman, as the secretary, has not a great deal to do, but rises to supreme heights of heroism when the proper occasion presents itself, thereby winning the lady of his dreams. Thomas Comerford, as the old bookworm, is, as always, the living, breathing type of character he represents, and by his skillful playing adds much to the picture.

Above—Helen gives her heart to Norman
Below—The struggle in the library.

The production is carefully staged and directed and proves satisfying and convincing in every detail. Photographically it is up to the Essanay standard and here, in passing, it may be observed that Essanay productions seem of late to be growing better in this important essential.

As the story unfolds, we learn that Gideon Lynch, a gentlemanly crook, accustomed to playing upon his friends in the highest social set of the city, has just escaped from the clutches of the police who have been following him. Lynch, in his handsome apartments, reads of the purchase by Dr. Strong, a fanatical old gentleman who revels in old and rare editions, of the one book necessary to fill the sole existing vacancy in his otherwise complete set of a rare edition. Dr. Strong had paid $50,000 for the one volume and Lynch determines to secure it.

Dr. Strong lives in a big, old-fashioned home with Helen, his daughter, and Norman Arnold, his secretary. Norman is in love with Helen and Dr. Strong secretly approves of the match, though Helen, in spite of the fact that she admires her father's secretary very much, is of the opinion that he is too much of a bookworm and must prove himself a real man in the face of danger, before she can agree to give him her hand and her heart.

Through saving Helen's purse from a sneakthief, one afternoon on the street, Lynch manages to meet not only Helen but also her father and is invited to their home. Dr. Strong takes pleasure in showing Lynch his library and among other things the $50,000 book. This makes things easy for Lynch and he soon gets a complete insight into the situation of things in Strong's home and learns that the book is kept in a safe concealed beneath the lower part of a big library table.

Upon being invited to call again Lynch takes advantage of the oportunity to become better acquainted with Helen and to secure the keys to the library. Getting the combination of the concealed safe is a harder matter, however, and to accomplish this Lynch rents a room just across the street, from which, by means of a small telescope, he watches the opening of the safe.

On the night chosen for securing the book Lynch calls up Dr. Strong and asks him to visit him in his apartments, as he had received a book of rare quality that he wishes to consult him about. Then, leaving a note for Strong with his secretary, to the effect that he has been suddenly called out but will return shortly, Lynch hastens to the home of Strong and effects an entrance. He gets into the library by means of the keys he had stolen, operates the combination of the safe, which he obtained with such difficulty, and with the book under his arm is just about to make his exit when he stumbles over a chair and drops the book with a crash.

Securing the combination of the safe.

In the adjoining room, Norman, the secretary, has been pleading with Helen to marry him, when the noise in the library attracts his attention. Rushing into the hallway he beholds the open door of the library and knows in an instant that something is wrong, for but a few minutes previously he had himself locked that door behind him.

Plunging into the library he encounters Lynch and the two engage in a hand to hand struggle which ends by Lynch striking Norman a smashing blow and escaping. A moment later Norman follows him to the street but the only person in sight is the chauffeur of an automobile which stands on the opposite side of the street.

Questioning this man Norman is told that the man he is pursuing has dashed down the street, leaped into a waiting taxi and made off. The chauffeur offers to assist him in the pursuit and five minutes later Norman finds himself speeding down the boulevard behind the other car. As the car continues at reckless speed and the driver apparently pays no attention to Norman's suggestions and comments the latter comes to the conclusion that he is being driven by an insane man.

Glancing down at the floor of the car Norman discovers a false mustache which has evidently been hurriedly discarded by the thief in his flight. His suspicions now aroused Norman pays more attention to his chauffeur and discovers with surprise that one of the hands holding the steering wheel of the car bears three long scratches. He distinctly remembers seeing blood start from three similar wounds when he had been grappling with the thief in the library. All doubts are now set aside. The driver of the auto is the theif himself.

Instantly Norman leaps on the back of the driver and the two roll about the tonneau of the car, engaged in a desperate struggle. The unguided auto plunges from side to side of the road and seems time and again upon the very verge of going into the ditch though by some miracle it escapes destruction. At last the two combatants roll from the car just as it crashes into a telephone pole beside the road.

Rolling over and over they plunge down a steep embankment but Norman maintains his grip on the thief until his head strikes a stone and he loses consciousness. Helen meanwhile has called up her father at Lynch's apartments and the old gentleman in high excitement rushes out to summon a taxi and join in the pursuit of the man who had attempted to get his precious book. Arrived at home he is joined by Helen and they pick up a policeman en route and then take up the chase.

When Norman regains his senses he finds Lynch has also returned to consciousness and is striving to get to his feet. Summoning every ounce of his reserve strength Norman again leaps upon the thief and has just succeeded in pinioning him to the ground when the car in which are Dr. Strong, Helen and the policeman comes to a stop beside the wreck of the auto in the roadway.

Lynch, of course, is immediately arrested and taken to jail, while Dr. Strong regains his book and Norman, taking advantage of the old man's momentary interest in the restored book clasps Helen in his arms. As for Helen, she is more than convinced of Norman's bravery and manliness, and seems perfectly content to have him claim her now as his fiance.

The week following the release of the above subject the Essanay Company will release "The Wedding of Prudence," which was reviewed in our last issue, since which time the date of its release has been changed.

Changes Release Schedule

In the future the American Film Manufacturing Company will make its releases as follows: Mondays, two-reel "Flying A"; Tuesdays, one-reel "Beauty"; Wednesdays, one-reel "Flying A"; every fourth Friday, one-reel "Flying A."

She's Trying to Grow Athletic

Clara Horton Interviewed

CLARA HORTON was sewing. Her silk-padded work-basket reposed upon her lap and a bisque doll with flaxen curls shared her chair. Clara's task had for its object the fulfilling of the Christian command, "Clothe the naked." For the doll's flaxen curls were its only incumbrance. "Of course I could wrap a cloth around her," apologized Clara, "but she'd rather have something decent to wear."

Clara's thimble-finger stuck out straight; she wasn't used to using a thimble, but her mother and grandmother used one so Clara was going to also, whether her finger liked it or not.

"I've been working on this dress for two days," offered the owner of the clothes-less doll. "Just between scenes though. Sometimes I have to wait a dorful long while and when I do, I sew. Guess I'll put it away for a while now; when I sew too long I get tired."

The little purple silk dress with its straight hem and one sleeve, a severe one, was folded away into the silk-padded basket, the doll was settled on top of that and then basket and doll were put carefully away in a bureau drawer.

"Do you want to see my dressing-room?" asked the little Eclair girlie, playing her role of hostess as much like she had seen grown-ups do, as possible. She led the way to the little room off the one in which we had been sitting. It contained a little white dresser and chair and there was a draping of dainty pink about the mirror. And on the dresser were all the make-up aids of a grown-up actress.

"I can do my own make-up—I always do; don't I, grandma?" she appealed to the smiling woman who appeared at the door.

"Yes, that's right," "grandma" returned.

"But, I like to be a boy best; just in pictures though. Other times they shout so loud and get their faces so dirty. And they're always running.

"Ain't I what? What's az-az-azletic mean? Oh yes, I'd like to be, but I can't be when I'm only eight years old; when I'm ten, I will be though! But I can dance, and in the summer Helen Marten teaches me to swim, so I guess it won't take long for me to get az-azletic, will it?"

Clara was assured that "getting athletic" would be quite an easy matter; quite simple, in fact, for little girls who like to pretend they're little boys, even though they don't at all look boyish in their honest-to-goodness life. Clara's long golden curls, her big gray eyes, her soft pink skin and all the little dainty mannerisms that make her so essentially a girlish girl, predict a most effeminate and charming Miss "Horton." Just now those adjectives apply readily to Miss "Clara."

"I'm learning and growing fast," proudly boasted she who is known far and wide as "the Eclair Kid." "I'm in fourth grade and I'm hurrying so I'll be big soon and can play the kind of parts Miss Tennant plays. In the summer I have a private teacher and I live here in Fort Lee all the week and go home just on Fridays and stay till Mondays. Then mother or grandma brings me over from Brooklyn and they come over during the week to see me."

"And how long have you been working in Eclair pictures?" you asked, wondering if she'd know how long. "About two years," she told you and looks to her grandmother for approval.

"That's right, about two years," her grand-mother replied. "She has had many offers to go on the stage but we think this work is better for her now and she can continue her schooling at the same time."

"And everybody's my friend at the studio," chimed in Clara. "You should see the lovely parties they give me on my birthday! There's a cake with all candles, telling how old I am, and there's as many girls and boys as I am old and we have lots of fun! The last party, I ate so much I was sick for two days—but I wasn't the only one," she aded, to check your untimely laugh, "one of the boys was sick too. After I was better, I didn't care how sick I was!"

Which also was quite like a grown-up.

The little "Eclair Kid" deserves all the nice things that have been said about her and, during the two years she has been with the Eclair company. Her impersonations are clever and her work shows the effect of the attention she has given its study. Just now, she is queen of the kid company which is making interesting pictures, every so often, over at the Fort Lee studio.

There is no chance of anybody's surpassing Clara in the line that offers so much to clever children, nowadays. The only regret is that she will have to out-grow the title, "Eclair Kid."

Clara Young Entertains Vitagraphers

The recent blizzard almost put the Vitagraph moving picture plant out of commission. It is located in the wilds of Flatbush, Brooklyn, and as the elevated train service was practically demoralized and the roads simply impassable for automobiles, those fortunate enough to reach work naturally hesitated about trying to return home. In the midst of the storm, Clara Kimball Young, the pretty little photoplay star, who is now appearing with such brilliant success in "Goodness Gracious" at the Vitagraph theater, suggested giving a party at her home which is less than a hundred yards from the studio. In a couple of hours, all was ready and everybody, from Messrs. Blackton and Smith of the firm, to the office boys, crowded into her home. Daylight put an end to the festivities and her wisdom in insisting that the bosses of all departments attending her party and remaining to the very end, made it rather awkward for them to say anything about the lack of employees the following day. Many were able to get home and enjoy a well earned rest. In fact, the different department heads weren't so much in evidence themselves, but considering that it was a most enjoyable gathering, as well as the most successful get-together affair ever held by the Vitagraph, the storm proved a blessing to all concerned.

Ohio Convention Plans

According to advices received from Dayton, Ohio, reservations are already being made for the National Convention of the Motion Picture Exhibitors' League of America and the Exposition of the Motion Picture Art which is to be held in conjunction therewith, opening on July 6.

National officers have decided upon Memorial building, Montgomery county's tribute to its soldier dead, as the place for the conduct of the convention sessions and the exhibits. The latter will run the gauntlet of motion picture photography and presentation. Film manufacturers of the United States and foreign countries will display their products. Manufacturers of projecting machines, screens, musical instruments, particularly composite instruments, will be liberally represented.

Talent recruited from the best known motion picture producing companies will personally meet thousands of devotees of the photoplay, and before manager, producer and patron, give concrete evidence of their talent.

Many new and novel forms of entertainment have been arranged for the exhibitors and families for each day of the convention.

The N. Y. Convention and Exposition

An event to which exhibitors of nearly every state in the union are eagerly looking forward is the convention of the International Motion Picture Association, and the second International Exposition of the Motion Picture Art, to be held in the Grand Central Palace, New York City, June 8 to 13 inclusive.

In order to stimulate interest among the exhibitors the following prizes are announced and should attract instant attention:

Five hundred dollars ($500) for the best suggestions beneficial to the exhibitor and the uplift of the business.

Three hundred dollars ($300) for the best method of getting all exhibitors into one large national organization.

Two hundred dollars ($200) for the best method of financing the above organization.

As for the Exposition, the things that will be exhibited and the good accruing from them will prove of value to all manufacturers and owners of motion picture theaters. Calls for space are coming in rapidly from all over the country and a large and elaborate display is assured.

A modern moving picture plant will be erected and the public will be shown how pictures are taken, developed, printed and then projected on the screen, all in the same day. Directors, cameramen and prominent photo-players from all the leading companies will take part in these productions.

The Exposition Committee has engaged the services of F. E. Samuels, promoting manager and all applications for space may be addressed to him at the Grand Central Palace, New York City. Mr. Rich. G. Hollaman will act the same as last year, as consulting expert of the exposition.

New Eclectic Offices

The Eclectic Film Company announces that it has opened a rental office in New York city where Eclectic features can be secured by exhibitors desirous of adding to the regular programs. The new office will operate under the name of the Eclectic Feature Film Exchange and is temporarily located in the Worlds Tower Building, 110 West Fortieth street, Room 1401. Telephone: Bryant 1487. Jule Bernstein is in charge of the office and will be pleased to meet old and new friends.

Another Eclectic Feature Exchange has been opened at 65 Olympia building, 3 Tremont Row, Boston, Massachusetts in charge of S. Bernfield, who is an experienced exchange man and thoroughly familiar with the character and needs of the New England territory.

New Industrial Firm

The Standard Moving Picture Company has been formed to enter the business of making titles and industrial and commercial films.

Their office is at Room 1621 Mallers building, Chicago. The work of the factory is in charge of W. E. Cuthbert, who is well known throughout the trade.

Reporter Succeeds as Playwright

Conquers All Obstacles

A DRAMA of newspaper life and the stage, entitled, "A Modern Free Lance," will be the offering of the American Film Manufacturing Company on Monday, March 16. The picture is two reels in length and features Edward Coxen and Winifred Greenwood.

The city editor discharges Randall.

Mr. Coxen, as the hero of the story, makes the young reporter a likeable sort of chap who is torn between his work at the newspaper office and the play he is writing in his room at the lodging house. Like many another "pencil pusher," the hero eventually reaches the point where his outside work begins to interfere with his work at the office, and in choosing between the two he is prone to favor the task performed in the seclusion of his room. This unfortunate choice results in his dismissal from the staff of the paper, but he bravely murmurs "Ish ka bibble" to his city editor and goes forth to conquer the world alone and unaided.

Before he attains his victory he sinks to the level of the park bench and the bread line, but fortune turns at last and as the picture ends he is jubilantly viewing a check in the sum of $8,000, the sum which has accrued to him in royalties on his play while he has been confined in a hospital, and preparing to marry the girl of his dreams.

Miss Greenwood, as the little waitress who is accustomed to serve the hero with "coffee and sinkers," at the village food emporium, is both charming and winsome, staunch in her devotion and first to rejoice in his success, so that audiences who see the film will be sure to sink contentedly back in their seats when the little waitress and her hero decide to settle down and live happily ever afterward.

Randall interferes and is injured.

Photographically the subject is up to the American standard, though the scene in the lunch room is a bit dark in places. This, however, could hardly have been avoided when one considers that the director chose for his background a real lunch counter in Santa Barbara, where none of the studio lights were available and had to rely, instead, on what little sunlight filtered in through the windows.

As the story runs, Robert Randall, a reporter, writing a play when he should be at his work, gets himself in the habit of arriving at the office late and in consequence finds himself out of work. In the meantime, Necia, his sweetheart, shows preference for his rival, Desmond, but he finds consolation in think- taurant where he eats.

Receiving his pay from the newspaper office, he spends it all in food which he takes to his room and, locking himself in, works until he finishes his play. After considerable trouble he finds a theatrical manager who gives his manuscript consideration.

Finding himself hungry, he goes to his former eating place, but not having money, he cannot get food. The little waitress, Mary, who has been friendly to him, would help, but the manager refuses. After leaving the restaurant, he is so weak from lack of food that he can only stagger to a seat in a park nearby, where he is seen by Mary. She succeeds in sending something to eat to him, for which he is very grateful and writes a message of thanks to her.

The next day, upon passing the restaurant where Mary works, he glances in through the window and beholds a half-drunken customer trying to caress her. Mary slaps the man's face and continues about her work, but the flirt calls the manager of the restaurant and, by misrepresenting things, gets Mary discharged. Randall has witnessed the whole scene through the window and dashing into the place he seeks to avenge Mary's wrongs, but is knocked down by the burly "drunk" and so seriously injured that he has to be taken to a hospital.

Though broken in spirit and discouraged by her loss of her position, Mary calls each day at the hospital during Randall's illness and endeavors to cheer him up. In the meantime his play has been accepted and is produced, though through some freak of chance the address of the author has been lost so he cannot be notified of Fromanson's decision to produce the piece. On the very day that he is to leave the hospital he is startled to read in a newspaper he has picked up that his play has scored one of the most tremendous successes of the theatrical season.

Calling at the Fromanson offices he is hailed with delight and the producer hands him a check in the sum of $8,000, this being the royalty which has accrued to him during the four weeks that the play has been running.

Randall sees his dream come true.

Feeling like a millionaire, Randall seeks out Mary in her humble home and after telling her of his newly discovered prosperity he proposes that they share the joys and sorrows of life. Mary is overwhelmed by his suggestion but delightedly agrees to the proposition. By way of celebrating they seek out the theater in which Randall's play is running and prepare to enjoy the production which has brought the former newspaperman both fame and fortune.

In the lobby of the theater Randall and Mary encounter Robert's former sweetheart, Necia, accompanied by Desmond, but when Necia seeks to again renew the acquaintanceship Randall treats her coldly. Desmond, far from flattered at her fickleness, also spurns her and as Randall and Mary enter the theater Necia is seen to wander slowly away, alone.

The cast is as follows:

Robert Randall	Ed. Coxen
Desmond, Richard's rival	George Field
Mary Rollins	Winifred Greenwood

Mary visits Randall in the hospital.

Necia	Josephine Ditt
Daniel Fromanson	Wm. Tedmarsh
Editor of Newspaper	Wm. Bertram
Mary's Mother	Ida Lewis

Cobb Has a New One

C. Lang Cobb, the busy and original manager of sales and publicity for Ramo films, has pulled another good publicity stunt that is as unique and out-of- the-ordinary as any of his previous efforts. The new one is in the form of theater tickets—and at first glance the pasteboards enclosed in the neat little enevelope appear to be just that—and the face of the ticket reads like this:

RAMO FEATURE THEATRE
COLUMBIA THEATRE BUILDING, NEW YORK
703
COLUMBIA THEATRE BUILDING
47th St. and 7th Ave., N. Y.
YOU MUST
ADMIT ONE
FACT AND THAT IS
Ramo Features are the best Features made in America
DEMAND RAMO FEATURES

Across the end of the ticket, where the ordinary seat check is found on the end of the regular theater ticket the idea is still further carried out by the following:

3 OR 4
REELS
OF THE FILM OF NO REGRETS
BOX OFFICE ALWAYS OPEN

"Pompeii" Stops Street Cars

A remarkable instance of the enthusiasm exhibited by townsfolk over a motion picture comes to George Kleine's office in a report from the Minneapolis office. Starting last Tuesday at 2:30, "The Last Days of Pompeii" was run in Deadwood for five continuous shows. They were not able to let anyone out of the front of the house until the end of the last show. The street cars were blocked in front of the house, so that they could not run. Mr. Remington, manager, called on the superintendent of schools with the result that school was let out early and the teachers and pupils took in the second show.

Scene from Kleine Cines' "For Napoleon and France."

"Popular" To Storyize Edison Series

Marc MacDermott Featured

Marc MacDermott.

ON April 7 Edison launches a new series in which Marc MacDermott will assume the leading role. "The Man Who Disappeared" is the title of the series which is being written by Richard Washburn Child, the well known magazine writer. This series will be released on the first and third Tuesdays of the month.

The *Popular Magazine* will feature the stories at the same time that the films appear on the screen. This is part of the Edison policy of allying itself with the big periodicals in the exploitation of its serial films. Similar arrangements with *The Ladies' World, Pictorial Review* and *Short Stories* have proven highly successful and there is no doubt that the tremendous circulation of *Popular Magazine* will prove a big asset in the boosting of this new series.

"The Man Who Disappeared" is to be the most senstaionally dramatic of all the serial releases. The first film "The Black Mask," tells the story of John Perriton (Marc MacDermott) who is in love with Mary Wales. Her brother Nelson has forged her name to a check, has been caught by his brokers, and will be arrested if the check is not made good at once. Nelson pleads with John for help but is refused until the entrance of Mary recalls to John the pain that such a disclosure would cause her.

He then agrees to loan Nelson the money but the boy, thoroughly bad at heart, attempts to steal his sister's valuable necklace. Being interrupted in his work by the butler, he kills him and is about to escape with the necklace when John overpowers him and tears his black mask off.

Mary, awakened by the noise of the struggle, comes down stairs and Nelson, in the panic, begs John to put on the mask and pretend to escape. John does so, to save the boy, but Mary seizing him, removes the mask and John stands before her aparently a thief and a murderer. Having rashly begun the deception, he refuses to expose Nelson and leaves the house branded as a criminal.

The remaining nine films trace the career of John Perriton as a fugitive from the law. He sinks out of sight of the world he knew and has many thrilling adventures in the new strata of life into which fate has driven him.

Marc MacDermott, with his unlimited powers of dramatic expression, his mastery of technique and strong personality, is ideally suited to portray such a character as John Perriton, the gentleman of high ideals who, through his love for Mary Wales, becomes a creature of another world. His experience with such stage celebrities as Mrs. Patrick Campbell, Marie Dainton, George Rignold, Richard Mansfield and others enabled Mr. MacDermott to become one of the leading figures of filmdom immediately upon his joining the Edison Company several years ago. He has steadily built up his reputation until he stands to-day without a peer among photo-players. As the leading man of the Edison European players for the last two summers he has had great opportunity to display his genius and versatility and he has further added to his laurels by his masterly portrayal of the stellar roles in the big Edison multiples.

With so gifted an actor portraying this unusually interesting and thrilling role of John Perriton, "The Man Who Disappeared" is going to be one of the greatest serial successes of the year.

Opportunities in Latin-America

By Arthur J. Lang.

The comparatively small volume of film business done in Latin-America gives evidence of inactivity in some direction or use of improper methods on the part of American manufacturers. This market has been controlled by European manufacturers for a number of years and their success proves the market. A knowledge of the social customs and characteristics of the Latin-American must be primarily considered in the development of this field. Representatives of European concerns thoroughly appreciated this fact and succeeded in gaining the social and business confidence of these peoples before really attempting to do any business with them.

With respect to the motion picture industry, personal contact with the Latin-American has proven the demand for American films because of their distinctive character and interesting subjects. American films are well received all through the southern countries and I am quite sure that profitable results can ge secured by our manufacturers through proper representation. It is a noticeable fact that our southern friends have awakened to the desirability of elevating their motion picture exhibitions, and they have given ample expression of this in their recent purchases of the highest type of American made projection machines which, as the records of the Nicholas Power Company show, have increased vastly since the undertaking of its especial activity in this field.

There are approximately 5,300 motion picture theaters in Latin-America and all of them are well patronized. In many places they are the only sources of amusement and a change of programme is awaited with far greater interest than that given other forms of amusement in places where there are numerous classes of variety shows and dramatic plays. No trouble whatever should be experienced in establishing good business relations with Latin-America. There is an enormous demand for films of sensational subjects such as war, historical, wild west, military drama, jungle stories, good detective and other subjects of an exciting and emotional nature. Spectacular films are well received as are also scenic and educational travel views, and there is an abundance of other film subjects which could easily be placed if energetic action of the right kind were taken.

A few commercial films showing the advantages of European cities and industries were displayed with great success in the Southland, and it is but natural that films of a similar nature depicting American life, industries, cities, etc., would contribute largely to arouse interest in American products. I understand that some enterprising American manufacturers are at present considering this matter, and should they finally conclude to undertake the production of films of this character, there is no reason why they should not meet with even greater success than their European rivals on account of the many commercial advantages in their favor.

"The Puritan"—A Lubin Drama

In the near future Lubin will release an interesting one-reel drama from the pen of Emmett Campbell Hall entitled "The Puritan." As the story runs Evelyn Hestor, a girl of gentle nature has, in order to care for her invalid mother and sister, for sometime been a cabaret performer at the restaurant of one Brady, a repulsive brute, who has taken a fancy to her. One Sunday Evelyn goes to a village church near the city. The organist is absent and she volunteers to take her place. There she meets Abner Duncan, a young and wealthy man, but a stern puritan. They fall in love and are soon the subject of gossip. Duncan, in his narrowness, has not faith enough in his own heart to accept her and Evelyn goes to the village no more. The doctor has told the girl that to save her mother's life she must be sent south and Evelyn tries to borrow the necessary money from Brady. He refuses the loan but tells her that he will make her a wedding present of one thousand dollars. By and by Duncan resolves that he must have Evelyn, and goes to the city to find her. Applying at the restaurant he is shown to the private apartment up stairs. There Evelyn draws the curtains aside and shows the repulsive form of Brady in a drunken stupor. She tells Duncan that his awakening is too late, that for a week she has been the wife of Brady. Crushed, Duncan stumbles away as Evelyn re-reads a telegram from the south stating that her sacrifice was in vain, that the mother had died that morning. The cast is as follows:

Evelyn volunteers to play the organ in Lubin's "The Puritan."

Evelyn Nestor	Rosetta Brice
Abner Duncan	Wm. Rauscher
Brady	John E. Ince
Evelyn's mother	Marie W. Sterling
Her sister	Glenadora Walker
Minister	Percy Winters

"A Leach of Industry"

In the three part drama entitled "A Leech of Industry" which is scheduled for release on Saturday, March 28, Pathe offers a story of modern American industry which is a faithful representation of the blending of the old life and ideals of the European born immigrant to this country with the new. It shows how the change is gradual yet steady until the younger generation is thoroughly Americanized. The story is also a caustic comment upon certain darker phases of modern business.

Just a moment before the crash between train and automobile in Pathe's "A Leech of Industry."

The spectacular element is given to the film in the form of a thrilling race between a train and an automobile, which ends only when the automobile attempts to cross the tracks in front of the train, is struck and the occupants killed. The drama is splendidly acted throughout its three reels by the following cast:

Irma Nelson	Eleanor Woodruff
Roalf, her brother	James Ryley
Ivan Romanoff	Irving Cummings
Alex, his brother	Harrish Ingraham
James Wright	Endoro Jose
Margaret, his daughter	Pearl Sindelar

S. L. Rothapfel Returns

He's back. And the next big event in the interest of pictures will be the opening in early April of the Strand theater on Broadway at Forty-eighth street, which Mr. Rothapfel will have in charge and in which he will embody his very newest ideas in the matter of screen production. We are willing to believe he will give us something new and novel, for that is what he has done in his management of picture theaters throughout the country. His trip to Europe was for the purpose of seeing how the European theaters are run. He has returned satisfied that America is peer as regards the fineness of its houses and the manner of presentation.

"Clothes" Proves Highly Entertaining

Well Adapted to Pictures

THE interest in four reels of "Clothes," the Famous Players' Film Company's latest production, could easily have encompassed an extra reel or two as the story is of the quality that interests and satisfies; and the spectator desires more of it. The society drama which has for its authors Avery Hopwood and Channing Pollock, makes a subject especially adaptable to the screen and is presented with Charlotte Ives and a cast in which the work of House Peters, Edward Mackay and Josephine Drake stands out notably. There are fine interiors and beautiful clothes to be admired and chief among those who have a variety of costumes and wears them well, is Josephine Drake as Mrs. Watling.

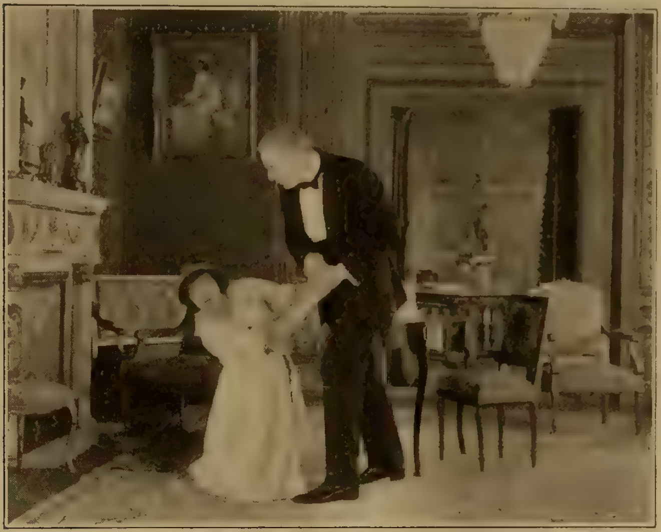
House Peters, as Arnold West the man with fake mining stock to sell, and who sells it, gives a finished rendition of West in his sane and not so sane moments. Edward Mackay is liked as Richard Burbank, the millionaire, and the spectators are more than willing that he should be the chosen of Olive Sherwood, the girl with a too great fondness for clothes. As Miss Sherwood, Miss Ives appeals and is readily liked. Minna Gale Haynes is good as Mrs. Cathcart, Olive's aunt, and Frederick Webber, as Horace Watling, impresses with the frankness and manliness of that character. Little Ruth Watling is portrayed by five-year old Mimi Yvonne who is excellent.

Because Olive Sherwood has developed a too great fondness for clothes, her father, afflicted with an illness which shortly ends his life, invests in Red Star Mining stock, hoping that its dividends will provide his daughter with the comforts of life. Arnold West is the exploiter of this stock. He meets Olive and falls in love with her. After her father's death he assures her that the stock will net her a comfortable income and advises her to come to New York and make her home with her cousin, Mrs. Cathcart. The Watlings, former Omaha neighbors of Olive's, have moved to the metropolis and prospered and when Olive takes up her abode with her cousin, she is made a member of the Watling's set. Here she meets Richard Burbank the young millionaire. They have a mutual love for little Ruth Watling and with Mr. Watling are the only happy moments in the life of the little girl, whose mother has heeded the call of "clothes" and neglects her.

West pays Olive supposed dividends and with some of the money settles a gown bill for her, the receipt showing her indebtedness to him. With a new wardrobe, also purchased with this money, she attends a house-party at the Watling's winter home. Burbank proposes and is accepted. Reviewing the happy occurrence, she is startled by West's entering her room and forcing his attentions upon her. Her

"Love is everything—all else is sham!"

aunt comes to her rescue. Burbank and Mrs. Watling are summoned and in the presence of the guests West is brought to account. Displaying his check-book with its tell-tale receipt, Olive is put in disgrace and leaves quietly for her old home in Omaha. Watling, ruined through his investments in Red Star mining stock, takes his little family back to Omaha. West's office assistant convinces Burbank that Olive is innocent of any wrong and when Burbank receives a note from Ruth telling him of Olive's presence in Omaha, he goes there and the result is a pretty reconciliation. West, from an over-dose of "dope" meets a sudden death.



"You'd sell your soul for clothes!"

Offers "The Three Musketeers"

The Anglo-American Company has screened "The Three Musketeers" with a wonderful closeness to the humanness in us all. It is a splendid adaptation of Alexander Dumas master story and there seems nowhere throughout its feature length, that the finger of criticism can be placed upon it with a "This should not be" or "This should be otherwise" intimation. The picture is nightly and daily drawing capacity attendances to the New York theater. A full orchestra accompanies the depiction of the screen story which is shown upon a plaster setting, rather than upon a canvas ground.

Scene from Anglo-American's "The Three Musketeers."

There are 279 scenes and the cost of the production is said to have been $100,000. The cast is composed of French players chosen from various French theaters, and among others are M. Dehelly, of the Theatre de la Comedie Francaise, as Le Chevalier D'Artagnan; M. Philippe Garnier, of the Theatre de la Comedie Francaise, as Le Cardinal Richelieu; M. Cande, of the Theatre Vaudeville, as Porthos; Mlle. Nelly Cormon, of the Theatre du Gymnase, as Charlotte Backson-Milady de Winter; M. Vibert, of the Theatre de l'Antoine, as Athos; M. Volnys, of the Theatre de l'Athenee, as Le Comte de Rochefort; Mlle. Aimee De Raynal, of the Theatre de la Comedie Royale, as La Reine Anne; Mlle. Guizelle, of the Theatre de l'Athenee, as Constance Bonacieux; M. Marquet, of the Theatre de l'Odeon, as Louis XIII; M. Hardoux, of the Theatre du Palais Royal, as M. Bonacieux; M. P. Yriere, of the Theatre Sarah Bernhardt, as Le Duc de Buckingham; M. Jean Duval, of the Theatre de l'Ambigu, as La Bouoreau; M. Stellid, of the Theatre Apollo, as Aramis; M. Clement, of the Theatre du Palais Royal, as Le Geolier; M. H. Legrand, of the Theatre des Varietes, as Planchet; M. Vaslin, of the Theatre de l'Ambigu, as M. de Treville.

Mutuals New Hollywood Plant

Since the recent arrival of the prominent Mutual director, D. W. Griffith, the new motion picture producing plant of the Reliance Company being erected at 4500 Sunset Boulevard, Hollywood, Los Angeles, is rapidly nearing completion.

The new buildings are being erected on the former site of the Kinemacolor studios and consist of a factory for the handling of the film after it has left the hands of the camera man and is ready for developing and printing, as well as up-to-date studios, buildings for stage properties, carpenter shops, dressing rooms, etc.

Director Griffith and photographic expert William Bitzer have invented new methods of taking and developing moving pictures during several years of experimental work and the new factory is being constructed along the line of their advanced ideas with a view to obtaining the clear cameo effect photography which they have finally succeeded in perfecting and adopting to the films.

A large bungalow contains the executive offices of the company as well as the headquarters of the scenario department under the editorship of Frank E. Woods and Russell E. Smith.

Ruth Stonehouse Embarrassed

That many unusual things happen in the lives of the photoplayers is granted, but none have been placed in the extremely embarrassing position that Ruth was one evening last week, when she was returning to her hotel after a day of work at the studio.

Ruth entered the street car and seated herself comfortably across the aisle from a child, about six years old. The youngster gazed at Ruth in a bewildering way and finally let out a shriek that could be heard a block. "Mother," the child cried, "that's the girl that was frozen to death in the picture last night!" and sure enough it was. Ruth was embarrassed for a few minutes but finally got up, took the child in her arms and told her to come to the studio some day and see her work. The child promised to pay Ruth a visit. The onlookers were amused and many of them introduced themselves to our heroine.

Motography's Gallery of Picture Players

VICTOR NAVARRE is universally accorded the honor of being the most versatile actor seen on the screen in Gaumont pictures. He is the interesting, compelling, mysterious and elusive "Fantomas" and in the portrayal of this character has gained international popularity. Not to have followed the fortunes, and misfortunes, of this remarkable screen personage who baffles the police and populace of the gay city of Paris, is to have missed a treat in adventure and the adroit work of the clever Fantomas. He plays equally well the young man, the man bent with years and care, the detective, confident and jaunty if young, less confident and more deliberate if old, the criminal persecuted or lean from the rigor of prison toil, the reverend gentleman sanctimonious or peace-bestowing. But in all he is at perfect ease. And one of his specialties is rapid change of costume.

Victor Navarre.

FLORENCE LERIDA is the dark-eyed young woman with the wealth of black hair and wonderful black eyelashes who has recently come to the fore in the film stories that bear the brand of the Gaumont Company. She is attractive and likeable and is an actress who is only beginning to do the things which make for the prediction that no very distant date will see her the admired of all picture fans. She is young and of recent advent to the world of films and film popularity, but in the country that she calls her own, she is already the favored of great numbers. Her opportunity in pictures of the house of Gaumont, is favorable to her early accomplishment of big roles and though she has been brought before the picture public but within the last year, that time has afforded her several important and leading parts. She is an adept in the art of facial expression.

Florence Lerida.

RENEE CARL had much dramatic experience to make her work in the interest of the Gaumont Company very much worth while to that motion picture concern and also, to the many admirers of the pictures made by this company in its studios and in the open air, in the wonderful light which characterizes the making of this foreign brand of film. Her affiliation with Gaumont extends over two years and it was with this company she began her work for the screen. Her wonderful range of dramatic expression covers well the variety of roles in which she is called upon to appear and her work is always artistic. That is the key-note of her success as a film artist, her ability to put into her every impersonation, the work of the true artist. In the Fantomas detective series, she plays the leading feminine roles and is a principal character in the respective adventures.

Renee Carl.

LOUIS MELCHIOR is becoming better known with each new release of the Gaumont Company's "Fantomas" series, for in them he plays second part and his role is always a particularly daring one. It is Melchior who is wrongly suspected, who is harshly treated, who gets so many of the "rough" assignments, and it is Melchior who covers himself with glory in the performance of the several roles which he assumes weekly. He is seen to advantage as lead in a great number of Gaumont releases and can be relied upon to make his performance as artistic as the role will allow. Neatness is one of Melchior's evident virtues and his nature is said to be optimistic and friendly. His hair is blonde and sleek, his eyes gray and good-natured and his smile warm and pleasant. His work in pictures was preceded by several years of stage experience though now the films are to be his lifework.

Louis Melchior

Chicago to Have New Film Company

Anyone roaming about the ninth floor of the Consumers Building, in Chicago, during the past few days could but wonder at the unusual activity in the vicinity of suite 926, wherein are located the general offices of the American Standard Motion Picture Corporation, recently incorporated at two million dollars. Several well known film men as well as several prominent financiers are identified with this new venture.

Samuel Quinn, well known life insurance man and financier, is president of the American Standard, and M. G. Watkins has been engaged as manager of production for the new enterprise.

From a job as newspaper reporter on a Chicago paper several years ago, Watkins passed to asssitant advertising manager of *The Billboard*, Cincinnati; manager of the DuBrock Feature Film Co., Chicago; publicity and sales manager, Almo Film Co., Chicago, and publicity and sales manager, Acme Commercial Film Co., Chicago, through which position he now comes to the American Standard.

According to Mr. Watkins, the American Standard has been organized for the purpose of making superior "big reel" productions, avoiding the morbid and suggestive, and to develop high class comedy as well as scientific, educational and other high class subjects. "We are going at this thing in a big way," said Mr. Watkins. "Among other things we intend applying an exclusive feature service to the vaudeville houses, which is a phase of the film business heretofore untouched. Some of these films will be of the continued story variety, which the heads of some of the large vaudeville circuits have commented on as being very desirable. Negotiations are now under way for producing in pictures several popular novels, now on the market. Our industrial department, which is under way, will be located in Chicago, while we will undoubtedly locate our larger studios in California."

N. Y. Association Meets

A meeting of the executive board of the Motion Picture Exhibitors' Association of New York State was held at the Imperial Hotel, New York City, on Tuesday and Wednesday February 24 and 25. Representatives of the following locals were present: Westchester, Poughkeepsie, Albany, Troy, Utica, Little Falls, Syracuse, Rochester, Binghamton and Buffalo.

New by-laws and constitutions for the state were adopted, and Mr. Douque, the secretary, stated that out of a total of 1760 exhibitors in the state of New York only 850 were paying dues into the Association and that an organizer should be appointed to go through the state and meet every exhibitor and have them join the Association. The president appointed Mr. Douque of Utica for that position and said he hoped that 90 per cent of the exhibitors would be members of the association before June 8, when the convention and exposition takes place.

A motion was made by Mr. Smith of Schenectady and seconded by Mr. Hopfmeister of Buffalo, that the exhibitors of the state endorse the National Censor Board as against all state censorships and request all manufacturers to send their films to be censored by them.

The meeting was adjourned until the convention of June 8.

Just A Moment Please

If Chicago's censorship board keeps fooling around it will yet become famous. Pat Lunn, manager of the Bell Theater out at Madison street and Western avenue, gets out a weekly program showing his releases for the coming seven days, but he now keeps a running line at the bottom of each page reading "Above Program Subject to Change by Censor Board," all of which helps to make the Censor Board popular with the theater patrons—perhaps!

—

They don't slip one over on the Goatman every day, but to Col. Cody falls the honor of handing him a good one last week. On Friday, Feb. 27, at 11:45 o'clock "The Goat" received a handsomely engraved invitation to attend "an exhibition of the Buffalo Bill films, at twelve o'clock, noon, at the Columbia Theater." Though peeved at the shortness of the notice, the man who sits at the roll top desk in the farther office grabbed his hat and coat and beat it for the Columbia Theater on Clark St., Chicago, which happens to be a burlesque show. Twenty minutes later, after vainly trying to get into every "Columbia Theater" in the city, he was informed over the Essanay 'phone that the films were being shown at the Columbia Theater, Washington, D. C. Yep, you got his goat that time Col., as the accompanying cut will prove. Did we fall for it, too, you ask? Blushingly, we must admit that we, too, were stung!

—

WHY NOT THE COUNTY MORGUE?

The press sheet on the M. P. Exhibitors League's coming national convention in Dayton, Ohio, says in part: "National officers have decided upon Memorial Building, Montgomery County's tribute to its soldier dead, as the place for the conduct of the convention sessions and exhibits."

—

If it don't stop raining in California we greatly fear the picture plays of the near future will be tank dramas, or biblical features based on the flood.

—

We learn from Mabel that Ben Schulberg recently wrote her "Tomorrow at two o'clock, at our studio, we will exhibit Charlotte Ives in 'Clothes'." The A. E. wants to know if that wheeze is good enough to make the "Just a Moment Please" column. Actions speak louder than words we are told, so here's your wheeze, Mabel. Come again.

—

THEIR FAVORITE FILMS.

Dr. Cook: "North of 53" (Kay Bee).
Wm. J. Burns: "Let No Man Escape" (Essanay).
Ford Sterling: "It's Great to Be Great" (Gaumont).
Any California director: "Between Showers" (Keystone).

—

Phil Mindil is sure trying hard to make this Pinnacle of Persiflage with his story on "the Mutual Girl" meeting John McGraw upon his return from Europe. Phil blandly informs us that "Mr. McGraw wore a smile and his wife a check suit as they came down the gangplank," but really, old top, that is "rough stuff" and we fear would never "get by" the Chicago Censor Board.

—

Since the Cubs, Sox and Feds have departed for their spring training camps, and a whole week has passed without a fresh massacre by the Civilian Censor Board, Our Burg has become quiet enough to satisfy even so great an Apostle of Peace as "Grapejuice Bill."

—

This installment of the Chimney of Chaff may appear to some of our readers to be a regular De Luxe edition, now that it has risen to the heights of illustrations, but we hope to make this first offense only one of many.

—

Pardon us, therefore, if we throw out our chest a trifle.

—

Thank you, we were sure you would. N. G. C.

On the Outside Looking In

By the Goat Man

THE trade is now being apprised of exhibitors' plans for their annual meetings. These efforts, while clothed in all the formality of high-sounding and tremendous titles, are more readily distinguished as the activities of Messrs. Trigger and Neff—the one of New York, where the Second International Exposition of the Motion Picture Art will be held under the auspices of the International Motion Picture Exhibitors' Association and the Independent Exhibitors of America, June 8-13, and the other of Cincinnati, who calls the second annual International Exposition of the Motion Picture Art in conjunction with the Fourth Annual National Convention of the Motion Picture Exhibitors' League of America for Dayton, July 6-11. I have been duly notified, you will please observe, for I have written it all down in tongue-tying detail. I am urged to put my shoulder to the wheel and boost for these meetings. Under ordinary circumstances I would lend myself unstintingly to the tasks assigned, but when I am filled with doubt as to the wisdom of these two meetings, designed to accomplish the same thing, I fear my helping hand will betray certain weaknesses. For I do not believe it is wise for these two factions of exhibitors to make a double draft upon the manufacturing and auxiliary interests who will be looked upon to defray the dual expenses. While I am not questioning the ultimate success of each assembly, I can see how superior one great meeting would be if it had the field to itself. Something of this same feeling is shown in the advance literature sent out from New York which is offering a prize of $300 cash for a plan that will solve the problem of amalgamation for the exhibitors. Three hundred dollars is a lot of money to pay for a remedy that is so obviously simple. As an entrant for the prize, I will submit my whole proposal in two words: Remove Neff. I will not dwell on this subject. With Mr. Neff out of the way, or taken care of by the faction that shall succeed him, there would be only one organization of exhibitors. If Mr. Trigger has the power to tie up all the manufacturing and auxiliary concerns identified with the film industry, holding them exclusively for his New York show, the proposed Dayton meeting will find Montgomery County's Memorial Building a fitting spot to celebrate its last gasping moments. But Mr. Trigger cannot be expected to accomplish the impossible. Exhibitors of this country should decide the matter for themselves.

The Cardinal's defiance in "Cardinal Richelieu's Ward."

* * *

There is little need to thrash over the details of last year's annual meeting. Most of us recall the splendid success of the first attempt to hold a motion picture exposition and the lamentable fiasco of the third M. P. league convention. This year we are confronted with a fourth league convention; a second exhibitors' association convention and two second annual expositions to be held a month apart and at two places on the map. The manufacturer will be obliged to recognize these two expositions, either as a patron of one or both, or by ignoring both. In the best interests of his house he will doubtless attend both meetings. After all, the expense will be inconsequential if he reckons it broadly and he will prefer to accept the conditions as they are, rather than to take sides in a squabble that isn't his. Meantime he will hope for a solution that will make it more convenient for him as time goes along.

Scene from "Cardinal Richelieu's Ward" in which James Cruze and Flo LaBadie are featured.

The toast in Thanhouser's "Cardinal Richelieu's Ward."

The tendency has ever been to abuse the exhibitor. He isn't the kind who rushes into print in his own defense, nor is he showing evidences that he cares for the other fellow's opinion of him. We do know that his problems are usually of a local nature and that he attends them single-handed. It is his business to serve his public with the best and the most for the money and he must also look to a profit for himself. While his general requirements would seem to differ little from his fellow exhibitor a block away, or a mile away, or a thousand miles away, they do differ very materially. Organization is needed for many of the larger problems common to all exhibitors and upon this one essential should rest the success of a broad, national body. It will be our purpose between now and the convention dates, to submit plans that have been adopted by other similar bodies. There is need for a great national organization of motion picture exhibitors. There can be no valid excuse for two organizations.

* * *

It is a matter of general regret that there is not more fraternal feeling among actual competing exhibitors. The local condition suggests that these competitors should labor with thorough understanding, but they seldom or never do. Upon this well-known fact, the promoter of the chain theater finds ample reason for his pipe dreams. Unless the exhibitor is sincere in his work, meaning thereby to establish himself permanently in the business, he doesn't have any concern for the future. Because many exhibitors are satisfied unto the day thereof, they offer poor material for organized efforts. The great trouble is all too apparent—it is impossible to work out a satisfactory solution when the material isn't acceptable.

* * *

But there are many exhibitors who will knock off and go to the conventions, purely for the holiday it affords and the entertainment that is offered. There will be many who will attend both of the 1914 national conventions. And they will return to their places of business this year as they did last, filled with the memories of a "good time" and let it go at that.

* * *

Meanwhile the daily newspapers are "eating it up." My hat is off to the syndicate chaps who can get away with pickings from both ends of the string. The film maker who *pays* for daily newspaper publicity won't do it for very long. The daily newspapers of the country have overlooked motion picture possibilities for a long time. They must see that their readers want news of the film world—not matter relating to to-day's release, however. Already the bad effect of printing release dates is being felt. The public is interested particularly in the gossip of the studios They want to know whether Bunny ate his Thanksgiving turkey all by his lonesome, or whether he invited his neighbors in to help him eat it. They will be content to read the story of the film that is being made by Charlie Hite or Sam Hutchinson or Pop Lubin or George K. Spoor, and then, if they stumble across the place where it is being shown, they may follow it up. But when they read to-day's story—the film to be shown to-night—and then see that same film being advertised a week or two later, they are bound to conclude that the theater itself is *passé*. The daily newspapers have much to learn about what the public wants, but they will learn. Film makers themselves should be careful in seeing what goes into these newspapers.

Arthur Bower.

Fay Bourke.

Morris Foster.

Three stars recently engaged for Thanhouser productions.

* * *

There is another danger following in the wake of the slathers of publicity that is now appearing in the metropolitan dailies—the thought that it is all sufficient. It is the mote in the eye of the dopester. He finds his scrapbook bulging with columns of comment about a certain film and the very small comparative lot about the same film in the trade journal. He is apt to conclude that the trade journal doesn't amount to much at best. It will be the exceptional publicity man who will be influenced by the narrow view, but we always have the exception with us. To my feeble mind the page in the trade journal has more direct value to the maker than a full page in forty different daily newspapers. There is something in the method of selling.

* * *

If you will take the trouble to look, you will find many m. p. theaters offered for sale. If you will investigate carefully you will discover that the exhibitor's lot isn't a bed of roses. He contributes his mite to the classified page of the same daily newspaper that is helping him end his exhibiting days. The film exchange cannot supply every theater with a print of to-day's storyized film. He is able to supply only a few and these favored few run the price up to a ridiculous figure before they land the prize. This is some more of the penalty of misdirected newspaper publicity. It doesn't take a wise one to predict the disaster that will follow. Special prices for special service; big noise for the boosted good or bad films, is making it hard for the little fellow who must depend on the regular program of single reels. There will be a reckoning and it will come breezing along before you are half aware.

* * *

Right now we are more nearly at the verge of an open market than ever before. This open market thing is a slow-going, ever-uncertain condition. The evolution is inevitable but the small theater and its certain demands is the bug in the ointment. It has been the stabilizer of the game from the start and it will always be the big factor. It is all right to plan your big things, but it would be better to plan them always with your weather eye on the little fellow and his subtle power.

* * *

Mercy, how seriously I've been taking myself all at once. There isn't any evidence of frivolity in my musing, due, possibly to the avalanche of advertising loss from the last issue. How simple is the lapse from mirth to despair! Two weeks ago the birds were singing and I dreamed of a weekly edition. To-day I would welcome a semi-annual suggestion. But then that is all in the day's work. Motography will undertake a weekly edition after the frost is out of the air. And when we do. you can all have a little ride in our merry-go-round once a week. The trade journals are just coming to their own. The bushwa days are nearly ended.

* * *

Harold Zachary Levine goes to Europe and Hopp Haley goes to Fort Lee—terribly long journeys beyond the film rialto.

The court room scene in Essanay's "The Wedding of Prudence."

* * *

I have always had deep admiration for the negative storehouses of the film makers. While it has ever been apparent, I've wondered just when they would run over the list and resurrect the better ones and send them out again to repeat their performances. Take a squint at the continent and you will discover some familiar titles. What goes over there will dominate here. Will we be able to figure the profits for their lucky owners? Not unto this generation, Lucile.

* * *

The game of chess becomes mere child's play after you learn to keep tab on the film crowd.

* * *

Chicago's Mayor has become the court of last resort in the reign of censorship terror that holds that city up to ridicule. Chicago's Mayor endorses Major Funkhouser who in turn passes the buck to the local censor body. There is only one answer. The film maker will eventually hold his productions within rational bounds. Those films that offer the greatest amount of satisfactory entertainment will never encounter censorship in Chicago or elsewhere. Why not make films of that sort and be done with it? The manufacturer says he must produce his subjects to conform with popular demand. He shifts his burden to the exhibitor. I have reason to believe that the exhibitor will resent this. The public isn't craving the cut-out brands of film.

Monsieur Charlier as "Napoleon" in Electric's feature of that title.

* * *

It seems to be rather quiet up and down the line for such a stormy month. Evidently the booms are being planted. The explosions are bound to follow.

* * *

But the promoter is moving along very nicely. He even scores over the signatures of reliable brokers on the financial page. I see that my old friend Billy Robinson has even made the front page in New York.

"She Wanted a Count," a Lubin release.

The employees of the American Film Manufacturing Company will hold their first novelty dancing party at Colonial Ball Room, 20 West Randolph street, Chicago, St. Patrick's night, Tuesday, March 17. Program will begin at nine. Novelties of all descriptions will be rendered throughout the evening.

Another Keystone Kid Production

Child Actors Featured

THE two-reel kid picture which is being released by the Keystone company, is worthy of the unanimous praise which it is sure to receive. The kiddies who worked in it faced as many real dangers and risks as do the grown people whose work they have watched and admired.

In the race between the engine and the buggy, in this picture, they were "going some," as Matty Roubert puts it. "And maybe you think we didn't scorch!" he further adds, by way of impressing upon whoever wants to know about it the fact that the miniature engine was at top speed and had he or the arch-villain, Gordon Griffith, ever lost their balance and fallen off, they woudn't have known about it for some time.

Charlotte Fitzpatrick, nine years old, is the girl in the story. Thelma Slater, five years old and curly-headed, is in the story also, but Thelma is supposed to be a boy and wins the hand of the fair Charlotte in the face of a rival, Gordon. So Thelma and Charlotte marry and keep house and Gordon hires Matty and another villain to help him tie Charlotte to the railroad track, and then they steal an engine and dash madly away to run down the helpless heroine.

Producing "How Villains Are Made."

Thelma, at work in over-alls and nifty cap, pursues the villains in a buggy and a wild race ensues. Charlotte loosens her skirt but when she finds that to save herself she will have to walk off skirtless, she refuses to save herself, remains on the track but of course is rescued, skirt and all, by the brave Thelma, as the train is almost upon her.

There is clever acting throughout the story by all the little people in it. Billy Jacobs, just two years old, plays his part so naturally that one wonders if he knows it is being done in front of a camera. He is a chubby, curly-headed little fellow and already is on the regular list. Matty Roubert stayed only long enough for this one picture; the east called so he away-ed.

Thelma Slater has been on the salary-roll of the New York Motion Picture Company for three years, her first work being done under the Kay-Bee brand. But Charlotte, Gordon, (who is eight years old), and Billy are just children who had haunted the studio in Edandale, waiting for the honor of doing anything at all in pictures, until Mack Sennett conceived the idea of a "kid company." So the thirty children whose faces the company had come to know from seeing them so often "on the outside looking in" were invited to "act." And now every day at the Keystone studio is kid-day.

Some Recent Powers Installations

As a rule the release from a prison or penitentiary of anyone is cause for rejoicing, but the Nicholas Power Company prides itself upon the fact that within the last few days machines of its manufacture have been admitted to institutions of this character. Auburn Prison, at Auburn, New York, has installed a Powers No. 6A Cameragraph and Clinton Prison, at Dennemora, New York, has chosen the same type of projection machine. Needless to say the prisoners in these two institutions will look eagerly forward to Sundays, on which days they will be able to obtain glimpses of the outside world through the medium of the films. St. James Methodist Church of New York City and the Church of St. Rose, of Lima of Flatbush, Brooklyn, have also purchased Power's Cameragraphs and three of these projectors were recently shipped to Honolulu in the Hawaiin Islands.

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CHICAGO, MARCH, 21, 1914

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THE END OF FREEDOM.

SECOND deputy Funkhouser of Chicago is reported to have given utterance to an extraordinary remark. He stated, it is alleged, that the papers which have "attacked" him were moved to do so by a fear that *they also, were about to be censored.*

At first blush this seems well-nigh unbelievable. Mr. Funkhouser may be queer; he may have weird conceptions of his own puissance; but he is not mad! Nevertheless, our informants insist that he said it.

Still, we do not believe he *meant* to say it. In the vernacular, he must have let his foot slip. Some deep, dark plan was brewing in his head, and this revelation slid out in an incautious moment. We tremble when we think what the maturing of his scheme may mean.

Therefore, we feel it our duty to warn the publications of this country that they are in danger. The only protection they have is the constitution of the United States; and everybody knows how easily a policeman can override the constitution. Motion pictures, of course, were not mentioned in the constitution, because they did not exist at that time; but it is evident now that it would have made no difference if they had been.

We have contended right along that motion pictures are publications, and entitled to the same rights and privileges as publications. We realize now, in chagrin and sorrow, that our arguments were puerile, futile, and foolish. The freedom of the press is but a figure of speech; it exists only by the grace and good humor of the omnipotent Funkhouser. When he, in his mysterious mercy, shall please, the words of the press which he likes not will be cut off—poof!—like that, in their proof-room. Instead of the press trying to help the pictures in their extremity, the pictures will be appealed to for the relief of the censored press.

This is doubtless the last word we will be allowed to say on this subject. If, in our obstinacy, we persist in our misguided course, the readers of Motography will receive copies whose editorial pages have been treated to the sinister Black Smear of the Censor. Those will be terrible days; but what can we do? Funkhouser, with the inscrutable smile of the man of power, has given his hint, and we can but obey.

$500 *FOR A NEW ASSOCIATION.*

IN connection with its annual convention next June, the Motion Picture Exhibitors' Association of New York State has offered prizes amouting to one thousand dollars for these articles:

Five hundred dollars for the best suggestions beneficial to the exhibitor and for the uplift of the business.

Three hundred dollars for the best method of getting all exhibitors into one large national organization.

Two hundred dollars for the best method of financing the above organization.

The first prize offer is of a general nature, and will doubtless attract hundreds of suggestions, good, bad and indifferent. Out of the mass will come at least a few, and perhaps many, really valuable ideas. For the surest way to get anything is to offer money for it. The New York Association, wanting ideas, has **adopted an absolutely certain method of getting them.**

The second and third offers relate to the same subject, which appears to be a project for the formation of a new national association, presumably to take the place of the two organizations which now divide the field between them. This praiseworthy motive deserves encouragement, and with the lure of five hundred dollars, it is safe to say that it will get it. The methods of existing successful associations in other lines are available for inspection on one hand; and on the other, some of the keenest minds in any line are available in the motion picture business.

There will be little difficulty in getting workable plans for a mammoth organization of motion picture exhibitors. Even the work of organizing, getting the new association started, will probably present few obstacles to enthusiastic, hard working organizers. The difficulty will be, as it always has been, in getting the new-found membership to stick—to pay their dues, and attend conventions, and act on committees, and give generally of their time and thought to the cause.

That they will not do so is not a condition peculiar to the motion picture business; nor is it a reflection upon the character of the men engaged in that business. It is common to the history of all organization movements. Of all things which call upon his pocketbook, the trade association returns most to any man; yet of all hard collections, the collection of association dues is the hardest. Call this short-sightedness, narrow-mindedness, plain bone-headedness, if you like; it is true, and must be overcome before a successful association can be accomplished.

That it has been overcome in other fields, and so can be in this, is the important point. And one of the best ways we know of learning how to do it is to find out how others have done it.

As we have said before, the first principle of a new association would be to combine the two existing bodies, which seemingly cannot be amalgamated in any other way. With the experience of the older organizations and the valuable plans which will appear in response to the prize offer, such a new association should start out under very auspicious conditions.

ANOTHER VIEW OF CENSORSHIP

A. W. THOMAS, editor of the *Photoplay Magazine*, Chicago, was the principal speaker at the gathering of the Motion Picture Exhibitors' League of America at the Gillsy Hotel, Cleveland, Ohio, last Wednesday. Mr. Thomas spoke on "Tempering Censorship," and said in part:

"In the first place, censorship begins, or should begin, in the sudio, for there is where the germ of the story, suggestive or instructive and elevating, starts; but so long as exhibitors of one class demand stories of a nature to be severely censored by that class which is endeavoring to build up and elevate the moving picture theater, and just as long as there is lack of co-operation between the exhibitors exploiting sensational films and those endeavoring to better their pictures, just so long will mushroom concerns spring up with so-called feature pictures that are bound to meet censorship. The next place for censorship is the house of the individual exhibitor. And whether his judgment is to be biased, because of his commercial interest, or used for instruction and betterment, remains with the individual, regardless of what his neighboring exhibitor, who cares nothing for the power of censorship, thinks or does. But the exhibitor is building for the years to come, not like the Arab and his followers, who pitch their tents today and move on the morrow. So that theater owner who looks to the future by elevating his business, will be the exhibitor in whom the patrons of the moving picture show will have the most confidence and respect.

"One should judge pictures, too, from various standpoints. Is it fair to judge the merits or demerits of a picture that appeals to the adult with the understanding of the child? This may be looked upon differenly by various exhibitors, yet if one is not too opinionated, I dare say the exhibitor will judge his pictures by the standards of manhood and of childhood, running films that uplift and educate, drama that is clean and if comedy, comedy that is wholesome.

"Censorship is a big thing—bigger than most people think it is. There is no reform or plan of censorship that can be expected to work satisfactorily at once. Only time and experience will bring us the best method of going about it, and only time will determine what is best for the patron and the exhibitor."

Mr. Thomas, who is the author of a number of photoplay productions, belives scenario writers can do much toward the making of films that will not require censoring, by writing stories that contain nothing suggestive, shockingly sensational with too strong a tinge of police burlesque or the caricaturing of nationalities.

PICTURES TO SELL REAL ESTATE

SELLING lots in a residence park by moving pictures is the latest triumph of the films. This new feature has been injected into real estate circles by Newell-Murdoch Company, owners of Forest Hill, a suburb of San Francisco.

Through the medium of the pictures Forest Hill has been moved down town. The restricted residence tract, almost in its entirety will, within the next week, be shown in action on the curtains of more than twenty picture theaters.

Those who have seen the films in advance of their public exhibition state that next to a personal visit to Forest Hill the pictures are a liberal education, showing what persistency of purpose and the expenditure of large sums of money can do in hill-side construction and artistic development.

The title of the film is "A Drive Through Forest Hill." First the grand stairway at the main entrance is shown, with the tract office in the offing. In the panorama along the serpentine turnpikes, streets and avenues, the new houses finished and in course of construction loom up in kaleidoscopic variety. Automobile parties of prospective purchasers are shown met by a tract salesman. The innovation was the subject of considerable discussion in realty circles, and Robert C. Newell is given credit for the idea on the market.

SMALL FIRE DANGER.

FIRE has always been more or less of a ticklish subject in the motion picture field. Since the first picture theater opened investigating societies have claimed and public officials have reported that the little amusement places are veritable fire traps, and a constant menace to the public attending them.

These claims have not been borne out by the facts. Out of over ten thousand picture theaters in the United States, the number destroyed by fire in the last five years has been negligible. In fact, it can be proven that the element of danger to picture show patrons is practically *nil*, especially in view of the extraordinary precautions which are being taken.

Sans Grease Paint and Wig

By Mabel Condon

Clara Kimball Young.

SEEMINGLY, Clara Kimball Young was lost. Nobody had seen her come into the studio; nobody had seen her go out of it. Samuel Spedon dispatched three boys to look for her. "Jimmy" Young, her director-actor husband, postponed the taking of an interior, to find her. Hughie Mack, who was sitting on a table just within the entrance-exit door, for the simple reason that ordinary chairs weren't large enough and he had to sit somewhere, volunteered to "keep an eye on the door."

"She must be home," "Jimmy" decided when neither Mack's eye, the boys nor himself had succeeded in locating Clara. "If you'd care to go over, it's the first house, next to the vacant lot on the second street around the corner from here."

Sounded simple. "Let's look again," I suggested. We started all over and the first place we looked we found her. It was the projection-room. Mr. Young recognized her voice from without the door.

"Fat?" the voice was saying, "It's the new kind of skin-food I'm using!"

"We've been looking for you for hours, dear," Mr. Young announced. Fifteen minutes would more than have covered the hunt.

"I came in the other way," Clara explained. "It was shorter." I remembered that Mr. Mack still had his eye on the front door.

Clara announced she knew where there was a secluded bench and she invited me to share it. Mr. Young came, too.

Mr. Young's wife looked lovely and Mr. Young told her so. She wore a long seal coat over a pretty afternoon gown and her hat was black with a bird of paradise tipping its saucy turn. Clara is pretty, much prettier than the screen shows her to be.

"Going somewhere?" Mr. Young wanted to know with an expression which signaled either utter forgetfulness of something or a desire to establish belief in a forgetfulness which was not.

"Jimmy!" He was discovered. "Aren't you coming to the tea, too, dear?"

"I don't like teas!" "Jimmy" protested, wrinkling his nose and running his hand through his hair to make it stand up straight, by way of illustrating just how much he didn't like teas.

"But *this* tea, Jimmy! Really, I'd like to have you come!

"Jimmy" remembered of a sudden that the interior in the studio upstairs was still untaken and he hurried away to see to it.

"Mr. Young told me last summer about how you and he came very nearly never meeting each other," I sugested, hoping to hear her version of the romance. And she told me.

"It was in Chicago that we didn't meet," she began. "I was born in Chicago and went to St. Xavier's Academy there. That was when I was grown up though; when I was a kid, I traveled all over the country with my father and mother. They were both on the stage. I got a little schooling everywhere we stayed for more than a month, and then, when I was sixteen, my mother decided I should stay at one school for two years, so I went to St. Xavier's.

"That was where I didn't meet Jimmy and all because I hated lectures! One was announced one day to be given by Mr. James Young. I declared to the girls that nothing could persuade me to attend a dry old lecture so I found some excuse to make for my absence and didn't go. He came to the academy once or twice later, but each time I managed to excuse myself from the lectures.

"It was after I had left school and taken up private theatricals that we finally met. Jimmy was looking for somebody to play opposite him in a vaudeville act and I happened to suit, so we tried it. H. B. Harris' musical comedy had afforded me experience previous to that. We married while playing in vaudeville and were considering another offer on the road when an opportunity to work in pictures presented itself and we came to work for the Vitagraph. It must be four years ago, though it seems much less.

"Now, we wouldn't care to go back to the stage. Pictures are much more interesting and more satisfactory, too, I believe. For you get nearer the people when they see you every night. I enjoy all of my work, even though I don't get much of a chance to do the kind I like the best."

"And that is?" I asked, as she paused to tighten her gray silk veil, through which her dark eyes looked soft and regretful.

"Dramatics," she answered, tucking the ends of the veil into the rim of her hat and adjusting the front of it snugly under her chin. "I love dramatic parts and invariably I am cast for comedies. I don't know why they make me play comedies. I feel sure I never was meant to. Since Mr. Young has been directing I play in his company mostly, and when he arranged to produce that three-reel comedy for the Vitagraph theater and insisted that I play the feminine lead I gave up all hope of ever convincing people I was meant for a tragedy queen. Hereafter when comedies are thrust upon me, I'm going to take them and rejoice."

"Rejoice at what, my dear?" came Mr. Young's voice, followed by Mr. Young, as he hurried down from the studio and began fussing with the files in the office, in which the bench was a decoration. "Have you decided to give up the tea idea?" he asked hopefully.

Clara didn't have time to answer just then as she, the bench and I were saying goodbye to each other. But as I opened the door I heard her reply, "No, indeed: And Jimmy dear, it's time you went over home and changed your things."

And as I closed the door, Mr. Young's answer was discernible. It was, "I hate teas! And besides, I have enough work to keep me here till six o'clock."

Ten minutes later as I waited on the Avenue "L" platform for a Brighton train, I saw a man leave the studio, walk to the second street from the corner, cross the vacant lot and enter the first house.

It was "Jimmy."

Marion Leonard Rejoins Warners

The past week marked the return of Miss Marion Leonard, one of the most popular idols of the motion picture fans, to the program of Warner's Features, Inc. When interviewed, Miss Leonard expressed great delight over the reports that she had received from various parts of the country, indicating that the lovers of motion pictures were demanding more of her splendid productions.

Her first release will be entitled, "The Rose of Yesteryear," a powerful love drama in which Miss Leonard does some of the finest work of her career. Her second release will be entitled "Donna Isola," and the third release will be entitled "Judgment." The recital of Miss Leonard's experience in motion pictures takes one back several years to the period when she appeared under the Rex brand, and later starred in several other of the leading brands. About a year ago she branched out and began to make her own multiple reel productions.

The story of "The Rose of Yesteryear" opens with Miss Leonard, now a woman past the prime of life, relating the sad, romantic story of her life to her dearest niece, who is engaged to be married. As in a vision, the story shifts back forty years and discloses the interior of an orphan asylum. Three babies are there—two boy babies and one baby girl—awaiting adoption into good homes.

Marion Leonard in "The Rose of Yesteryear."

Years pass and the orphaned children have grown up in three different homes. Miss Leonard's dearest treasures are a pair of tiny baby shoes and a faded plaid shawl given to her foster parents by the asylum nurse. Of her twin brother she knows nothing, except that he too has a tiny pair of shoes like those in her keeping.

She loves and is loved in return by a dashing chap whose mother had adopted him when a baby.

They decide to elope but are stopped by the groom's mother, who thinks she has discovered that Miss Leonard and her son are brother and sister—at least the baby shoes tend to prove it.

In a quiet village Miss Leonard discovers her real brother, a clergyman, whose foster parents had lost his tiny shoes at the time of his adoption.

She returns to the city and witnesses the marriage of her beloved to another woman. So ended her romance while all the years she treasured the tiny baby shoes that had brought her face to face with a great tragedy.

"Hearts of Oak"

"Hearts of Oak" now being produced by the Mohawk Film Company, Inc. will utilize the services of Mr. Ralph Stewart who has been very successful as the leading man in a reportoire of plays as "Terry." James A. Herne, a pioneer of American playwrights, never in his most illustrious day ever supposed that his pet play, "Hearts of Oak" would have the stage setting and props that the management are preparing for it. The real city, Gloucester, Maine, where the story happened, a real ocean and a collision of two real fishing schooners will be shown. Such a setting and company was beyond the dream of the author. That the public is a great lover of old plays is being shown by the number of inquiries the management have been receiving from exhibitors.

Wray Physioc, with the assistance of Mrs. James A. Herne, the wife of the author, is directing and staging the production. Mrs. Herne knows the thoughts and ideas of her husband better than any one, gives that little touch of heart throb, and develops the sense of humor that her husband possessed in situations that she seems to think could only be interpreted by expression and not by dialogue. Mr. Physioc, who has been a successful director with a number of successful pictures, draws for Mrs. Herne a great many incidents that make wonderful pictures, that had to be cut down in the legitimate production on account of the length of the play.

Mrs. Herne and her daughter Crystal, who is now playing lead in "At Bay," were members of the original company that first produced "Hearts of Oak" with Mr. Herne.

"Hearts of Oak" is true to life, full of love and pathos, contains many beautiful water scenes with sensational incidents, such as rescues from wrecks by breeches-buoys and life saving crews. It tells a powerful and thrilling story, full of humor and elaborate settings painted by nature.

The Mohawk Film Company, Inc., has its executive office in the Times Building, and the sales department is in the hands of Harry S. Goldman, who is fully capable of giving all the publicity and service that is necessary in an organization producing such features as the one here described.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VIII.

COLORED PICTURES—STEREOSCOPIC PICTURES—TALKING PICTURES—PRINCIPAL METHODS OF COLORING IN BRIEF.

In viewing a scene, the eye not only notes the outlines of the objects but notes the colors and shading as well, the total mental effect being composed of simultaneous impressions of color and form. It is evident, therefore, that the common black and white pictures lack a vital element in creating what otherwise would be a perfect illusion. Not only is the illusion of the picture affected by a lack of color, but the effect on the eyes of the spectators is made a matter of importance, because of the eyestrain occasioned by the glaring contrasts of the black and white shadows and high lights.

While there are now many makes of colored pictures on the market, the greater proportion of the pictures shown are still of the black and white variety, a condition caused principally by the mechanical difficulties encountered in producing a film containing more than one color. Cost, difficulty in projection, or inefficiency are factors that have eliminated a host of inventions along this line. It should be understood in this connection that we are referring to pictures containing two or more distinct colors which by their combination form a number of intermediate shades, and *not* to the single colored "tinted" or "monochrome" films described in an early chapter.

One of the earliest and most commonly adopted methods of coloring both still and moving pictures is by the means of a brush and water colors, the various colors being applied by hand. That this is a tedious process, and that it requires considerable skill requires no further comment, the fact that millions of dollars have been spent in the attempt to produce the colors mechanically or chemically is sufficient proof.

While it is not particularly an expensive matter to hand color a few lantern slides or photographs, the expense is nearly prohibitive in the case of motion picture films where the number of pictures run into the thousands, and where it is necessary to work correctly within 1-500 of an inch.

As an example of the labor required to hand color a reel of 1,000 feet of film, we will state that this single reel contains 16,000 pictures, each picture being not much larger than a postage stamp. To apply three colors within the limits of 1x¾ inches by a brush requires skill and patience of no mean order, and when one realizes that each print produced must go through the same process, since it is impossible to print colors from a colored negative, we can easily see why the hand colored films were almost withdrawn from the market.

Hand coloring requires great accuracy, if it is to be acceptable when projected, for when the picture is magnified from 200 to 240 times its original dimensions, the smallest error in applying the color is made painfully apparent. An error of 1-64 of an inch on the picture will bring the color four inches away from where it belongs on the screen.

To produce colored pictures at a reduced cost, the film manufacturers soon devised a semi-automatic method of coloring by means of stencils, a system that is much used today. The stencils are cut from heavy paper to the outlines of the figures on the film, a separate stencil being used for each color on the separate pictures. There being three colors, each picture requires three stencils, and as the figures are in different positions on each of the small photographs, there are nearly as many *sets* of stencils as there are photographs on the film. The method of cutting and applying the stencils will be described further on in this section.

Processes by which the natural colors could be produced directly upon the film by photographic means were proposed early in the history of the motion picture, but few of these were found practicable. In all of these inventions, the natural colors of the object photographed were separated into their primary colors, and each color was recorded either on a separate film or upon a separate photograph on the same film. The Kinemacolor system is an example of the latter process.

It was soon found that it was impracticable to use all of the seven primary colors upon a single film because of additional film area required by so many separate photographs, consequently the number of colors were reduced to two or three, an approximation that was very close to the results obtained by use of the entire spectrum. In nearly every case the colors were separated by passing the lens rays through colored glasses, blue, yellow and red rays being obtained by the use of blue, yellow and red glasses. After passing the rays through the colored glasses, commonly called "Filters," each color was projected on the film as a separate picture.

After development, the pictures obtained by this process greatly resembled the ordinary black and white film, as there was no color visible on the negative, but when the prints were passed through a projector, especially equipped with colored filters, the pictures appeared in their natural tints on the screen. By means of special shutters, etc., the images containing the red portions of the objects were passed through the red filters; the light from the images taken behind the blue filter in the camera was passed through the blue filter on the projector, and so on, each color appearing in its proper place on the screen. Each color on the object was photographed separately and then projected separately through a suitably colored filter.

Two different methods have been adopted for projecting the separate photographs upon the screen, one being known as "Simultaneous Projection." and the other as "Alternate Projection." The Kinemacolor is a machine using alternate projection.

In simultaneous projection all of the colors on the film are projected at one time, the tints differing slightly from the filter colors being produced by the overlapping portions of the various colored images. If blue, yellow and red filters were used in the projector, a green tint would be obtained by the edges of the yellow photograph overlapping the edges of the blue image. A brown would be obtained by the overlapping of the yellow and red, and so on. As can be imagined, quite accurate adjustment was required in order to have each picture register at exactly the right point on the screen.

Another method, the alternate, is the projection of each picture alternately, or one at a time upon the screen. If the separate pictures follow one another rapidly, the effect is nearly the same as that obtained by simultaneous projection. This is based upon the same fundamental principle as that of the motion picture; i. e., persistence of vision. If a green image is rapidly succeeded by a red image, the eye still retains the impression of the green image at the time that the red image appears on the screen, thus obtaining a combined impression of the two colors. If certain portions of both the red and green images occupy the same place on the screen, the effect is exactly the same as that obtained by overlapping in simultaneous projection. This method requires two and one-third times the speed used either with the black and white pictures or with simultaneous projection.

PATHE'S STENCIL COLORING METHOD.

The method adopted by Pathe Freres, Paris, is an example of experience and ingenuity in coloring motion picture films. The method is very nearly automatic, and that part of the process requiring hand labor can easily be performed by comparatively cheap labor.

COMPOSITION OF SIGHT.

In order to fully understand the theory of colored pictures it should be noted that the sunlight (white light) is composed of seven distinct colors—violet, indigo, blue, green, yellow, orange and red. Together, these colors can be resolved into the white light from which they were separated. These seven colors are known as the "colors of the spectrum," or more commonly as the "colors of the rainbow," since they appear distinctly in that phenomena.

Color, as we know it, is therefore the result of breaking up a beam of white light in such a way that one or more of the primary colors (any number less than seven) are thrown out of the main beam and transmitted to the eye. In general there are three ways of breaking up the white light beam; by reflection, refraction, and by transmission, all three of the methods being practised in nature, and at least two of them in motion picture photography.

SEPARATION BY REFLECTION.

When looking at an object upon which a beam of white light is playing, a portion of the light is absorbed by the surface, and the balance is reflected to the eye. The nature of the reflected light depends upon the character of the surface, some substances absorb a particular part of the spectrum and reflect the rest, causing of course, an impression of color. The colors seen by the eye are the colors reflected from the surface. If, for example, an object appears red, we know that all of the spectrum with the exception of the red has been absorbed. Should two or more colors be reflected, the result will be an intermediate shade caused by the combination of the reflected colors.

SEPARATION BY REFRACTION.

When a beam of white light strikes a transparent body at an angle with its surface, the beam is broken up into its seven primary colors, forming a band of colors called the "spectrum." In nature the spectrum is seen in the rainbow, the light in this case being broken up by sun rays striking the surfaces of the raindrops from which the various colors are refracted to the eye. In practice, the spectrum is usually obtained by means of a triangular glass prism on which a slanting ray of white light is allowed to fall.

Color separation by the prism or raindrop is caused by the difference in velocity or wave length of the different colored rays, the higher velocity rays being thrown at one end of the spectrum band, and the lower velocity rays at the other. Since the two velocity extremes are found in the violet and red rays, it is evident that they will be found at opposite ends of the spectrum, with the remaining seven colors arranged in the order of their velocities.

In color photography, the method of refraction has been but little used up to the present time, but since it is a simple means of separating and recording every possible color contained in white light, it will undoubtedly come into use in the future.

COLOR SEPARATION BY TRANSMISSION.

When light is passed through transparent bodies, such as sheets of glass, it is seldom that the transmitted light (the light passed through the sheet) is of the same color as the original beam. Different chemical compositions transmit varying proportions of the primary colors, the glasses reflecting some of the rays and transmitting others. By varying the composition of the glass it is possible to stop the transmission of any desired ray or rays and to reflect the balance. This explains the difference in color obtained by viewing a glass or fluid by reflected light, and then by holding the glass between the eyes and light and obtaining a view of the transmitted beam. Often a glass will appear greenish blue by a reflected beam, and prove a ruby red by transmitted light. There are many fluids that exhibit the properties of the glass just mentioned, a striking case being that of a saturated solution of sulphate of quinine.

The film to be colored is mounted between two reels in a chamber, the top of which is part of the working table and contains a ground-glass window on to which is projected, by the light of a Nernst lamp, an enlarged image of the picture being dealt with at that moment. The operator decides which portions of this picture are to be dyed, say red, and then, round these portions, she guides a stylus carried by a pantograph link work which is so proportioned that the motion of the tracing stylus is reduced in exactly the same ratio as the film picture is magnified on the ground-glass screen. The reproducing point of the pantograph consists of a fine needle which is vibrated up and down by the ingenious mechanism roughly sketched in Fig. 59. The winged plate *SS*, carried by a vertical spindle, is rotated by the attraction of *MM* when the latter are excited. Hitherto, the tiny connecting rod *C* (which has ball joints at each end), has been in an oblique position; but the rotation of *SS* forces *C*, to approach a vertical position thus thrusting down the block *B*, and hence, through a sleeve coupling, the stencil cutting-needle *N*. The deflection of *S* automatically breaks the field circuit of *MM* and, the moving parts being spring controlled, there is secured a rapid vibration of *N*, which is maintained so long as a master contact is closed by the tracing style being held down against the glass-tracing screen.

(*To be continued.*)

American Makes New Departure

Pres. Samuel S. Hutchinson, of the American Film Mfg. Co., announces that his company is preparing to put out a number of big features. These productions will excell anything heretofore put out by the American and the success of the "Flying A" as well as the "Beauty" subjects assure some big American releases for the coming year. It is not intended to maintain a permanent company for these special features. Players of prominence will be gathered from the dramatic profession, but each company will be disbanded after the completion of a production.

Who's Who in the Film Game

Facts and Fancies About a Man You Know or Ought to Know

WHEN a man is practical and honest and works with his head and his hands, some measure of success will surely attend him. There are individuals who have these qualifications to which are added the faculty of employing men and money and then the success, measured in results and dollars, becomes stupendous. It is always interesting to look back into the life of such men to discover the earlier indications that always manifest themselves. Take Charles Jourjon for example. M. Jourjon, head of the Eclair Film Company, with thirty branches and agencies and auxiliary concerns in as many of the large capitals of the world, was for four years president of the Association Générale des Etudiants, the student body of Lycee Charlemagne, a branch of the Paris University. His election was always by popular acclaim, the votes coming from 30,000 of his fellow students. Nothing better is needed to reflect organizing ability and enduring popularity.

His election was always by popular acclaim.

Charles Jourjon is a native of France where he received his education. He graduated in Paris at the age of twenty-four years with the degree of L. L. B. He engaged in the practice of law and served in the army of France. At twenty-nine he married Mlle. Dubuloy and promptly gave up his legal practice to form the Society Française des Films et Cinamatographes Eclair, doing all the promotional and organization work. His election to the presidency of that concern followed and he still retains the position.

In 1900 he visited America, combining a honeymoon trip with important business. During the forming of the Motion Picture Patents Company, the head of Eclair failed to appreciate the possibilities it offered and did not join.

The Eclair Companies are amazing in their activities and scope. There are five hundred employes in the Paris plant, not including the various stock companies. In passing, it will be well to note that everything that can be accomplished by labor-saving, modern machines is employed. The Eclair Company claims to be the pioneer in engaging dramatic stars for film production, Sarah Bernhardt being an example. Eclair Companies in foreign countries are known by those mystifying letters A. C. A. D. which become simple with the interpretation—Cinematograph Association of Dramatic Artists. The name of this society will be known in America as Leading Players of France. Among the promises, we are to have Eclair's weekly newsfilm, which will offer many innovations. M. Jourjon believes in the theory of supplying the camera to the directors of a group of famous players; passing upon the merits of the finished film and then arranging the marketing on a royalty basis, not unlike the practice of book publishing. Among the big things that now occupies the attention of the Paris studios is the filming of the Jules Verne stories, the first of the series being "The Children of Captain Grant." These will all be multiple lengths—six or seven reels. Due to the warm personal friendship of M. Jourjon and the nephew of Jules Verne, this right was obtained for Eclair in the face of keen competition. In addition to the manufacture of films, the Eclair Film Company is owner of another concern which operates numerous exchanges in Europe.

The American branch has only recently been incorporated, capitalized at $250,000. M. Jourjon is personally supervising the erection of a new studio and factory at Fort Lee, N. J., which he thinks will be the largest in America. This is the eighth studio he has built and will be thoroughly efficient and up-to-now in its appointments.

Jourjon, the man, is typical of culture and is courteous to the last degree. He maintains a summer home at Espernay and a house in Paris. He organized and still retains an interest in Film D'Art and is a partner of the Savoia Film Company. He also owns two small theaters in Paris and The Arena, a very large motion picture theater in Brussels.

It would seem that with the responsibilities that must follow in connection with so many business activities, there would be no possible moment for other things. But M. Jourjon is the vice-president of the Chambré Syndicate des Editeurs, which he assisted in organizing in Paris. This is the film parliament of Europe with three principal sub-divisions, embracing the manufacturers, the exchangemen and the exhibitors. When he is in Paris, M. Jourjon devotes most of his time to the Chambré. He is also a member of the Cércl Republican of Paris—a political and business organization.

Jourjon's single hobby is architecture which he prefers above all things except films. He would follow it as a business if he had the time. All of the blue-prints of his various works were made from tracings of his own creation. His biggest piece of luck was in missing the *Titanic* upon which he had reservation. He missed the ill-fated boat and followed on the *Savioa* twelve hours later. It will be remembered that the *Savioa* assisted in the search for those who met with disaster.

M. Jourjon was born at Espernay, France, December 25, 1876. His father was a pharmaceutical chemist. Espernay is the center of the great French champaign making district, but its influence on Jourjon is without a trace.

Seventh "Kathlyn" Feature

A half dozen extremely active leopards put the thrill into the latest section of the "Kathlyn" picture being released by the Selig Polyscope Company. The scene in this portion of the film again shifts back to Allaha and the royal palace of the land over which Prince Umballah is anxious to rule.

The three bags of silver which Umballah gave as a ransom for the person of Col. Hare, Kathlyn's father, lead to strife and dissension among the brigand chiefs, during which Bruce, the American, and Kathlyn manage to free themselves from the tiger cart and to escape to a nearby village, where they are given food and shelter. Securing camels, they return to the outskirts of Allaha, in hope of being able to again rescue Kathlyn's father.

Sending word to Ramabai and Pundita of their presence near the city, they request assistance and disguises. When the friends are again united, they lay plans for accomplishing the rescue of Col. Hare. Ramabai broaches to Umballah the idea of marrying Col. Hare to a native girl, thereby furthering the nefarious plans of Umballah to secure the throne for himself. Col. Hare is conducted to the throne room, chained to the throne and there compelled to suffer the honors which are paid to a potentate, while enduring the humiliations of a prisoner. Kathlyn is next disguised as a native girl and smuggled in with others, who are lead before the newly crowned king that he may choose his consort. Though surprised at beholding his own daughter among the slaves offered to him, Col. Hare does not permit his features to betray her and, knowing that a plan to rescue him must be on foot, he selects Kathlyn herself as his consort. All of this occurs without Umballah suspecting that his plans have gone astray.

Col. Hare is chained to his throne.

Prince Umballah goes to the treasure-room of the palace to secure the bethrothal chain, but in his haste, he leaves the outer gate of the treasure-room open as he departs, and the leopards, who guard the entrance, escape, rushing wildly through all the palace. The formal announcement of the wedding of Col. Hare to the slave girl he has chosen as his consort has barely been made when cries of "The leopards, the leopards" reach the throne-room, and send all scurrying for safety. In the panic which ensues Kathlyn, Bruce, Col. Hare and Rambai escape from the palace, but Kathlyn, becoming separated from the others, seeks safety in a huge cart which stands in the Garden of Brides, when she finds herself cut off from the others by the prowling leopards.

When the party again assembles outside the palace walls, where Bruce has brought camels upon which they were to escape to the coast, it is discovered that Kathlyn is missing and all are fearful that the leopards have overtaken her.

Two weeks following the release of this part of the story the narrative will be resumed in part eight of the series.

Signs With Pan-American

A meeting of the board of directors of the Colorado Motion Picture Company, held at Canon City, Colorado, in the offices of that company, decided to accept a business proposition from the Pan-American Film Company, whereby the Pan-American Film Company will act as New York business representatives of the Colorado Motion Picture Company, which is now releasing through Warner's Features, both in this country and abroad.

The addition of the Colorado Motion Pictrue Company to the Pan-American list brings it up to a total of six manufacturing and importing firms who are now doing business through the exclusive offices of the Pan-American Film Co.

Ann Louise Ayres

The one month old daughter of Mr. and Mrs. Sydney Ayres was recently presented with a gold-lined loving-cup by the "Flying A" players. It is needless to say that the pride of the parents because of Ann Louise's popularity knows no bounds. The parents would like the cherub to appear in "Flying A" subjects, but because of the natural attributes of Ann, she more logically comes under the classification of "American Beauty," and possibly Harry Pollard, director of the "Beauty" company, will be successful in adding her to his staff.

New Keystone Comedian

The forces of the players appearing in Keystone comedies on the Mutual program were strengthened last Friday by the addition of Charles Murray, the Biograph comedian. Mr. Murray has appeared for a long time in the majority of the farces bade by the Biograph Company. He is a comedian of much experience, was on the speaking stake for several years and a member of the vaudeville team of Murray and Mack. Since entering the motion picture field he has attained great popularity. Mr. Murray's specialty is Irish comedy roles.

Simplex in Feature Shows

The stupendous spectacle of Les Miserables is being produced at the Carnegie Lyceum, New York. This production is in nine reels and follows, with close fidelity, the wonderful story of Victor Hugo.

Incidental music is specially arranged, and the projection which is of high order, is furnished by two Simplex machines.

Of Interest to the Trade

Eclair's New Home

The Eclair Film Company has taken possession of its splendid suite of offices which occupy the entire fourth floor of the Leavitt building at 126 West Forty-sixth street, New York city. Mr. Offeman, Agnes Egan Cobb, Bert Ennis, and F. Marion Brandon, have their own particular sanctums, as also have those who are in charge the various other busy departments of the company which has had so substantial and progressive a growth. The color scheme of things in the new offices is golden oak and green, the former applying to the furniture and partitions and the latter to the rugs, hall runners, and the decoration of the commodious projection-room. A large shipping room occupies the rear of the floor. And then there is the stenographers' room, from which the particular helper wanted is summoned by noiseless button-signal from respective offices. It's a well-equipped, well-managed suite, that of the Leavitt building's fourth floor, and the well wishes of the trade are with the firm of Eclair for a bright and prosperous future in its new home.

Signs in Big Demand

The Newman Manufacturing Company, originators of brass frames and theater fixtures, with offices in Cincinnati, Chicago and New York, report satisfactory sales on the design shown herewith and known as Style 636-A. This is a double faced combination brass-frame easel constructed to hold two single sheet posters. It rests firmly on brass legs eight inches high. The poster frames are hinged securely at the top and are held together with connecting attachments to prevent their spreading. The double-sided sign shown at the top is not included with the easel. The Newman catalogue, free for the asking, gives further details and shows the complete line of this interesting product.

"The Criminal Path"

There are three reels of intense action in the coming release of Ramo Films, Inc., entitled, "The Criminal Path." There are scenes which took an infinite amount of caution and patience in the making and throughout the film's length is rapid-fire action which progresses to the accompaniment of the spectators' interest. There are particularly fine photographic effects in the depiction of the bank-looters' snail-like progress through the underground tunnel they painstakingly carve, and there is mystery in the death of Richard Blair, the man whose attentions to his child's nurse-maid, are unwelcome. It is a desirable film, throughout, and should mean big receipts to the exhibitors who book it.

Stuart Holmes does commendable work as Darrell; Edith Hallor is Mary; H. Jeffries, Jepson; Charles Travis, "Doc" Burns; Jack Hopkins, John Horton; Phillip Scoville, "The Worm"; and Will Davis, director and scenario author, takes well the role of Blair.

Another Fantomas Picture

The fourth of the Fantomas series is unequalled for interest, a fascinating unfolding of plot, a fineness of photography and the admirable depiction of the various characters. There are four reels of entertainment afforded in unravelling the mystery surrounding the identity of Fantomas and the end of the fourth reel comes only too quickly.

Victor Navarre takes the role of Fantomas, the crook-detective, Renee Carl portrays the grand duchess Alexandra, and James Breon as Juve and Louis Melchir as Fandor, Juve's friend, are the principals of the cast. As Father Moche, the money lender, and Tom Roberts, the American detective, Fantomas cleverly conceals his identity and keeps his spectators guessing as to just who Fantomas is. The duchess' ball, the withdrawal of the three men in black, and the return of but two, the cleverness of the old money lender and the effrontery of the detective, all furnish material for big scenes.

So sucessful was Fantomas in mystifying everyone and eluding the authorities that the press, presuming, in the customary paternal fashion, to represent public opinion, began a campaign against Juve.

Giving way before the press-made storm and authorities sought to satisfy public opinion, and not only suspended the officer who had repeatedly risked his life in duty's cause, but locked him up. Fandor's rivals on the Press did not stay their hand at Juve. His friend, Fandor, had been so successful in obtaining excellent stories that it was suggested he must know something. Fandor had no desire to occupy a cell, and learning that it was proposed to arrest him, disappeared before the arrival of the officers. He felt that if free, he could work in order to obtain justice for his friend.

The third Man in Black pays his respects to the Duchess.

Father Moche was a money-lender living at Belleville. He owned a house in Evangile Street, and the new tenant on the fifth floor made it a condition of occupation that a large room should be divided by a partition.

Moche agreed to carry out the work. On the morning that he consented to this a bank messenger called and received a substantial sum of money. Continuing his round he next called at a room on the floor above. Two Apaches, male and female, were awaiting his advent, and as the unfortunate man entered the room he was felled and quickly despatched.

The supposed Fantomas is captured.

In his room underneath, Moche heard the fall, and concluding that the bank messenger had been attacked crept upstairs and, whilst the Apaches were removing evidences of their crime from their hands, made off with the messenger's wallet, which he locked in his safe. The criminals, deprived of their ill-gotten gains in this barefaced manner, speedily paid a visit to the old man in the room below. They anticipated no difficulty in forcing him to disgorge, and were very considerably surprised when he not only beat them off but gave evidence of great strength. Instead of recovering the money they had to swear allegiance to a man who was a greater villain than themselves.

The disappearance of the bank messenger caused a sensation. Juve, locked up, could not have been guilty, and public opinion veered round again. Hope sprang up in the breasts of the sensationmongers. They announced with a flourish of trumpets that Tom Roberts, a celebrated New York detective, had arrived in Paris to discover the truth about Fantomas. Could this astute officer solve the mystery of the disapppearance of the bank messenger? Not only could he do so, but he did with wonderful rapidity. The body of the man had been built into the new partition dividing the room in Evangile Street. Disguised as a plasterer Roberts found the body, and calling the police disclosed himself as Tom Roberts. The detectives were delighted to have his assistance, and were visibly impressed by his first success.

Lady Beltham had by marriage become the Grand Duchess Alexandra, and abhoring crime in any shape or form, welcomed the arrival of the Yankee detective. In fact, she would welcome the successful efforts of anyone who could free the country of the Fantomas nightmare. With that object in view she, with a contribution of $1,000 opened a public subscription to reward the captor of the elusive bandit. The "man in the street" believed that this was a spontaneous offer. As a matter of fact it was the outcome of a visit paid her by Tom Roberts, a character adopted by Fantomas to aid him in his nefarious schemes. A master of disguise he had, now that Juve was out of the way, attended consultations at the office of the chief of the police, and was consulted by that official with a view of trapping the rogue.

The Grand Duchess Alexandra was to give a masked ball, and the invitations sent out were readily accepted. Fandor, who had taken refuge in a small hotel in the suburbs, secured an invitation and attended in the costume of The Man in Black. The detectives also were invited, and three of them attended, one garbed similarly to Fandor. If the arrival of the first Man in Black puzzled the Grand Duchess, the advent of the second alarmed her, and it was not until Fantomas, in the disguise he had made notorious, was announced, that her fears were lessened. There was something decidedly uncanny about it all. Was it a mere coincidence that two men other than Fantomas should adopt such a significant disguise? The occurrence was equally unsettling to Fantomas, but neither resource nor nerve failed him. By a pretext he induced one of the men to accompany him into the grounds. It was the detective, and Fandor followed them. He was not in time to warn the victim to be careful, and when he reached the garden the detective was dead and his assailant missing. The latter was killed by Fantomas, and when Juve was released from prison an Apache gang, acting upon the suggestion of Father Moche, secure him in the belief that they have the villain and demand that he should disgorge his ill-gotten gains. Fandor, in hiding, suggests to Juve that he should consent and he reveals the hiding place of a considerable sum of money. Meanwhile Fantomas is appearing as Tom Roberts, an American detective and, calling at the office of the chief of police, says that the villain and his gang may be captured at a place he indicates. The police surround the building and arrest the lot. Seeing that the game is up Fantomas goes to the house of the Grand Duchess and "collects" the subscriptions. Whilst getting away he is arrested. Juve and Fandor are taking him through the grounds when he pushes them into hidden pits on each side of a path and bolts. Once again he is free.

Mme. Polaire in Films

Agnes Egan Cobb, modestly announces the fact that The Leading Players Film Company will release shortly a three reel feature film entitled, "The Sparrow" in which Mme. Polaire, the world-renowned French artiste, will play the leading role. This film is taken from the celebrated and widely read novel by "Gyp" the famous French writer. Mme. Polaire has starred in the dramatized version of this story for years in France.

Mutual's cameraman at work in Mexico.

"The Gamblers Penalty"

This three part photo-drama is described as one of exceptional dramatic strength, its plot laying bare the evils of gambling without taking on the form of a film homily. The Great Northern Film Company has made the subject thrilling and convincing and Miss Rita Sacchetto is featured in a role which gives full play to her versatility. As the Princess Spinarosa she appears as the wife of a profligate nobleman who comes to a bad ending through his fondness for the gaming table. After having lost heavily at cards, the Prince gives an I. O. U. to a professional gambler, into whose clutches he had been drawn by Asta Leonhardt, a scheming actress. To save the family honor, the Princess gives her husband a diamond necklace with which to meet his obligation and this is presented by the gambler to Asta. At a society bazaar, during which the Princess performs a classical dance, she espies the necklace on the actress and at once reaches a conclusion which prompts her to leave her worthless husband and seek fame as a classical dancer.

She visits America and during her widely heralded tour is announced to give a special performance in a rough and ready town in the Far West. Among those who read the announcement is the prince. Having lost his estates soon after the departure of the princess, he had emigrated to America and obtained employment as a bartender in a resort frequented by cowboys. On the evening of the performance in the town hall, the prince occupies a seat in the corner of one of the boxes and unobserved by those about him fires a shot at the princess. The audience is in an uproar in an instant, but the prince escapes during the excitement, only to be persued by the irate cowboys. The bullet had missed its mark and the princess had caught a glimpse of the face behind the revolver.

Scene from "The Gambler's Penalty."

The prince is captured after an exciting chase and is about to be hanged to a tree when the princess dashes in upon the group of angry men and pleads for his life. They are unaware of the identity of their prisoner, but they agree to spare his life on condition that the princess dance for them under the shade of the tree from which the rope is dangling. She consents and when the prince is turned loose, she supplies him with a sum of money, while the cowboys place him on horseback and hasten his departure from the locality. This brief outline covers the pivotal points of a story replete with action and interest.

Elect New Officers

At a recent meeting of the stockholders of the Vanoscope Company, the following officers were elected: President, James White, president James White Paper Paper Co.; vice-president, Elmer G. Case, president Case & Martin Co.; secretary, Dr. John E. Harper; treasurer, Frank W. Pilsbry, New York Manufacturing Co. Directors: J. K. Deering, president J. K. Deering Coal Co.; J. S. Hall, Hall Wedge & Carter; K. E. Morgan, attorney in Westminster building; James M. Satterfield, Dover, Delaware; and O. B. English, 532 McCormick building. Frank F. Reed and Edward S. Rogers of the Peoples Gas building, Chicago, were chosen as the attorneys of the company.

Safety Projection Devices

F. B. Cannock, secretary of the Precision Machine Company is a well known expert operator. Many years ago, he was operating a machine one night at the Fifth ave. Theater. Safety devices were few in those days, and this particular machine had, for a lower magazine, an open bag which hung over the balcony, into which the film was run.

During the running of the picture, Cannock had trouble with his lamp with the result that the bag overflowed; he was interrupted by an usher with: "Say old man, your film has travelled up to the orchestra pit and back." What would have happened if a live match had touched that film?

Machines are built differently today and the bag has

Dr. Strong visits the home of Lynch in Essanay's "The Three Scratch Clue."

The poker game in Vitagraph's "Her Husband."

given place to enclosed magazines. It is of note, that the Simplex projector, manufactured by the company of which Mr. Cannock is the inventor, is a machine whose mechanism is absolutely enclosed. It is entirely protected, and absolutely fire proof.

Model Printing Plant

At an outlay of $50,000 the Balboa Amusement Producing Company is rapidly installing a thoroughly complete and up-to-date film printing department in its studios at Long Beach, California, and will hereafter not only stage and produce big feature films but will also operate its own printing department and thus be able to make its own releases by individually delivering to exchanges throughout the country the finished product, ready for immediate projection on any screen.

Adding To Staff

Edward Roskam of the Life-Photo Film Corporation advises us that within the past fortnight several additions have been made to the technical staff of the studio. Fred Dobson, who has been a camera man for the Kalem and Biograph companies, also for the Stellar Feature Film Company, is now head camera man for the Life-Photo Corporation, and since he is highly regarded by experts and is to personally supervise the light effects in "The Banker's Daughter," the first big feature is to be staged by the recently formed company, some exceptional scenes will doubtless be revealed. Frank Koch, for the past four and a half years head stage carpenter for the Biograph and skillful at the making of motion picture scenery and the constructing of artistic effects, and Alfred E. Freudemann, until recently a scenic artist with the Famous Players Film Company, and a graduate of the Carlsruhe Art Academy, have also joined the Life-Photo Film Corporation.

Obtaining Money Under False Pretenses

Users of Power's Cameragraphs in certain sections of the South and Middle West have been imposed upon by parties representing themselves to be demonstrators for the Nicholas Power Company, passing worthless checks, and in several instances large advances were made these individuals by various managers of the motion picture theaters as well as proprietors of hotels. The Nicholas Power Company requests its friends throughout the country to refrain from furnishing funds or cashing checks for anyone purporting to be a representative of the company, unless the individuals desiring to be so favored are personally known to them to be such.

J. R. Freuler Returns

After a month's trip to the coast, John R. Freuler, vice-president of the Mutual Film Corporation and secretary-treasurer of the American Film Mfg. Co., returns with glowing reports of conditions of the Mutual exchanges in California, Oregon, Washington, Utah, Colorado, and other states on the coast. Mrs. Freuler accompanied Mr. Freuler on this trip, which added much to its pleasures and removed what otherwise might have been termed a wearying duty.

Another New Corporation

Announcement is made of the formation of the Leading Players Film Corporation, with offices in the Leavitt Building, 126 West Forty-sixth street, New York City. Agnes Egan Cobb has been placed in the management of the new organization as well as of Union Features and Features Ideal. The first release of the new concern will be made on April 10.

Proctor Succeeds Hadley

S. H. ("Hopp") Hadley has resigned as assistant to Philip Mindil in the publicity department of the Mutual Film Corporation to accept the general press agency of Solax and Blache Companies. His successor with the Mutual is George DuBois Proctor, formerly editor of the *Motion Picture News*. Mr. Proctor is well-known in newspaper, magazine and motion picture circles. He is a charter member of the Screen Club, and its corresponding secretary.

Aniline Colors for Films

The Berlin Aniline Works has worked out a process for toning motion picture films with aniline colors, which process lends considerable leeway as to combination of toning and tinting of the film. The Berlin Aniline Works designate these colors as the "Agfa" toning colors. Full instructions together with shade card will be furnished to parties interested in taking up this process. Write the Berlin Aniline Works, 213 Water street, New York, for information.

"Poor little mother," breathed the "Squaw Man."

"Mutual Girl" Meets Ball Players

When John J. McGraw and the members of the White Sox and the Giants ball teams came down the gangplank of the Lusitania on their return from the globe-girdling trip they were met by Norma Phillips "Our Mutual Girl." Miss Phillips was introduced to the sturdy manager of the Giants before the recording lenses of eight cameras, among them those of several "Mutual Weekly" cameras, several Reliance cameras and a still camera.

Among the persons who were presented to Our Mutual Girl were Mike Donlin, Larry Doyle, Daly, Egan, Comiskey, owner of the White Sox; Jimmy Callahan, manager of the White Sox; Steve Evans and John J. Gleason, the sporting promotor, all of whom will appear in chapter ten of Our Mutual Girl, to be released March 23.

Vitagraph Players Entertain

On Sunday, March 8, Commodore J. Stuart Blackton of the Vitagraph Co. with a select number of his players, entertained royally at the Pleiades Club at the Hotel Brevoort, New York City. The evening was thoroughly enjoyed by a large and enthusiastic audience.

Mr. Blackton, ably seconded by his associates, offered a most attractive program. A new silent drama "The New Stenographer" was well presented by Flora Finch and Lillian Walker, assisted by Hughie Mack, Wally Van, Etienne Giradot, and Mr. Riccardi. This met with a great reception. Also, Miss Jane Morrow sang several songs and gave some pleasing imitations.

There were presented four Vitagraph photoplays, —"Why I am Here" "Pigs is Pigs," "Art for a Heart," and the two-reel feature film, "Memories that Haunt." This latter has not been released, and it is certain to cause pronounced comment. It is intensely dramatic, the scenes of shipwreck are absorbing in their intensity, and the photography is of the highest order.

There were many comments during the evening regarding the high grade of projection, which was furnished by a Simplex projector.

Pan-American Branching Out

The business of the Pan-American Film Co. has grown so rapidly within the last month that additional floor space was necessary, and they have taken over the shipping department, projection room, etc. of the World's Special Film Corporation which previously occupied the westerly half of the ninth floor of the World's Tower Building, 110 West 40th Street, N. Y. City.

Edward King will be in charge of the New York exchange, assisted by Harold B. Franklin. William Nuttall will be in charge of the shipping department and Lyall Dean will assist in the booking and correspondence.

A large number of features have been added and contracts entered into for additional companies in the manufacture of feature films which will bring releases up to about seventy features per year.

"Anne Boleyn" Through General

One of the best and most beautiful studies of the courtship and death of Anne Boleyn is a three-reel subject to be released through the General Film Company made by the Kleine-Eclipse Co., of Paris. The scenario was especially prepared by the famous novelist, Max Pemberton. The actors and actresses were collected among the London and Paris Theaters with an eye to their adaptability for the respective parts. Miss Laura Cowie, of His Majesty's Theater, London, plays Anne Boleyn; Mr. Docoeur of the Sarah-Bernhardt Theater, Paris, plays Thomas Wyatt; Mlle. Methivier, of the Odeon, Paris, plays Jane Seymour, and Mlle. Duc, of the Sarah Bernhardt Theater, Paris, plays Margaret. Costumes by William Clarkson, London.

Brevities of the Business

PERSONAL NOTES.

Charles Murray, late of Biograph fame, has signed up with the Keystone Company and will be a fun-maker in their early releases.

John Wild, whose name has stood for American-Kineto so decidedly that it is difficult at first to associate him with the name of any other film company, makes this necessary, however, by his removal to the offices of the Gaumont Company in the World's Tower building, where he occupies a desk near the door and performs the duties of assistant sales manager. "Success" is the wish that is universally accorded him.

Charles Baumann is visiting the studio of the New York Motion Picture Company on the coast, and is abetting Mack Sennett in the making of some big plans to be made public shortly.

Charles J. Giegerich, known to all film people as a "hustler" when it comes to the matter of getting advertising, is the latest addition to the force in the Kennedy Features' office in the World's Tower building.

George Blaisdell, he whose name heads various articles in the *Motion Picture World,* is a grand-father for the second time and is so proud of it that he has taken on five pounds weight since the advent of the newer stranger. "And his name is George!" is his boast. William Blaisdell, it might be fitting to mention, is the father of George, Jr.

Willard E. Holcomb would'st fain secure publicity for the Kinemacolor cat which entertains all comers in the outer office of the sixth floor suite of the Mecca building. The cat is a kitten and wears an ought-to-be-white coat with black spots. "Here's a picture of her—ought to make a good story," Mr. Holcomb suggested. Mr. Holcomb's daughter was among those who glanced at the picture of a perfectly white angora with long silky hair. "But father—it doesn't even look like her!" remonstrated Miss Holcomb. "Daughter, you're too practical," returned Mr. Holcomb, "with the use of a little imagination, this is the Kinemacolor cat." But a sufficient amount of imagination is lacking, hence the non-appearance of the picture.

H. Reisenbach braved the March first storm, a Hudson ferry boat, a dark rail-road yard, an all-night watch and several other trivial inconveniences, to secure prints of the Lasky Feature Film Company's film "The Squaw-Man," for the Tuesday night showing at the various eastern theaters where it had been scheduled. The rest at Atlantic City, which he took last week-end, was a deserved one.

James F. Fairman, who puts in a busy day every day on the constant trail of advertising copy, has enlisted his services in the interest of the Arthur Leslie Syndicate. March first was the date of his leaving the *Motion Picture News* where he had accomplished much during his several months work on that publication, which followed his duties on the *Exhibitors Times.* His friends in the film world are many and their well wishes are his.

Arthur V. Johnson, was another of the marooned. He came to New York for the week-end, expecting to return to Philadelphia Sunday night but had to stay over forty-eight hours.

Lyall Deane and Edward King, two silent partners in the Pan-American Film Company, became heavy stock-holders in that concern at its reorganization on February first, with an increase of capital to $50,000 fully paid. The company aims to maintain fifty features during the course of a year.

E. Mandelbaum, of the World Film Company, was one of the travellers delayed by the storm which swept down upon the east with the coming of March. Mr. Mandelbaum was returning to New York from a visit to his home in Cleveland and the storm added an extra nine hours to the trip. "I didn't mind though," commented Mr. Mandelbaum, "I played pinochle."

Walter MacNamara accompanied by Charles H. Greene and others of those whom he took on his across-the-sea voyage, arrived in London on Washington's birthday, so they postal. "A good voyage; all well." "Leave for Dublin and a tour through Ireland in two weeks," is some more of the message. In Ireland, Mr. MacNamara plans to make a picture which will rival in bigness that of his success, "Traffic in Souls."

It is rumored that a change in the directorate of the Australasian Film Company is about to be made. The company's first release will be a four-reel feature entitled "The Shepherd of the Southern Cross." It will be followed by features, among which will be those of the themes bush-whackers, and the sea-faring life of Australasians.

William D. Taylor of the Vitagraph is doing notable work for the Western Vitagraph where his fine figure and strong expressive face stand him in good stead. He is at present playing the title role in Captain Alvarez, opposite Edith Storey. The photoplay is by H. S. Sheldon who wrote "Salvation Nell" and is in five reels. The action takes place in the Argentine some fifty-five years back.

Edwin August is on his way back to California after a well earned rest in the East and will find a warm welcome from his Los Angeles friends. Mr. August is a man who has some staunch friends and but few acquaintances. He is so wrapped up in his work that he is but little interested in "parlor talk." When the day's work is over he makes a bee line for his auto and goes home, and seldom an evening passes but some of his "pals" drop in and are entertained by being allowed to do just what they durned well want to.

Walter E. Greene, long identified with the Exchanage business in New England, as well as the owner of a circuit of motion picture theaters down east, opened a feature film sales business under the name of Greene's Feature Photo Plays, Inc., and has installed an office staff in commodious offices in suite 501, in the World's Tower Building, 110 West 40th street, New York City.

About March 1 Henry McRae, director of the 101 Bison dramas at the Universal Pacific Coast studios and his entire company consisting of William Clifford, Sherman Bainbridge, Valentine Paul, Marie Walcamp and Lule Warrenton, sailed from San Francisco for the Hawaiian Islands for the purpose of using the remarkable scenery of that domain in a series of motion pictures characteristic of Hawaiian history, customs, traditions and institutions. Ruth Ann Baldwin accompanied Mr. McRae in the capacity of scenario writer.

Phil Gleichman, vice-president of the World Film corporation has just completed arrangements with Harry C. Drum, formerly manager of the General Film Company's Feature Department, to manage the office of the World Film Corporation with headquarters in the Ideal Building, Denver, Colorado.

Adolph Zukor, president of the Famous Players Film company, left for Los Angeles, to visit the Pacific Coast studios of the Famous Players, for purposes that he has not yet disclosed, but which are whispered to be of more than ordinary importance. Accompanying Mr. Zukor were Marcus Loew, Aaron Jones, and Joseph M. Schenck, of the Loew Enterprises.

John Pelzer, for many years with Edison and more recently with the General Film Company, is now with Pathe as sales manager.

Wilfred Lucas, for three years one of the Biograph's most popular actors and who recently produced the big "International" features, has joined the Universal forces at Hollywood. He has been specially engaged to direct the company which has been formed with Cleo Madison as the lead. The first play written by Mr. Lucas is a two-reeler called "The Mystery of Wickham Hall" which starts with a prologue set in the year 1820.

William Bertram of the American Company acted the part of rescuer at his home in Santa Barbara during the recent cloud bursts. The chickens had to be taken into the house and then for two dark, stormy hours he helped women and children get from their flooded homes to the safety of the fire station. Santa Barbara was isolated for several days.

Mona Darkfeather has received a magnificent pair of boar's tusks from an admirer in the Philippines. She is having them mounted with a solid gold band, crescent shape. From New Mexico, some of the Indians who have worked with her, sent her some wonderful work and loose beads.

With a view of putting the publicity department maintained in Germany, Austria and Denmark by the Universal, on the same efficient and progressive basis which characterizes the company's American offices, the Universal Film Manufacturing company is sending to Germany Hugo Amberg, a young Americanized German, who has had a brilliant career in the local film game. Mr. Amberg sailed on the *American* of the Hamburg-American line, February 19. On arriving in Hamburg, Germany, he will go direct to the company's offices in Berlin where he will immediately take over the publicity department, which includes the getting out of the German edition of the Universal Weekly. He will make his home in that country indefinitely.

"Pop" Thayer, managing director for the Colorado Motion Picture Company at Canon City, celebrated another birthday Friday, February 27. O. B. stopped counting long ago, so we can not say which one it was.

George W. Terwilliger and a company of Lubin players recently left for St. Augustine, Florida, to make several photo plays, the manuscripts of which are now in the hands of the exacting director. "The Man from the Sea" by Paul Dickey and Chas. Goddard, is an important picture and will be made a feature. There are several others for which great things are expected. Among the company will be Mr. and Mrs. George Terwilliger, Anne Luther, Mary Kiene, Earl Metcalfe, Kompton Greene, P. Thad Volkman, May De Metz, Mr. and Mrs. Fortier, W. S. Cooper, and about twenty others. A car load of scenery and properties was sent to equip the new studio.

Sol Lesser of the Golgate Feature Film company visited with Chicago friends this week.

That Katherine Eggleston, picture editor for the Reliance Motion Picture Company, has not deserted the magazine field is brought to light by the appearance of the full book length novel complete in a recent issue of *The Argosy*, entitled. "The Taming of Fierce Elton" of which Miss Eggleston is the author. "Mesquite Ranch" which appeared recently in the same magazine was also from Miss Eggleston's talented pen, who, in addition to her duties of editing Reliance photodramas is also at work on a pretentious multiple reel feature to be produced at an early date for presentation on the Mutual program.

John Pelzer, sales manager for Pathe, was in Chicago on important business for his company last week.

The Photoplayers Club of Los Angeles held their second annual ball at the huge Shrine Auditorium on St. Valentine's night. It was a brilliant affair in every respect and benefitted the Photoplayers artistically and financially. From the time the band struck the first stirring strains for the impressive grand march with its beautiful women and handsome men and the wonderful dresses to the time the last of the boys returned to the club to discuss the function by the rising sun, there was no hitch with the possible exception that the floor was uncomfortably crowded at times. It is no use giving a list of "those present" for everybody who was anybody "don't you know" graced the ball with his or her august presence. A souvenir ball album containing signed photographs of the stars was put up at auction and realized $500, being knocked down to Fred Balshoffer. The sum does not compare with that obtained by the Screen Club but in Los Angeles the bidding was confined to the actors and directors and $500 is a big sum to realize under such conditions.

Pedro Leon, who impersonated Washington, in Francis Ford's production, "Washington At Valley Forge" was bitten in the hand by a grizzley bear. His injury is very serious, and will incapacitate him for work before the camera for some weeks. Mr. Leon is being treated at the Universal hospital.

C. J. Hite of the Thanhouser company was in Chicago recently on business.

Dave Thompson recently re-appointed cast director at the Thanhouser plant at New Rochelle, has engaged the services of a valet, the same being a huge Etheopian nick-named "Jasbo." When Dave is not playing in pictures, "Jasbo" acts as a personal bodyguard. The other day "Jasbo" was seated beside Dave's desk when an actress came in looking for work in the pictures. "Jasbo" got up to give the lady his seat and the lady turned to him and said, "Don't deprive yourself," and "Jasbo" replied, "That alright Miss, no deprivaty."

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
2-27	The Attic Above	Selig	1,000
2-28	The Ghost of Mother Love	Edison	1,000
2-28	Broncho Billy's Bible	Essanay	1,000
2-28	The Delayed Special	Kalem	1,000
2-28	The Drudge	Vitagraph	2,000
3-2	A Bunch of Flowers	Biograph	1,000
3-2	Chest of Fortune	Kalem	2,000
3-2	The Tragedy of Ambition	Selig	2,000
3-2	Buffalo Jim	Vitagraph	1,000
3-3	The Diamond-Maker	Cines	2,000
3-3	With Eyes of Love	Edison	1,000
3-3	The Long Cold Night	Essanay	1,000
3-3	The Second Generation	Pathe	1,000
3-3	The Smuggler's Sister	Selig	1,000
3-3	The Sacrifice of Kathleen	Vitagraph	2,000
3-4	The Intrigue	Kalem	2,000
3-4	In the Gambler's Web	Lubin	2,000
3-4	The Countess and the Burglar	Selig	1,000
3-5	The Conquest of Man	Essanay	1,000
3-5	His Wife	Lubin	2,000
3-5	The Brother Counts	Pathe	2,000
3-5	Little Lillian Turns the Tide	Selig	1,000
3-5	Silent Trails	Vitagraph	500
3-6	Comedy and Tragedy	Edison	2,000
3-6	Chains of Bondage	Essanay	2,000
3-6	A Romance of the Northwest	Lubin	1,000
3-6	The Renegade's Vengeance	Selig	1,000
3-7	Children of Destiny	Biograph	1,000
3-7	When the Cartridges Failed	Edison	1,000
3-7	On the Altar of Patriotism	Pathe	2,000
3-7	The Mischief Maker	Vitagraph	2,000
3-9	For Auld Lang Syne	Biograph	1,000
3-9	Secret of the Will	Kalem	2,000
3-9	The Adventures of Kathlyn No. 6	Selig	2,000
3-9	Ginger's Reign	Vitagraph	1,000
3-10	The Greatest Gift	Cines	2,000
3-10	The Mexican's Gratitude	Edison	1,000
3-10	The Counter Melody	Essanay	2,000
3-10	Suppressed News	Selig	1,000
3-10	The Portrait	Vitagraph	2,000
3-11	The Medicine Man's Vengeance	Kalem	2,000
3-11	A Cruel Revenge	Lubin	2,000
3-11	Abide With Me	Pathe	1,000
3-11	The Speedway of Despair	Selig	1,000
3-12	Her Hand	Biograph	1,000
3-12	The Warning	Essanay	1,000
3-12	A Strange Melody	Lubin	2,000
3-12	A Spoiled Life	Pathe	2,000
3-12	Kid Pink and the Maharajah	Selig	1,000
3-12	The Way to Heaven	Vitagraph	1,000
3-13	The Price of the Necklace	Edison	2,000
3-13	The Tell-Tale Star	Lubin	1,000
3-13	Elizabeth's Prayer	Selig	1,000
3-14	The Interference of Broncho Billy	Essanay	1,000
3-14	The Race for a Mine	Kalem	1,000
3-14	Against Heavy Odds	Pathe	2,000
3-14	An Officer and a Gentleman	Vitagraph	2,000
3-16	Gentleman or Thief	Biograph	1,000
3-16	The Colleen Bawn	Kalem	3,000
3-16	The Better Way	Selig	2,000
3-16	Auntie	Vitagraph	1,000
3-17	Gypsy Love	Cines	2,000
3-17	A Real Helpmate	Edison	1,000
3-17	The Story of Venus	Selig	1,000
3-17	The Price of Vanity	Vitagraph	2,000
3-18	The Award of Justice	Kalem	2,000
3-18	The Weaker Brother	Lubin	2,000
3-18	The Cop on the Beat	Selig	1,000
3-19	The Restless Woman	Biograph	1,000
3-19	Single Handed	Essanay	1,000
3-19	The Secret Marriage	Lubin	2,000
3-19	The Wasted Years	Pathe	2,000
3-19	The Evil We Do	Selig	1,000
3-19	The Idler	Vitagraph	1,000
3-20	The Double Shadow	Edison	2,000
3-20	Shadows	Essanay	2,000
3-20	The Price	Lubin	1,000
3-20	Two Little Vagabonds	Selig	1,000
3-21	A Friend of the District Attorney	Biograph	1,000
3-21	The Message in the Rose	Edison	1,000
3-21	His Indian Nemesis	Kalem	1,000
3-21	Old Reliable	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
2-26	Batty Billy and His Pal's Legacy	Melies	700
2-27	The Drama of Heyville	Edison	2,000
2-27	Reggie, the Squaw Man	Kalem	1,000
2-27	A Change in Baggage Checks	Vitagraph	1,000
2-28	Coon Town Suffragettes	Lubin	400
2-28	Father's Temper	Lubin	600
3-2	Mr. Sniffkin's Widow	Edison	1,000
3-3	The Best Man	Lubin	400
3-3	That Terrible Kid	Lubin	600
3-4	An Absent-Minded Mother	Edison	500
3-4	"Presto" Willie, Magician	Essanay	1,000
3-4	A Four-Footed Desperado	Edison	500
3-4	Hogan's Alley	Pathe	1,000
3-4	A Pair of Frauds	Vitagraph	1,000
3-5	Politics and Suffragettes	Biograph	500
3-5	Winky Willie and the Telephone Crime	Melies	300
3-5	Pa and Ma Elope	Biograph	500
3-5	A Village Scandal	Melies	500
3-6	Hiram's Hotel	Kalem	500
3-6	The Speeder's Revenge	Vitagraph	1,000
3-7	Sophie's Birthday Party	Essanay	1,000
3-7	The Hopi Raiders	Kalem	500
3-7	When Dooley Passed Away	Lubin	1,000
3-9	The Sultan and the Roller	Edison	1,000
3-10	A Dangerous Case	Lubin	400
3-10	Slumberville's Scare	Lubin	600
3-11	Andy, the Actor	Edison	1,000
3-11	The Girl, the Cop, the Burglar	Essanay	1,000
3-11	Art for a Heart	Vitagraph	1,000
3-12	Love's Oblivion	Melies	400
3-12	One on Batty Bill	Melies	600
3-13	Grass County Goes Dry	Essanay	2,000
3-13	Her Fallen Hero	Kalem	500
3-13	Mrs. Maloney's Fortune	Vitagraph	1,000
3-13	Looking for a Fortune	Kalem	500
3-14	Blame the Tailor	Biograph	500
3-14	An Affair of Dress	Edison	1,000
3-14	Shorty Makes a Bet	Biograph	500
3-14	Just a Note	Lubin	400
3-14	She Wanted a Count	Lubin	600
3-16	The Adventure of the Alarm Clock	Edison	1,000
3-17	Oh! Doctor	Essanay	1,000
3-17	The Laziest Man	Lubin	1,000
3-17	Whiffles and the Diamond Pin	Pathe	1,000
3-18	A Boarding House Romance	Edison	600
3-18	Luck in Odd Numbers	Essanay	1,000
3-18	Col. Heeza Liar Shipwrecked	Pathe	500
3-18	The Ghosts	Vitagraph	1,000
3-19	Winky Willy's Private Show	Melies	700
3-19	Cupid's Window	Melies	700
3-20	The Family Skeleton	Kalem	500
3-20	A Model Young Man	Vitagraph	1,000
3-21	A Hot Time in Snakeville	Essanay	1,000
3-21	So Long Count	Lubin	400
3-21	His Wife Wins	Pathe	2,000
3-21	A Trip to the Moon	Lubin	600

EDUCATIONAL.

Date.	Title	Maker.	Length.
2-25	Crawfishing	Vitagraph	250
3-10	The Hunting Spiders	Pathe	500
3-12	Making Lace Fans	Pathe	500
3-18	Madura and Its Pagodas	Pathe	500
3-20	Cypress Logging in Florida	Kalem	500

SCENIC.

Date.	Title	Maker.	Length.
3-10	The Picturesque Coast of Catalonia	Pathe	500
3-11	The Cathedral and Leaning Tower of Pisa	Selig	500
3-14	A Trip to the Great Nile Dam	Pathe	500
3-17	A Winter Holiday in the Bernes, Oberland, Switzerland	Edison	400

TOPICAL.

Date.	Title	Maker.	Length.
3-9	Pathe's Weekly No. 20	Pathe	1,000
3-12	Pathe's Weekly No. 21	Pathe	1,000
3-16	Pathe's Weekly No. 22	Pathe	1,000
3-16	Pathe's Weekly No. 23	Pathe	1,000
3-21	Hearst-Selig News Pictorial	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
3-7	The Yaqui's Revenge	Bison	2,000
3-8	The Stronger Hand	Majestic	2,000
3-8	A Modern Fairy Tale	Rex	1,000
3-8	Guilty or Not Guilty	Thanhouser	1,000
3-9	The Call of the Traumerei	American	3,000
3-9	Our Mutual Girl No. 8	Reliance	1,000
3-9	Hearts and Flowers	Victor	1,000
3-9	The Flaming Diagram	Imp	2,000
3-10	His First Love	Majestic	1,000
3-10	Kathleen, the Irish Rose	Thanhouser	2,000
3-10	The Twin's Double	Gold Seal	3,000
3-11	Closed at Ten	Beauty	1,000
3-11	The Barrier Royal	Broncho	2,000
3-11	Caught in the Web	Reliance	1,000
3-11	The Mexican's Last Raid	Nestor	1,000
3-11	Into the Foothills	Eclaire	2,000
3-12	The Silent Mesenger	Domino	2,000
3-12	Heart of the Hills	Rex	2,000
3-13	Desert Gold	Kay-Bee	2,000
3-13	The Faith of Two	Powers	1,000
3-14	A Story of Little Italy	American	1,000
3-14	The Moonshiner's Daughter	Majestic	1,000
3-14	Red the Mediator	Reliance	1,000
3-14	His Younger Brother	Frontier	1,000
3-15	His Little Pal	Majestic	1,000
3-15	The Senator's Bill	Rex	1,000
3-16	A Modern Free Lance	American	2,000
3-16	Our Mutual Girl No. 9	Reliance	1,000
3-16	The Acid Test	Victor	2,000
3-17	The Girl Who Dared	Beauty	1,000
3-17	The Woman Without a Soul	Majestic	1,000
3-17	Cat's Paw	Thanhouser	2.000
3-17	The Lamb, the Woman, the Wolf	Gold Seal	3,000
3-18	The Coming of the Padres	American	1,000
3-18	The Way of a Woman	Nestor	1.000
3-18	When God Wills	Eclair	2,000
3-19	The Bells of Austi	Domino	2.000
3-19	The Silver Loving Cup	Imp	2,000
3-19	A Kidnaped Pugilist	Rex	1,000
3-20	The Trap	Kay-Bee	2,000
3-20	Messenger No. 845	Reliance	1,000
3-20	Hands Invisible	Powers	1.000
3-20	The Power of Prayer	Victor	2,000
3-20	The Grand Passion	Princess	1,000
3-21	The Coming of the Real Prince	Majestic	2,000
3-21	The Sheriff's Deputy	Frontier	1,000
3-22	Atonement	Majestic	2,000
3-22	The Menace of Carlotte	Rex	1,000
3-22	A Tale of the Desert	Eclaire	1,000

COMEDY.

Date	Title	Maker	Length
3-8	Lizzie and the Ice Man	Crystal	1,000
3-8	Birds of Passage	Eclair	500
3-9	Tango Tangle	Keystone	1,000
3-9	A Murderous Elopement	Powers	1.000
3-10	Bimberg's Love Affair	Crystal	1,000
3-10	Baldy Belmont Breaks Out	Crystal	1,000
3-10	Universal Ike's Wooing	Universal Ike	1,000
3-11	A Mexico Mix	Joker	1,000
3-12	The Yegg and the Eggs	Komic	1,000
3-12	His Favorite Pastime	Keystone	1,000
3-12	Jealousy and Giant Powder	Imp	1,000
3-12	The Colonel of the Nuts	Frontier	1,000
3-13	Billy's Ruse	Princess	1.000
3-13	What a Baby Did	Nestor	1,000
3-13	The Honeymooners	Victor	2,000
3-14	A Rural Demon	Keystone	1,000
3-14	Won in the First	Joker	1,000
3-15	Dad's Terrible Match	Apollo	1,000
3-15	The Eugenic Boy	Thanhouser	1,000
3-15	Kelly's Ghost	Crystal	1,000
3-15	At the Court of Prince Make Believe	Eclair	1.000
3-16	His Favorite Pastime	Keystone	1,000
3-16	Skeemers of Squeedunk	Imp	1,000
3-16	Hawkeye and the Cheese Mystery	Powers	1,000
3-17	Dazzel's Black Eye	Crystal	500
3-17	Universal Ike Has One Foot in the Grave	Universal Ike	1,000
3-17	Baldy Belmont Almost a Hero	Crystal	500
3-18	Adventures of Shorty	Broncho	1,000
3-18	He Who Laughs Last—Snowball Pete	Komic	1,000
3-18	Won in the First	Joker	500
3-19	Colonel Custard's Last Stand	Frontier	1,000
3-20	Those Persistent Old Maids	Nestor	1,000

Date.	Title	Maker.	Length
3-21	Mike and Jake Go in for Matrimony	Joker	1,000
3-22	A Parcels Post Auto	Apollo	1,000
3-22	The Cousin from England	Thanhouser	1,000
3-22	The Fat and Thin of It	Crystal	1,000

SCENIC.

Date.	Title	Maker.	Length
3-18	A Visit to Mt. St. Michael—France	Joker	500

TOPICAL.

Date.	Title	Maker.	Length
3-11	Mutual Weekly No. 63	Mutual	1,000
3-11	Animated Weekly	Universal	1,000
3-19	Mutual Weekly No. 64	Mutual	1,000
3-19	Animated Weekly	Universal	1,000

MISCELLANEOUS FEATURES.

Joan of Arc	Eclectic	2,000
The Squaw Man	Lasky Feature	5,000
Michael Perrin	Ambrosio Feature	4,000
Paid in Full	All Star Feature	5,000
The Great Bullion Robbery	Apex Feature	3,000
A Paradise Lost	Great Northern Feature	4,000
The Conspiracy	World Special Feature	4,000
An Unknown Monster	Features Ideal	3,000
A Good Little Devil	Famous Players	5,000
Life's Temptations	Midgar Features	4,000
The Desert's Sting	Criterion Feature	3,000
The Money God	Metropolitan Feature	5,000
The Triumph of an Emperor	World Special Feature	5,000
Brother Officers	Apex Feature	3,000
The Great Mine Disaster	Eclectic	4,000
Hook and Hand	Blache Feature	4,000
The Colosseum in Films	Vero Feature	4,000
The Pirates of the Plains	Warner's Features	3,000
A Web of Fate	Warner's Features	3,000
Master Bob's Last Race	Warner's Features	3,000
Sacrificial Fires	Balboa Feature	3,000
The Unexpected	Balboa Feature	3,000
Cardinal Richelieu's Ward	Thanhouser Feature	4,000
Paid in Full	All Star Feature	5.000
The Cloister and the Hearth	Blinkhorn Feature	5,000
Napoleon	Electric	5,000
The Better Man	Gaumont Feature	3,000
The Great Diamond Robbery	Playgoers Feature	5,000
Hearts of Oak	Mohawk Feature	5,000
The Gambler's Penalty	Great Northern Feature	3,000
The Battle in the Clouds	Apex Feature	3,000
The Diamond Smugglers	Warner's Features	3.000
When Men Would Kill	Warner's Features	3,000
The Confession	Warner's Features	3,000
A Father's Crime	Warner's Features	3,000
Elsie Venner	Kennedy Feature	3,000
The Criminal Path	Ramo Feature	4,000
Fatality and Mystery	Features Ideal	3,000
Love Everlasting	Gloria-American	6,000
Clothes	Famous Players	4,000
The Grip of Iron	Apex Feature	4.000
Detective Finn of Scotland Yard	I. S. P. Feature	2,600
Vampires of the Night	Greene Feature	5,000
The Diamonds of Destiny	Midgar Feature	4,000
A Buried Secret	Itala Feature	3,000
Mephistophelia	Features Ideal	3,000
Fantomas the Crook Detective	Gaumont Feature	4,000
The Three Musketeers	Anglo American	8,000
The Life of "Big Tim" Sullivan	Gotham Feature	4.000
Capt. F. E. Kleinschmidt's Artic Hunt	Arctic Feature	6,000
The Dream Woman	Blache Feature	4,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XI CHICAGO, APRIL 4, 1914 No. 7

RARY OF CONG
MA
2

DELLA CONNOR
WITH
PATHÉ FRÈRES

The Fulfillment

RELEASED THURSDAY APRIL 2nd

In Three Parts

A Heart Interest Dramatic Attraction That Rends The Very Soul.

A Cinema Masterpiece

Book through General Film Co's Feature Department

Special Posters Now Ready

Essanay

Extraordinary Announcement To Motion Picture Exhibitors

"The Adventures of Kathlyn" will be followed by "The Million Dollar Mystery." Most stupendous feat in motion picture drama, produced by

The Thanhouser Film Corporation

New Rochelle, N. Y.

HAROLD McGRATH, the Author

Story wonderfully illustrated, will run in 200 leading newspapers in the United States, among them the Chicago Tribune, creator of Kathlyn.

WEEKLY RELEASES

"Kathlyn" ends June 28—"The Million Dollar Mystery" starts June 21st. Get busy! First come, first served.

Thanhouser Film Corporation
New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd.
100 Charing Cross Road, London, W. C., England

A truly artistic setting for one scene in Edison's "A Romance of the Everglades."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, APRIL 4, 1914 No. 7

Pauline Makes Bow to Film Patrons

Interest Instantly Aroused

"THE PERILS OF PAULINE" have begun their interesting unfolding to the thousands whose curiosity regarding the culmination of this series of thrilling pictures, will mean that the story, as told in seven of the largest Sunday papers, and thereafter shown at leading motion picture houses, will be followed closely from the first to the last reel of Pauline's perils.

This picture series includes popular stars at the Pathe studios both in America and Europe who have been leased to make this production for the Eclectic Film Company. Those being featured, however, are the better known American ones, among whom are Pearl White, as Pauline; Crane Wilbur, as Harry Marvin, son of Pauline's guardian; and Paul Panzer in the role of Raymond Owen, trusted secretary of Hanford Marvin. The last mentioned character is impersonated by Endora Jose.

Pauline proves her literary ability.

The first release of the series is in three reels and confronts the spectator with the question, "What did the mummy say?" But to begin at the beginning—Hanford Marvin is interested in the days and people of more than a thousand years ago and is overjoyed at the announcement that a mummy is being sent him from Cairo, Egypt. Marvin's son, Harry, centers his interest in his father's ward, Pauline, and is happy in their tennis-playing days on his father's rich estate. Mr. Marvin has a secretary whom he trusts "not wisely but too well," as the secretary is possessed of a "past" of which he is reminded by a former chum who extorts money from him.

Marvin summons his son and Pauline from their tennis game and proposes to Pauline her marriage with his son. Pauline answers, "Some day, maybe, but first I must see the world that I may progress with my writing." Both Marvin and Harry laugh and, indignant, Pauline brings forth a new issue of the *Cosmopolitan* and shows them a story signed "By Pauline Marvin." Surprised Mr. Marvin turns the pages and reads. The illustrations flash upon the screen, the characters in them assume life and the story is enacted before the spectators.

At its conclusion Marvin expresses his pleasure in Pauline's talent and says that he will send her around the world to gather material and atmosphere for stories, and that she shall go in the care of his trusted secretary. Pauline is over-joyed, Harry is not, and the secretary is visibly interested.

The mummy arrives and the elderly Mr. Marvin is delighted with its authenticity. He cuts the burial cloth about its head and releases a braid of black hair. From the box an earthen bottle falls out. He uncorks it, a heavy gas escapes and Mr. Marvin drops into a chair, unconscious. To his deadened senses the mummy assumes life and the appearance of a beautiful young girl who steps from her burial wrappings and flits inquisitively from one to another object in the room. Finally, she sees the portrait of Pauline and approaches it. Her gayety changes to seriousness and pointing to it, she turns to the silent figure of Marvin and speaks a message that seems to portend a warning. Somebody approaches along the hall, taking a bracelet from her arm, the girl places it on that of Marvin then, in fright, seeks the shelter of the coffin, upright against the wall. Slowly her form stiffens, fades into a mistiness of outline and when Marvin recovers, the mummy is in its box just as he had left it.

Excitedly, he summons his secretary, his son and Pauline and tells them what has happened. He cuts the bandages at the mummy's side, inserts his hand and takes from the mummy's arm, a bracelet exactly like the one the girl had placed upon his arm. The shock of the extraordinary incident is too much for the old man and he has an attack from his heart. A doctor is summoned, Marvin's minutes are said to be numbered and he makes his will, bequeathing half of his wealth to his son and the other half to his ward, to be held in trust for her by his secretary.

The next day the secretary files the will and incidentally asks what disposition would be made of Pauline's share of the Marvin fortune should she die before coming of age. The lawyer replies that it would belong to him, the secretary.

A continued-in-our-next announcement is flashed and the spectators are left to conjecture as to what the mummy said and what interesting adventures are in store for Pauline on her trip around the world.

The story is that of Charles W. Goddard, co-author with Paul Dickey of "The Mis-Leading Lady," "The Ghost Breaker," and "The March to the Sea." It is marked by the unusual in plot, by the reality of settings and scenes and by a fineness in photography. It is with genuine interest that the next release in the "Perils of Pauline" series is anticipated.

"The Three Shadows"

In "The Three Shadows" the Gaumont Company tells the story of a daring crime the aftermath of which is the coming of happiness to the violinist, Helene, who is likeably portrayed by the actress, Rose Soria. There are fetching interiors, throughout the three reel picture; the home of the Countess d'Erriga affords opportunity for wonderfully pretty settings and later, the scene of the costume ball vies for honors. The photography is of the usual Gaumont variety, excellent, and the direction comes under the same heading.

Scene from Gaumont's "The Three Shadows."

The story is of the talented Helene whose friendship is sought by the adventuress La Ravelli, through the girl's grandfather, with whom Helene makes her home. The older woman seeks and makes her acquaintance and when she has returned to her city home, writes Helene that a position as companion to the Countess d'Erriga awaits her, and will be a stepping stone to greater things. The offer comes at a time that brings to Helene's grandfather the information that he must forfeit all he owns in payment of the debt of a friend for whom he had gone bond. Helene goes to the city to earn her living as the countess' companion and the adventuress profits thereby, improving her acquaintance with the lady of title.

One day she is invited to enjoy some wonderful perfumes that have come to the countess from the Orient. She brings a poisonous vial with her, the fumes of which, when emptied into the perfumes, stupify those who inhale them. Helene and the countess are over-powered by the heavy odor and the adventuress admits her two accomplices. The countess recovers, pulls back the portiers and sees three shadows that move back and forth. She is over-come with fright and drops dead. La Ravelli and her accomplices take some valuable trinkets to the room of Helene, where they secret them in her trunk. When Helene becomes conscious, she flees in terror from the body of the dead countess and comes upon the three shadows in her room. They materialize, threaten her and she flees to Amsterdam. There she joins an orchestra and the brother of the countess falls in love, first with her playing and then with her. She learns his identity when the police call to help him clear up the mystery of his sister's death. Helene is recognized as the countess' former secretary and her room and trunk are searched and the trinkets taken from the interlining of the trunk's top. Helene tells who the real culprits are and a fancy ball is arranged to which La Ravelli is invited. Helene, hidden behind a curtain, plays the same air she had played on the night of the countess' death and LaRavelli is visibly affected. Helene faces her abruptly and her face bespeaks her guilt. She and her accomplices are taken by the police and Helene accepts the protection of the countess' brother.

Here's a New Wrinkle

Frank M. Wiltermood, scenario writer for the Balboa Motion Picture Company, has written several stories in a series of psychological pictures, but his latest drama entitled "The Human Soul," goes a bit farther than any picture of its kind in the past and leaves the audiences who view it with a decidedly "creepy" feeling. The narrative recited in the photoplay tells of an inventor, who constructed a wondrously powerful photographic camera, the lens and plates of which were of great size and sensitive enough to photograph even the smallest molecules that float in the atmosphere. The inventor's wife dies and he, at the moment of her death, decides to advance the world's belief in the immortality of the human soul, operates his miraculous invention in such manner that he is able to secure a photograph of the flight of his wife's soul from her body.

A special set of the films is being prepared to be sent to Sir Oliver Lodge, who is England's leading student of the occult. For thirty years an official of the English Society for Psychical Research, his fame has become world wide, and that he will be greatly interested in the remarkable motion photographs made in Long Beach is beyond question.

Eclair is Growing

A nifty little four page circular is being mailed by the Eclair Company to its friends, the exhibitors of the country. The front page bears an illustration of Eclair's new home in the Leavitt building, 126 West 46th street, New York City and a brief biographical sketch of the company's activities in the United States is found on pages two and three of the circular. That Eclair is not yet satisfied is shown by the following paragraph quoted from the pamphlet:

> The floor which we occupy at No. 126 West 46th street, New York City, stands today as the finest offices of any film manufacturer in the business, in point of richness, equipment, furnishings and detail. We break ground shortly for an additional and entirely complete studio to be put up alongside of our already perfectly equipped studio at Fort Lee, N. J. But we will not rest here! We are growing! We will keep on growing! Bigger productions, better stories and perfect service to the exhibitor is our motto for the year nineteen hundred and fourteen.

Essanay Establishing New Reputation

Featuring Detective Dramas

THE Essanay Film Manufacturing Company is rapidly creating a reputation for itself as a producer par excellence of detective and mystery dramas. Within the past few weeks one stirring detective tale after another has come from the Chicago studios of the Essanay Company and each new one seems to be an improvement over past offerings.

The latest thriller of this type is entitled "In the Moon's Ray" and is scheduled for release on Friday, April 10. Francis X. Bushman, E. H. Calvert, Rapley Holmes, Bryant Washburn, Chas. Hitchcock and Miss Gerda Holmes are the featured players and each is splendidly cast and makes the most of every opportunity given.

Blake and his pals plot to obtain the scarab.

Photographically the subject is the peer of any recent Essanay film this reviewer has been privileged to see, and the lighting and staging of the several scenes in the millionaire's home and in the lobby of the hotel where Richard Neal, private investigator of crime, is introduced to the millionaire collector, are especially noteworthy. The double exposure scenes are also skillfully handled.

As the story unfolds we learn that Meredith Blake, a gentleman crook, is aware that Robert Hamilton, a millionaire collector, has recently acquired a priceless scarab. Urged on by "Spider" and "Squint," two of his associates in crime, Blake determines to secure the scarab. His plans are greatly aided by "Spider's" finding of an invitation to a reception at the Hamilton home, at which the scarab will be shown. Armed with this invitation Blake feels that the way is clear for him to visit the Hamilton mansion, and accordingly on the evening of the reception he dons his dress suit and attends.

The attack upon Hamilton, the millionaire.

The butler is at first inclined to be suspicious of this man whom he has never seen before, but the presentation of the invitation seems to prove him an authorized guest in the house. Mr. Hamilton is likewise amazed when he sees among his guests a man whom he fails to recognize. At his master's suggestion the butler approaches Blake and asks him to step into the hall where Hamilton awaits him. Blake calmly faces the amazed millionaire and, turning back his coatsleeve to display a police star, informs his host that he is "from headquarters" and has come to safeguard the scarab. This explanation leads to his introduction to the others gathered in the spacious rooms of Mr. Hamilton and at the first opportunity Blake slips upstairs and conceals himself in the clothes closet of Mr. Hamilton's room.

Hiding there, Blake watches the millionaire stow the scarab away in an escritore and then retire for the night. As soon as the snores of the millionaire indicate that he is asleep Blake goes to the window and signals to "Spider" who, as a chauffeur, is waiting without. His confederate climbs to the roof of the veranda and waits outside the inwdow of Hamilton's chamber. Blake appropriates the scarab but in doing so awakens the millionaire. A struggle follows in which "Spider" assists and the two crooks leave the room under the belief that they have killed Hamilton.

In the lower hallway they encounter Judith, Hamilton's daughter, who has been awakened by the noise in her father's room. She faints at sight of the strangers in her home and Blake, who is infatuated with her makes "Spider" carry her away with them.

While being carried away in the taxicab Judith comes to her senses, realizes that she is in peril and detaching a bit of metal which bears "Spider's" chauffeur's license number, from his sleeve, the frightened girl fastens it to the inside of her slipper and throws the slipper through the window. Richard Neal, a private investigator of crime, happens to be passing at the moment and the slipper falls at his feet. Surprised, Neal places the slipper in his pocket and goes on his way, pondering over the strange occurrence.

Mr. Hamilton has, in the meantime, begun to recover from the effects of the attack made upon him. Though his head is sore and bruised and his body aches in every joint he manages to stagger across the room and turn on the lights. Then for the first time he discovers that he has been robbed. Finding in his pocket the card of Richard Neal, Hamilton determines to summon the investigator of crime, and calls him at once on the phone.

Neal visits Hamilton's home immediately and after learning of the disappearance of the scarab, soon is in possession of clues to the identity of the thieves. On the balcony outside Hamilton's bedroom window he finds the faint mark of a rubber heel, and takes an impression of this. Showing Hamilton the slipper which had been flung at him from the passing automobile, Neal comments upon the strangeness of the happening but is indeed amazed when Hamilton recognizes the slipper as one belonging to his daughter Judith. Judith's absence is discovered and Neal assumes the task of finding her as well as the scarab.

By means of the taxi license number, which Judith had fastened inside the slipper, Neal is able to learn the location of the stand from which the taxi was called. Going there the following morning he finds the car standing near the curb, "Spider," the chauffeur, half asleep in the driver's seat. With little difficulty Neal manages to secure an impression of "Spider's" heel and is not greatly astonished when he finds that it corresponds exactly to the one made on the balcony outside Hamilton's chamber.

Neal induces "Spider" to accompany him home and there gives him a "third degree" which results in a confession of Blake's plot to obtain the scarab. Neal and Mr. Hamilton, who by now has joined the investigator, force "Spider" to escort them to the basement den in which Blake makes his headquarters and in which he holds Judith a prisoner.

A terrific struggle takes place in which Neal and Mr. Hamilton are victorious, after they have knocked out several members of Blake's gang. When the police arrive Neal has recovered the scarab, and as Blake, "Spider" and "Squint" are led away by the minions of the law Neal escorts Judith and her father back to their home, his careful attentions to Judith suggesting that a love story will be the continuation of what nearly resulted in a tragedy.

Blake attends the reception at the millionaire's home.

The complete cast is as follows:

Richard Neal, a private investigator	Francis X. Bushman
Meredith Blake, a society crook	E. H. Calvert
Robert Hamilton, a millionaire	Rapley Holmes
Judith, his daughter	Gerda Holmes
"Spider" Blake's accomplices	Bryant Washburn
"Squint" Blake's accomplices	Chas. Hitchcock

An amusing bit from Essanay's two reel comedy "The Winner."

Kleine's New Studio

One of the immense buildings of George Kleine's new Photo Drama Producing Company at Turin, Italy, is practically completed. This giant is 330 feet long and 66 feet wide and will be used to accommodate actor folk and their wardrobe and properties; the kitchen and dining rooms and serve as a modern utility building that is now well under way. It is interesting to know that these buildings will differ in many ways from any other buildings in Italy. One distinct innovation is the installation of a heating and ventilating system in accordance with the best American practice; something quite new, because heating and ventilating problems have never entered into the construction of Italian studios. This was one of the effects of the unusually cold winter throughout Southern Europe.

Mackley Producing Novelty

Arthur "Sheriff" Mackley, the famous Western actor and director of the well-known "Broncho Billy" pictures for the Essanay Company, is now directing and playing for the Mutual. He is hard at work with Courtenay Foote and Irene Hunt on a two-reel Western drama to be released April 11, "The Return of Col. Clauson" by Birdsall Briscoe from the *Metropolitan Magazine*. Mr. Mackley is soon to attempt a novelty in motion picture production in the form of a two-reel subject in which for two-thirds of the reel there is but one character visible on the scene, this character being played by Mr. Foote a former Vitagraph star.

Edison Offers First of New Series

"The Black Mask"

EDISON was among the first of the film manufacturers to appreciate the value of running stories of the films in prominent magazines and periodicals, the story appearing as a rule the same week in which the film was released. "What Happened to Mary" became a popular hit overnight on this account, and it was followed up immediately by stories of other "Mary" films, stories of "Octavius" and stories of "Dolly of the Dailies."

Beginning on April 7, Edison will inaugurate a new series of ten tales to be known as "The Man Who Disappeared" series. They are being produced in collaboration with the *Popular Magazine*, and the story by Richard Washburn Child will appear the same week as the picture. Marc MacDermott is being featured in this newest and latest Edison series and is ably supported by such stars as Miriam Nesbitt, Barry O'Moore and John Quinn.

The stories themselves will have a gripping interest that will be sure to hold the attention of theater-goers and the Edison directors are sparing neither pains nor money to make them real de luxe offerings.

Only a faint conception of the thrill and interest of the tale can be obtained from the advance synopsis issued by the Edison Company, which reads as follows:

John Perriton was unmistakably a good fellow. He was never one to spoil a party with a long face and an absence of joviality, nor was he at all likely to break up any sort of festivity by leaving early. A few people shook their heads gravely, and said that he was hitting the pace entirely too hard and that he would certainly kill himself if he didn't cut down on his liquor, but most of the world accepted him cordially on his own estimation as a man's man.

Miriam Nesbitt as Mary Wales in Edison's "The Black Mask."

Perriton loved Mary Wales almost as much as he loved himself, which is to say that he was not ready to settle down yet for her sake. Mary's brother, Nelson, was a weak, helpless individual, who was always in hot water. On the night of the masked ball, he came to Perriton, and asked him for help in one or two matters. He needed money very badly. To make matters worse, he had forged his sister's name to a check. The long and the short of the whole business was that Nelson must have $75,000 by the next morning. Perriton wrote an order on his bankers for $50,000, the entire extent of his depleted fortune, turned it over to Nelson and drove him to the station.

Marc MacDermott Sees Barry O'Moore as "Nelson Wales" kill the butler in Edison's "The Black Mask."

But Nelson was not satisfied. He had to have the other $25,000. So he slipped off the train, came home by a short cut, put on his dancing mask and attempted to take his sister's jewels from her safe. He was surprised by the butler, and in the desperation of fear, killed the man. Immediately afterwards, Perriton arrived at the Wales home.

Nelson, almost frenzied, begged him to put on the mask, and to pretend to be the criminal. No one would know who he was, and he would see that he got safely away. Perriton assented. His identity was discovered by Mary, who, agonized at her discovery of the apparent character of the man she loved, forbade him even to think of her again, and allowed him to escape.

Despite everything, Perriton kept silent, and allowing the woman he loved to think him the meanest type of criminal, went off into the night.

The complete cast of this production is as follows:

John Perriton	Marc MacDermott
Mary Wales	Miriam Nesbitt
Nelson, her brother	Barry O'Moore
The Butler	John Quinn

"In Mizzoura" Stars Burr McIntosh

Burr McIntosh is seen to advantage in the character of Jo Vernon, the blacksmith, in the play of heart interest and rural setting, "In Mizzoura." The film is a five-part offering of the All Star Feature Corporation, which concern will be thanked by many for putting on the screen this play of Augustus Thomas, which made its debut in Chicago World's Fair year, 1893. Lawrence B. McGill is responsible for its screen production and those in the cast who deserve special mention are: Raymond Bond, as Jim Radburn, the young sheriff; William Conklin, as Travers, the man who robs the express train; and Charlotte Lambert, as "Ma" Vernon. H. D. Blakemore made the most of the role of Col. Bollinger, politician, and Gideon Burton's work as Sam Fowler, the express messenger, was commendable. Francesca Rotoli was Kate Vernon. The photography is good and the choice of scenery and settings admirable. It was not quite plain, though, why the younger daugter of Jo Vernon should appear such a slattern, while Kate, the older daughter, possessed of a college education, should be the embodiment of neatness, and "Ma" Vernon, also, seemed to have a sufficient supply of neat print dresses. Jo Vernon made no distinction between the display of affection lavished upon his two girls, and, besides being the pride of his family, was made the chosen of his townsmen for the office of senator. Jim Radburn, sheriff, was also candidate, but withdrew in favor of Jo and Jo later had a chance to repay this kindness.

The story's plot has to do with the robbing of the express train on which Sam Fowler is messenger. Travers is the thief, but Fowler is accused. Travers comes to Bowling Green, becomes acquainted with Kate Vernon and the latter refuses the proposal of marriage made by Radburn. Fowler, who is engaged to Radburn's sister, is released and recognizes Travers as the express thief. Travers is helped to escape by Radburn because the latter thinks Kate cares for him, and Radburn is denounced by the people of the town for allowing a thief to escape. Jo Vernon comes to his defense, Travers is apprehended and shot in another county and Kate finds that, after all, it is Radburn she loves.

Bishop Goes to London

S. W. Bishop has resigned as president of the American Kineto Corporation and will be leaving New York in a few weeks' time to take up the management of a business in London. Previously he was connected with the Gaumont Company for nearly eleven years and has served them in London, Paris, Canada and New York. He intends to keep in close touch with the trade here and to have the pleasure of occasional visits to New York. He will be interested in American productions and will be in a position to act as agent for any manufacturers requiring reliable and progressive European representation by one having intimate knowledge of the business and conditions on both sides of the Atlantic.

Where Perfect Projection Prevails

One of the most talked and written about theaters in the country is the Regent theater, One Hundred and Sixteenth street and Seventh avenue, New York. Columns have been given to it by the trade papers, and its wonderful projection, which is furnished by two Simplex projectors, gives great satisfaction to its patrons.

Just A Moment Please

Doubtless a lot of Eastern film folks are wondering what that strange and brilliant radiance is that within the past ten days has been reflected from the clouds hovering over Chicago, so we hasten to inform them that it emanates from a particularly bright and glittering new star that has just been discovered in the film firmament. The new star bears the sonorous name of John Terry Woodruff and first began to twinkle on Sunday evening, March 15. "John Terry" and "Bill" Haase have already been matched for the championship of the Middle West, but that's one contest on which we positively refuse to offer odds of any kind.

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F. Marion Brandon of Eclairville hastens to assure us that the word "Mendacity," for which we took her to task some days ago, should have been "veracity," but her ambitious stenographer added a few improvements of her own. Say no more, Marion, you're forgiven. But for the love of mike don't accuse "The Goatman" of writing this column. He don't now and never did. If we continue to hear that our "stuff" is being credited to others we'll grow desperate enough to sign our full monicker, even though we are by nature a bashful and shrinking violet.

—

Bert Adler didn't like it when we "panned him" for his "Miss Beautiful" stuff awhile back, and even went so far as to dare us to print the new Thanhouser leading woman's photo. Just to prove we're game, Bert, we'll not only illustrate our column this issue with your handsome lead, but also make a guess at her name. Guess that out to satisfy you that we're thoroughly reckless when aroused. How would A-1 R-y do for a first guess?

—

YEP, IT LOOKS THAT WAY.

Tom Tynan, warden of the Colorado State Penitentiary, who was featured in "The Hand of the Law," says that being a star is great, but he feels hurt because he can not play leads all the time.

Looks like Tom was tired of reforming criminals and would like to try his hand at uplifting the silent drama. W. E. E.

—

Gordon Trent has got us all curiosified over J. B. C.'s prize pistachio nut hound, but at that we'll lay a heavy wager that he can't compare with Charley Nixon's Chimborazo chigger cur, discovered in Glacier National Park. If John and Charley could get together quite a kennel show could doubtless be arranged.

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THEIR FAVORITE FILMS.

Wm. Randolph Hearst:—"The Gringo" (Kay Bee).
The Weatherman:—"Beautiful Snow" (Princess).
Billy Sunday:—"The Way to Heaven" (Vitagraph).
Wm. McAdoo:—"Love and Politics" (Joker).
John Bunny & Flora Finch:—"The Fat and the Thin of It" (Crystal).

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When it comes to picking the Federal League of the film game yougottahandit to Universal.

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For some time we've been trying to teach Lloyd Robinson, of Edison's, "Art." If you don't believe he's some apt pupil and we a successful pedagogue give the frontispiece of this issue the O. O.

—

OUR BERG.

Spring has came, but the thermometer hasn't been able to prove it yet.

Ye Ed. has been invited to a picture party given by the Selig Polyscope Company at Orchestry Hall on Wed. eve, March 25. "The Spoilers" is the name of the dramer to be shown and you can bet us and the Missus will be there.

Charley Hite wuz seen on Main street last wk. and sez as how he has some great pitchers in the making. Good luck, Charley, say we.

Maj. Funkhouser, our prom. cit., is said to be less popular than ever in the Effete East. There's more ways than one to fame, Maj.

—

We've long been familiar with such terms as "common" and "preferred" when applied to stock, but the dreamy-eyed press agent of the Exclusive Supply Corporation hands us a decidedly new one in referring to "Atlantis" as a "Great Northern Preferred Feature Film."

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What next lads?

N. G. C.

Ex-Convict Saves Bank Cashier

Film with a Moral

Happiness reigned supreme in the Longley home.

CARD players will find a great warning in American's two-reel subject "Like Father, Like Son," which is to be released on Monday, April 6. The primary, underlying theme of the whole story is the card evil and the temptations which it offers.

Edward Coxen, George Fields, and Winifred Greenwood are cast in the leadnig roles and each, as usual, gives a finished portrayal of the character assigned. Most of the interiors are elaborate and well lighted, while the photography is satisfying.

Edward Longley is cashier of a bank and father of a son of whom he is more proud than of his position. Through the entreaties of a friend Longley is induced to visit a private club where he gets into a poker game and loses heavily. He gives his "I O U's" for a large sum and is greatly worried over the problem of raising a sum sufficient to meet his obligations.

Next day while busy at his desk in the bank his friend calls to inform him that his "I O U's" must be redeemed that evening. Longley is desperate and as a last resort determines to borrow some money from the bank. His wife notices his extreme nervousness when he returns home in the evening but he quiets her alarm and manages to steal away a little later without arousing her suspicions. Returning to the bank, he waits until the night watchman is busy in a distant portion of the building and then opens the vaults and removes a packet of greenbacks. Unfortunately however he leaves behind him a little memorandum book in which the combination to the vault is written down. This later serves to connect him with the robbery when the bank officials discover that a sum has been taken from the vault.

Unconscious of the fact that he has left a clue behind, Longley goes to the club and redeems his card pledges. The following morning when he reports for work he is summoned to the president's office and questioned. He breaks down at length and confesses his deed of the night before, and a week later is sentenced to twenty years in prison.

Twenty years later when he leaves the penitentiary in which he has been confined he is a man broken in spirit with no trace of his wife or son, who has now grown to manhood. In vain he seeks employment, for no one can be found ready to hire an ex-convict. Desperate, indeed, he finally gets work sweeping the streets, but within an hour is run down by a passing automobile.

The young driver of the car puts him into the machine and takes him to his home. There the young man's mother learns of the accident and enters to see if she can be of assistance. She is naturally horrified when she discovers the injured man to be her husband, for the young man who had run him down was Paul Longley, his own son.

While Paul is absent from the room Mrs. Longley tells her husband that their son is now employed as cashier in the same bank in which Longley himself once worked. His wife begs him to keep his identity a secret lest Paul's advancement at the bank may be hindered by the knowledge of his father's disgrace and crime.

Longley promises to hold his tongue and when he has sufficiently recovered to be able to work Paul

Paul found himself a heavy loser.

The scene of the father's downfall.

secures him a job as night watchman at the bank. From cashier to night watchman is quite a step but the father cheerfully takes it.

Events of the past repeat themselves however and Paul finds himself a victim of the card evil. He plays and loses, and in desperation, like his father before him, seeks to make good his losses with money taken from the bank vault. The father, in his capacity of night watchman, discovers that someone has entered the bank and arrives before the vault too late to capture the prowler, but in time to obain a clue to his identity, from a pocket handkerchief which has been dropped.

Longley's trial.

From an initial in one corner of the handkerchief Longley guesses that the thief is none other than his own son. Horrified at his discovery Longley goes to Paul's home and pleads with his son to reconsider his rash act before it is too late. He shows Paul the handkerchief found near the bank vault, but the young man calmly pockets it and denies having been in the bank since late in the afternoon.

Longley goes back to the bank and for hours wrestles over the problem which confronts him. He finally determines to himself assume Paul's guilt rather than permit his son to fall as he himself had done. Ere morning dawned, however, bringing with it discovery of the theft, Paul was moved to return to the bank, again open the vault and place back within its steel chasm the money he had removed but a few hours previously.

The nightwatchman presented his evidence.

Next morning, on coming down to work Paul finds on his desk a note left by the night watchman in which his identity is revealed and a warning left for the guidance of his son. The old watchman disappeared that day but the warning left behind served to set the son's footsteps in the path of honesty from which they never afterwards wavered.

The complete cast of the production is as follows:

Ed Longley, cashier of bank	Edward Coxen
Mrs. Longley, his wife	Winifred Greenwood
Paul Longley, their son at age of 5	Albert Cavens
Paul Longley, their son at age of 25	George Field
Richard Jordon, Ed's friend	Reaves Eason
Henry Stephens, Paul's friend	Chas. Cummings
Mrs. Albright	Ida Lewis

Mae Hotely

Mae Hotely, the woman who makes people laugh, is really a pioneer actress in the moving picture game. She has been with the Lubin Company for the past fifteen years and knows the art from top to bottom. Miss Hotely is a Chicago girl, and while still young posed for an artist at twelve dollars a week. Later she decided to enter the moving picture field and for five years she "suped," all the while watching her chance and paying strict attention to her parts. The work was hard, but perseverence won and at last she secured a leading part. She stuck to the game till the hard times were over. This does not mean that the stars do not have hard work. "I have seen the time," she said, "when we have had to work for several days and nights to get a certain picture out in time. We had cots in our dressing rooms and between the scenes we snatched a few hours sleep until our rest was disturbed by the call of the director. This is, however, very rare." As leading lady of the Lubin Comedy Company, Miss Hotely received a letter from the Rajah of a settlement nearly 600 miles overland from Bombay, and also extended a royal command for her to visit the palace any time she might be in his domain. Miss Hotely is one of the greatest character players and can make up for any character needed to be portrayed. In fact, the various parts she plays in the character line are unlimited. Old maid parts give her special delight and she has played and is still playing hundreds of such parts. She disclaims artistic temperament and says it is all "bosh." Miss Hotely likes swimming, boating and automobile riding. Her fad is an auto ride before breakfast when the machine is breaking the speed laws. Her following extends through this country and others, where pictures, she is advertised as playing in, are greatly sought after by managers.

Mae Hotely

The Duffield Street Theater of Duffield, and Fulton Street Theater, Brooklyn, are noted for excellent projection. They are using features and Kinemacolor, and their projection is done with Simplex machines.

Producers, Alleged and Otherwise

By George L. Cox

EVERY intelligent producer in the motion picture field is becoming a diagnostician of others and himself. He is not a mere critic; he is not guided by the quick prejudices which have so much influence among business men in general, because he has come to know men as he knows every detail of the business in which he has been trained.

Commanding genius in all departments of picture production, (if I see right), is distinguished by its disposition and ability to diffuse initiative, ambition and strength. In these essentials of modern rivalry some of our best men have failed, by freezing the inspiration of the rank and file, who, while temporarily filling obscure positions in the general scheme of things, are, nevertheless, fired with pride, and pluck, and lofty ambitions, which, though smouldering, are ready to burst into sudden flame when given a chance.

For one to chronicle in a critical vein the inaccuracies and short-comings of the average film production would indeed be brazen and short sighted, as the task is too monumental to be encompassed in a single article, and would necessarily fail ignominiously of its purpose. However, I wish to emphasize the fact as strongly as possible, that, in my judgment, the primary reason for much screen mediocrity is absolutely the fault of the producing staff, as its labors, according to its knowledge, and its limitations are reflected in the finished product.

A producer in the selection of casts, to people his various undertakings, has in a measure come to recognize the manifold reasons why talent of every degree is considered merely a question of dollars and cents, though in order to culminate this arrangement, he is not forced to shun the little perquisites of studio friendship and smaller social amenities of the day, as no man is all sufficient unto himself, and he who neglects the finer grained attributes of gentility soon finds foreign conditions creeping into the fabric of creation.

The producer who achieves splendid results is the trained mechanic who has come to understand his work, by close application, deep study, and ever remembering he has still much to learn; that in the component parts of a picture there are many things to be considered, aside from the scenario and his employer, he must appreciate the genius of the scenic department, likewise the property master, the wardrobe and carpenter sections; he must work in harmony with them and avoid an air of supercilious forbearance, because without their combined endeavors he has a needlessly hard row to hoe. Harmony is the keynote to success, and it is surprising how many errors the working staff can save producers, if they will only let down the bars and show by a friendly attitude that their purpose is the same, irrespective of station, remembering at all times that those with whom their work calls for close daily association are regular human beings, the same as "the limousine set," lolling idly back smoking fifty cent perfectos.

George L. Cox.

On every side one still hears faint echoes of that ancient though well-intentioned joke, entitled, "detail."

Detail—what does it mean? A word that is used, misused and abused more than any other, not excepting its twin sister, Types.

The corner grocer who buys a nickel theater soon joins the "detail" squad; the slap-stick comedian, fresh from a twenty weeks' engagement over a circus circuit of gasoline illumination, learns to discourse on this much debated topic; likewise the "new" Western producer, whose ears are attuned only to the tinkle of clattering spurs and hair-breadth escapes, who, through some strange necromancy is called East to show the ennuied studio crowd how they put things over in "God's country," he too paraphrases glibly, irrespective of the fact that his knowledge is of the calibre referred to in dime novels as "Eat-'em-up-Jake stuff," and so on, the endless review chatters without the faintest thought as to the true meaning of "detail."

Detail means a clever combination of infinitesimal atoms usually escaping hurried productions; the things which are regarded as inconsequential and not worth bothering with. Detail concerns the proper and logical disposition of characters and deportment pertaining thereto. Repose, a glance, turning the pages of a book, dropping a handkerchief, exits and entrances, and a thousand and one little things so often and unnecessarily neglected, as well as correct arrangement of props and scenery. When a scenario calls for a boudoir in a mansion facing Riverside Drive, the furnishings should reflect credit on the occupants in proportion to their refinement and station.

How often have we seen Geraldine, the banker's daughter, tossing deliriously on a funny looking bed, clutching at the neck of her exquisitely embroidered negligee, wondering whether the Wall street crowd would break Papa, while her facial emotions, coupled with our own imaginations, lead us to wonder if the rickety shell would stand the weight of her fragile body, and the frayed edges of Nottingham curtains (used for bed draperies) live through the ordeal, in order to veil another window sash. Then, too, the dressing-case, though of splendid pattern, littered with cheap ornaments of the variety usually gracing a working girl's room, tilts at the slightest effort, exposing the fact that it is void of contents. Pictures of framed chromos, smelling of 98 cent bargain counters, do not carry out the illusion of wealth and good taste. Suit cases light as feathers, and a gunny sack (supposedly heavy) stuffed with excelsior, is not the kind of *excelsior* in picturedom calling for return dates.

Types should be carefully selected with an eye to the characters they are to represent and not parcelled out to certain favorites who are adepts at buttonhole conversation and the trick of palaver, the "Dearie sort" who are ever watchful to tell one how well they are looking and how slim the new reducer is making their rotund figure; or the new hair tonic in restoring faded and absent locks.

These crafty individuals, without purpose outside of being on the pay-roll and catering to the verbosity of their own imaginings, are hardly worth while, though, in many instances, they do "get by" to a startling degree. Of course, it all depends on the view point as to whether you are making pictures or running a mutual admiration society. Such persons, when asked to "make up" for character parts, saunter languidly to their dressing-rooms, draw stiff black lines on their face, fleck their hair with dabs of cornstarch and emerge soon after resembling two snowballs decorating either side of a grotesque mask.

These careless traits are not only recognizable in this particular type, but find expression among those who really know better. A certain screen favorite has the unpardonable habit of massaging his trousers every time he sits down, as if they were the only pair he owned and he loathed to think of getting them "baggy" at the knees. So many people seem at a loss to know what to do with their hands. Self-consciousness, expressed over one's appearance as to dress, is fatal. Tugging at cuffs, jerking at offending furbelows, patting the hair and smoothing waistcoats should be avoided as one would the plague, especially in scenes not supposed to be comic.

The blending of wig-bands is an art in itself, which too few have mastered. The stiff unwieldy coiffures worn by those appearing in "mob" scenes usually look as if they had either been frozen or dipped in molasses.

The day is coming when actors will take their work seriously and respectfully salute the high calling they have assumed to grace; they will become students, studying the little tricks of make-up, dress and manner so necessary to succeed in a profession capable of commanding only the best.

Repeating wardrobe is an expensive form of economy. Film manufacturers have their own trade-marks and their product can be traced without performers constantly appearing in the same outfits. Of course, real clothes cost money and have a tendency to deplete one's bank account; but good dressing is an asset which cannot be despised by the man or woman depending on a fickle public for support. By good dressing I do not allude to the many Nellies of coat model fame leaving tenement hovels in search of work and food, sporting silken hose, opera heeled slippers, 1914 model corsets and the suspicion of lace fringing their "worn" petticoats. There is a happy medium in all things and the true artist appreciates the dividing line.

A word might be said regarding interior settings. Recently I viewed a film where a wealthy merchant received his guest in a living room resplendant with ingrain carpet, chenile portieres gently zephyring at the "center door fancy," while plaster paris reproductions of carrara marbles reposed on cheap "near-oak" pedestals, sneering in mock derision at the bizarre convention. Strange how often wealth and poverty (in pictures) patronize the same decorative scheme; not that scenes should reflect credit as furniture exhibitions with priceless tapestries, rare antiques and panelled walls of costly woods; but it does mean that it is as easy to consider all appurtenances conscientiously, even to the holding up of a set until mistakes are rectified.

The same assertion could be carried out in reference to personal dress. It is an undisputed fact that properly groomed people no longer patronize flat gold studs, ready made ties or lace street shoes for ultra evening wear. The unerring eye of the camera is quick to detect these shams.

Padding scenes which are not sufficiently strong to sustain interest, should be done away with. This is an evil related to the familiar "chase" which was admittedly funny at times. Footage should be spent to tell a story and not to weary an audience.

In passing I wish to mention a newer stimulus entering picturedom presaging the commonwealth idea, meaning that the really worth while man will come into his own; by a shrewd estimate of an employer's welfare he will be enabled to share in the profits of his work and, in like proportion, will suffer the consequences of his own indifference.

The twentieth century standard of film production demands that a story should be comprehensive; a spacious work intimate in conception, celebrated and exceptional for its numerous endowments; cataloging scientific and artistic endeavors; in short an exquisite portrait.

Itala's D'Annunzio Feature

The Itala Film Company is about to release a multiple-reel film the scenario of which is from the pen of Gabrielle D'Annunzio, the Italian writer of renown. This fact in itself should be proof conclusive as to the fineness of the film, but the importance of the announcement is increased by the statement that a big New York theater will be leased wherein to exhibit the film and that a corps of sixty-five musicians and a chorus of forty-five voices will provide accompaniment to the picture's showing.

That exploitation of a film masterpiece demands music of like quality, is the belief of Harry Raver, president of the Itala Company, and he intends that the many-reeled picture about to be released under the Itala brand, shall have fitting accompaniment and a dignified place of showing.

The Itala Company, it will be remembered, was one of the first among film concerns to enter the feature world with a stupendous offering; this it did with "The Fall of Troy." It upheld the high standard set by this film in its recent big release, "Tigris." And now comes the monster picture written by the most noted of Italian writers. The film has been in the process of preparation for almost a year by the Itala company in Turin. The name is not to be announced until the picture is ready to be shown, but that, the Itala sales manager announces, is to be very soon.

Wharton to Start Soon

Reports received from Ithaca, New York, indicate that the Wharton Motion Picture Company will begin the taking of its first pictures on about April 15. The new concern is under the direction of Theodore Wharton and his brother, Leo, formerly of Ludlowville, N. Y., and more recently connected with the Essanay Film Manufacturing Company. A two-acre site has been secured near Ithaca, N. Y., and players who have already been engaged will start work the middle of April.

Lubin Film Warns of Gambling Evil

"Officer Jim" Powerful

IN "Officer Jim," the three-reel special feature release produced at the Lubin studios, one of the greatest silent sermons on the gambling evil ever conceived is offered the public. In addition to teaching a great lesson, the picture proves highly interesting from the entertainment standpoint and certainly that scene on the rooftops, in which Officer Jim saves the life of the burglar, will compare favorably with any "thriller" recently staged for the films.

Director John Ince, who produced the picture from the scenario of Lawrence S. McClockey, also enacts the principle male role, that of Officer Jim, the police officer whose home is wrecked through his wife's passion for gambling. The stage settings throughout are satisfactory and convincing, and the closing scenes in the picture contain several flashes of the same village we saw destroyed in "Through Fire to Fortune," a fact which is sure to be noted by the public.

As the story runs Jim, a policeman, and his wife, Margaret, live happily until Margaret becomes intimate with the "people next door." One evening when Jim is on duty, the Wilsons invite Margaret to join a game of cards. There she meets Davis, Mrs. Wilson's brother, a man who spends much of his time around the race track. Davis becomes infatuated with Margaret. She admires his skill at cards and innocently becomes quite intimate.

The rescue on the roof.

By the time Jim becomes aware of these things, Margaret has given Davis money from their savings to bet at the track. Jim objects to her visits to the Wilsons' and her familiarity with Davis. Margaret thinks him a trifle narrow minded, but loving him, she dutifully promises to see them no more, but fearing his anger she does not tell him about the money she has given Davis.

Thinking to recover the money she seeks Davis at the track. He says he is "broke" and, under pretense of securing the money, lures her to a high class gambling house. The police raid the house and Jim finds Margaret there. It becomes his duty to arrest his own wife and testify against her. Evidence is so strong against Margaret that Jim has no trouble in securing a divorce.

Disgraced and discouraged she for a while ekes out a living by working in a sweat-shop. Then Davis finds her. Failing to win her by other means, he proposes marriage and she accepts him. One night while on duty, Jim sees a burglar entering a house. He follows him but discovers that the man is a sneak thief, come to turn over his day's pickings to the man who resides in the house, Davis, who is the head of a gang of crooks. Jim is about to arrest the pair when he is confronted by Margaret, whom he accuses of being one of the gang. Davis gets away while Margaret is preventing the crook from killing Jim. The crook runs to the roof and fastens the trap door. Jim climbs to the roof through a window. A desperate battle on the roof-top follows, Jim finally subduing his man. But Davis has escaped and taken Margaret with him.

Officer Jim's wife visits "next door".

The gambling den just before the police raid.

They go upstate to a mining town where Davis, obliged to keep under cover, is forced to work for a living. During this time Margaret tries to make a man out of Davis and when their baby is born she thinks she has succeeded, but Davis longs for "easy money." He goes back to the city saying he will send for Margaret and the child. In the city he finds his "hold" on his gang broken and descends to common thievery. When the police get him he is in a dying condition. Jim recognizes the man who has done him so much harm. Before his death Davis tells Jim that Margaret is a good woman, tells him how she had been lured to the gambling house in her efforts to regain Jim's money.

After Davis' death, Jim starts for the town in which Margaret is. The town is directly over a mine. On Jim's arrival he learns that the town is sinking. He hurries forward. Margaret recovers consciousness in Jim's arms. He is telling her that he will take her home and forget the past. But Margaret remembers her baby back where the walls are falling and the streets caving in, and she cries out that it be saved. Jim's first thought is that it is Davis' child and that he is glad it will die. But Margaret's piteous appeals soften his heart. Through fire, smoke, and falling walls, he makes his way, but the child is dead. After her first wild grief, Margaret's sorrow is softened by the thought that perhaps all wise providence has taken the child in order that nothing be left between her and Jim to remind them of the past.

Officer Jim	John Ince
Margaret	Rosetta Brice
Davis	Douglas Sibole
Mrs. Wilson	Jean Armour
Burglar	Chas. Kelly
Maid	Frankie Mann

Lubin Secures Wm. Turner

William H. Turner

The union between the dramatic stage and the cinematograph studio is becoming closer every day. The ablest stage players are finding wider scope on the screen for their talents than they have known behind the footlights. An instance of this condition is found in William H. Turner who is the latest addition to the powerful Lubin organization. For sixteen years Mr. Turner played under the Frohman management, scoring in the Frohman successes—"Held by the Enemy," "The Fatal Card," "The Prisoner of Zenda," "Sowing the Wind," "Because She Loved Him So," "The Girl from Maxim's," etc. Mr. Turner headed his own company in "David Harum," "Father and the Boys" and "The Governor and the Boss." He brings to the screen all the artistry of a man who has proven himself in hundreds of roles a master of character portrayal. Mr. Turner, while one of the latest recruits to the silent drama, was also one of the first. Seven years ago when there were fewer actors on the screen he accepted a short summer engagement. Consequently when Mr. Lubin assigned him a few months ago to the direction of Joseph Smiley he had not the usual difficulty of adapting his technique to the demands of the camera. Mr. Turner's vigorous, finished acting will shortly be seen in coming Lubin releases—"The Root of Evil," "The House of Darkness," "The Better Man," "The Trunk Mystery," etc.

Scene from Kleine's "The Barber of Seville."

Mud Flats Immortalized

The mud flats between Long Beach and Wilmington, California, an extensive area filled in with silt pumped out of the harbor channels by gigantic dredgers, have been "immortalized" in a highly dramatic moving picture play completed recently by one of the Balboa Feature Films companies, headed by Bertram Bracken, director. The scenario, which is in three reels, was written by F. M. Wiltermood and shows the exploits of a railroad sleuth in breaking up a gang of robbers that infested the mud flats district.

During the action of the photoplay, to foil the detective, one of the robber gang drops a stolen $10,000 necklace into the harbor channel, and these gems later are pumped up by one of the big dredgers and given back to their owner.

Many of the most thrilling scenes taxed the bravery of the players, some of the dramatic feats being extremely hazardous. Among the members of the cast who risked their lives to furnish entertainment were Madeleine Pardee, Jane Day, Mollie McConnell, Henry Stanley, Francis McDonald, Charles Dudley, "Pop" Leonard, Frank Erlanger, Bruce Smith, George Lapold, Noman Manning, David Miles, Frank Cleaver, J. L. Beckway and M. Warren.

"Umbrella Parties"

The recent rain which delayed work at all the Los Angeles studios was felt by the Majestic Company, but the ingenious cameramen utilized a device which enabled them to take pictures when the light was good, even if the rain was falling at the time. Umbrellas were tied over the cameras, and although a slight drizzle was falling a number of scenes were taken which otherwise would have had to be delayed indefinitely.

On the Outside Looking In

By the Goat Man

THE object of any exhibitors' association should be to first foster and then protect the exhibitors' interests. In order to secure such object it becomes absolutely necessary that all exhibitors belong. In the beginning, it was my belief that no one should belong to the exhibitors' association except bonafide exhibitors, but changes have been rung in with such frequency that my conclusions are very materially different now. Today the exhibitors should throw down the bars and let everybody belong. Something like the Film Association of America would be a fitting title and there should be three or more sections to include manufacturers, exchangemen, featuremen, exhibitors (themselves divided into groups), and the press. In the broadest and best sense all these interests are interrelated and the individual interests of the several prospective groups can be promoted in no surer way than by the removal of every obstruction to the prosperity of any one of them.

* * *

Work of this kind will never become effective until the whole industry is represented by one gigantic organization whose maintenance may be perpetuated by the revenues of the members. This will involve the keeping of all sorts of record vital to the welfare and prosperity of the industry. The growing tendency of the state and municipality to interfere with the business suggests that a central body be prepared to co-operate with the requirements of state and municipal legislation. There should be careful investigation into the intelligence and honesty of the members of state legislatures and city councils. Analysis of competing manufacturers' methods, the attitude of the public press; the trend of public opinion—all affect the results for which we strive. There is always a limit beyond which competition cannot go without encountering the dangers of self-destruction. The film interests are inclined to follow the showman's hazard rather than the more sane methods which conserve other large industries. To secure effective organization the affairs of a greater association should rest with salaried department heads, chosen for their known ability by an executive committee elected by the members.

William Farnum in his portrayal of the title role in "The Redemption of David Corson," for Famous Players.

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The problems of film making and film renting and film exhibiting are matters of grave concern, but there is no attempt to promote the prosperity of these several interests. The business resolves itself into a game of wits—a lavish waste of money—nothing is conserved. Why not have a real organization that would contribute its helpful influence to the entire game?

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I am told that the committees having in charge the affairs of the two national conventions are making gratifying progress with their programs and the sub-letting of space for exhibition purposes. Let us hope that there will be something substantially worth while in the achievements of the conventions. Let us pray, above all other things, that they combine. That will help some. All other matters are of less importance.

"The Escape From Siberia," a coming Mundstuk feature.

The life boat scene in Vitagraph's "Memories That Haunt."

One tremendous shock is quickly followed by another in the film business. The rage for big publicity is uppermost in the minds of big producers. When the Kathlyn series was announced, it easily took precedence over all other previous attempts. It naturally led to greater achievements. It is needless to enumerate those incredibly large things that followed, because most film people are familiar with them.

Director Barry O'Neil and the Lubin dogs at Saranac Lake.

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The Eclectic Film Company seems to have landed in the middle of the stage without premature blaring of trumpets. It announces "The Perils of Pauline" and it also assures us that it will carry all that is attractive in motion picture production and publicity. "The Perils of Pauline" is to appear serially in the Hearst Sunday newspapers as well in the Hearst syndicate newspapers. It will have the vigorous boosting of the entire group of newspapers in addition to all other means of modern publicizing. The film will be made in the American Pathé studio and will include in its cast the popular Pathé headliners. It will be released every other Monday, thus having two weeks' advertising intervening between the regular release dates. Added to all of this will be a distribution of $25,000 in money prizes. The public will have a chance at this money every week. A $1,000 in cash prizes every week will surely have tendency to pack the motion picture theaters as they have never been packed before. The elements which enter into a mystery story illustrated by a film which will continue the same mystery, will be a magnet that the public will relish, especially when it learns that all will have equal chance at winning the money. There seems to be no restrictions. We are to guess the mummy's secret and we are to confine our answers to two hundred words which are to be submitted to any of the newspapers which become a part of this unique program.

Elsie MacLeod in Edison's multiple reel "A Romance of the Everglades."

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Without fear of encountering dispute this would seem to be a feature stunt as is a feature. The indications around the circle point to a tremendous advance booking and it is reasonable to suppose that the Eclectic Film Company will immediately find itself overwhelmed with desirable business.

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It may be recalled that Kurt Waldemar Linn slipped over to Europe less than two years ago to study European conditions. He was gone about eight months and returned as quietly as he departed. Shortly following his arrival in New York City, in a modest, unassuming manner, the Eclectic Film Company made announcement that it would handle feature films—the cream of American and European studios. More recently the Eclectic Film Company has been establishing its own exchanges throughout the country and if we can read the signs, we are face to face with a new and powerful film factor that must be reckoned with beginning now.

"The Smugglers of Sligo," a Reliance feature.

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A few weeks ago we observed in passing that Arthur S. Kane, after resigning from the General Film Company, assumed charge of the Mutual Film Corporation in Chicago as special representative. Mr. Kane was so comfortable in his new position that our thought was he would settle down indefinitely, but now we discover that he has resigned again, this time to accept a place with Eclectic. All of which would indicate that Arthur Kane doesn't have to worry for something to do in connection with films.

* * *

Harry J. Cohen is another one of the active film men whose services seem always to be in demand. Mr. Cohen left Selig to join the General Film Company, finally landing at the head of the General's feature department. This position he has resigned to accept a more important one with the Lubin Manufacturing Company, Philadelphia.

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At the meeting held on the night of March 18th at the Union Restaurant, Chicago, the Reel Fellows Club adopted a constitution and by-laws and effected a permanent organization. The club starts out with a membership of twenty-two and with the promise that it will have a rapid growth.

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Censorship in Chicago continues to be a thorn in the flesh of all film interests. Mayor Harrison has added three more members to his celebrated censorship board, included among the three being a negro minister and a Pole. This is a truly wonderful aggregation that the mayor has chosen to reign over the destinies of films which dare enter Chicago. His Honor refers facetiously to the third member, Wallace Rice, as a poet. Our beloved Major Funkhouser says he has no comment to offer.

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Away back yonder in the gloomy past when Adolph Zukor made his debut into the film realm, in an unguarded moment we ventured the crack that his days were confined to too short hours. May we now be pardoned for such a thought! Mr. Zukor seems to have the happy faculty of doing a longer day's work every day than many of the rest of us and it doesn't matter what time he gets down to his desk. The newest announcement credits him with having completed arrangements with Charles Frohman and Henry W. Savage which secures for him all of the Frohman and Savage productions. This coup entitles Mr. Zukor to the fullest measure of congratulation, because he started out to make famous plays with famous players. He seems to be gathering his full share of working material. In connection with this report we learn that a special studio will be built immediately—somewhere out on Long Island—ostensibly for the big exteriors, because there seems to be no reason for a better studio than that of the Famous Players Film Company, if we are to judge its efficiency by the product that comes out of it.

The gathering of the International Motion Picture Association clans in Cleveland, Ohio. Last row:—S. A. Lustig, Cleveland; Samuel H. Trigger, New York; Emory Downs, Cleveland, Ohio; S. E. Morris, Cleveland, Ohio; F. J. Herrington, Pittsburgh, Pa. Lower row:—Secretary H. W. Rosenthal, New York City; President Charles H. Phillips, Milwaukee, Wis.; Treasurer William J. Sweeney, Chicago, Ill.

* * *

C. J. Hite, he of Thanhouser and its environs and the town made famous by its three-quarter hour's distance from Broadway, toots his Klaxon with the blast that McGrath's next story will be filmed serially in New Rochelle and it will follow Kathlyn through the same papers that have been making so much fuss over her. The new story will begin June 21 and its title will be "The Million Dollar Mystery." I guess that is a fine example of putting the thing across, my hearties. Many of us wondered, after Kathlyn, then what? expecting always that Selig would follow along with another thriller. Charlie Hite is over yonder behind the barn with his face wreathed in a tremendous grin. He isn't bothering about business for 1914. All he has to do is deliver the goods and he'll do that.

Scene in the Lasky Studio, Los Angeles. From left to right:—Cecil B. DeMille, Oscar Apfel, Dustin Farnum, Jesse L. Lasky (sitting) Edmund Breese, Edward Abeles.

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Multiple feature reels are increasing at a tremendous rate. Something like a hundred thousand feet of films a week are now being offered and the end is not yet. At a meeting of the executive committee of the International Motion Picture Association in Cleveland it was recommended that the trade press be requested to gather information on the subject: "Is the multiple reel a benefit or a detriment to the exhibitors?" It strikes us that any comment is apt to add confusion. The exhibitor who is fortunate enough to get the money on a big reeler will say they are all right. His less fortunate neighbor who flivvers on his high priced feature will denounce multireels on general principles. A postal card inquiry would develop an indifferent response from the exhibitors, the urbanite predominating. Meantime the big lengths are getting by like a house afire.

Henry Walthall, Dorothy Gish and Donald Crisp in Reliance's two reel picture "The Mysterious Shot."

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The one big problem that will come up for vigorous treatment by the conventions of 1914 concerns the manufacturer- and exchange-owned motion picture theater. The exhibitor-owner has a rightful protest against such competition and he should combat it with all the force he can muster. The exhibitor-owner has one defensive weapon if he will act in unison and that consists of withholding his patronage from the exchange that owns theaters and refusing to show reels of the manufacturer who is in the business of exhibiting. This treatment would force either faction of the business to drop their theaters. Of course, this would not prevent a manufacturer from owning enough theaters to absorb his own product, but it would take bales of money to tackle the game on such a basis. The exhibitor has many problems that require serious consideration and it is high time that he is finding it out.

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Bill Sweeney has authority to rent you an acre or two of space in New York Grand Central Palace, providing you use it during the convention week.

* * *

Federal censorship is the newest proposal to settle the question. It is contended that a film has no legal status. Well, if the film cannot find itself by any other name, let's try out the Federal censorship thing. Three dollars a reel is a mighty small tax compared with the present system. As the matter stands now, too many people have to be seen. Most of the berths on the limited trains have film men in them. Railroad fare costs money. A trip from Chicago to New York and back will offset the $3 per reel thing for the biggest plant covering a fortnightly period. What concern isn't buying such a ticket twenty-six times a year?

An interesting study in facial expression from Lubin's "Coontown Suffragettes."

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It is time for certain film manufacturers to return those proofs for MOTOGRAPHY'S Hand Book and Film Record. A piece of advertising copy can come as a trailer. Both are necessary to the welfare of the entire industry.

* * *

MOTOGRAPHY'S Hand Book and Film Record is into its sixth year and it has served an admirable cause, contributing real, constructive value to the rapidly expanding film business. This is the clearing house for all the films and a little co-operation from the manufacturers will be most welcome during those days when we struggle to straighten out the enormous mass of lengths, titles and release dates. All your films, classified as to nature, arranged chronologically for a year and following your name and address, all placed in the hands of every exhibitor, is commendable work. See that you do your full share in helping along this semi-annual record. We have hundreds of letters commending our efforts in which you always share the honors.

Convention Call

You are hereby invited to attend the Annual Convention of the International Motion Picture Ass'n at the Grand Central Palace, New York City, June 8 to 13.

At a recent meeting of the board of directors it was decided that this shall be solely and purely a business convention without the injection of any politics whatsoever. If you will send the secretary your name, address and the name of your theater, you will receive an identification card. Upon presentation of this identification card in New York you will receive a badge entitling you to admission to the convention and a voice and vote in all matters that may come before it. You will also receive guest badges and tickets for your family and friends, entitling them to admission to the exposition to be held in conjunction with the convention and to partake in all the entertainments, outings, banquets, balls, etc., that are now being arranged for all visiting exhibitors and their families.

Owing to the fact that the City of New York will celebrate the Tercentennial of the purchase of Manhattan Island, immediately following our convention every railroad in the country will be offering very low excursion rates to New York. This convention and exposition will afford a real education to every live exhibitor in the country who is seeking to better the conditions of his own business and the motion picture business in general.

So don't forget to write at once, asking for an identification card.

Fraternally yours,
HAROLD W. ROSENTHAL,
Secretary, International M. P. Ass'n.
136 Third Ave., New York.

A Mundstuk Five-Part Feature Film

"On the Firing Line in Tripoli" is the five-part film presented by Mundstuk Features. It is a story of love and war in foreign countries and offers a variety of thrilling and big scenes, and much splendid photography. The story deals with an enchantress who marries one man while she loves another. The general of the army of King Victor Emanuel, is her husband but the captain is the man she loves. The latter meets Martha, the colonel's daughter, and falling in love with her, realizes that his feeling for Adrea, the general's wife, is merely infatuation. He asks the general to send him to the front, when war is declared upon Tripoli and emerges wounded, but with the title of major and an honorable discharge. Again Adria charms him. He meets her clandestinely and they are surprised by the general and colonel. Both denounce him, but Martha, to save his honor, enters and contends that it was she he came to meet. The major receives the apologies of his superior officers but loses the faith of his sweetheart. Later, she forgives him and becomes his wife, while Adrea resigns herself to a loveless life with the elderly general.

The next release of Mundstuk Features will be a tale of Siberian imprisonment and gives promise of being a notable one.

MOTOGRAPHY

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CHICAGO, APRIL, 4, 1914

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ABOUT PRODUCING.

PRODUCING motion pictures is an art, a science and a profession all to itself. We might resort, in this connection, to the ancient bromide, and say that a producer is born, not made; but that is really true of any and every highly developed line of effort to the extent that the quality of intelligence and special aptitude for the work is generally inbred rather than made by schooling.

The typical motion picture producer is rather a remarkable type. We are accustomed to speak of this kind of man and that kind of man, of this knack and that genius, of an expert in this line and a specialist in that. A motion picture producer must be all these things—all kinds of a man, an expert and a specialist with a knack and genius for all kinds of work and play.

Nevertheless, we seldom hear much of, or from, the producer. He is too busy to give any personal material to the interviewer, and too modest to be heard from on his own initiative. Bearing out this latter characteristic, an extremely successful producer once told us emphatically that the script writer was the real power behind the picture, and that the producer was but the workman who executed his orders. Which may be true in a sense, without detracting from the wonder of hearing a producer give it utterance.

But however we view the subject of the producer's responsibility for the excellence of the finished picture—and we must agree that it is great—it is quite evident that he at least must carry in his mind a complete list of the large and small details which are essential to making any sort of a picture, good or mediocre. He is the actual manufacturer, the engineer if you like, who takes the author's specifications, gathers his raw materials together, and sets in motion the intricate machinery which turns out in time a finished product. Under his direction many intelligences are focused upon a common object and knit together into a harmonious composition.

So the producer's viewpoint must always be interesting as well as important, and it is our ambition to present to our readers something of the inside of producing, that there may be be promoted a clearer popular idea of the difficulties and intricacies of making a perfect picture. In the face of many obstacles we are endeavoring to publish a series of articles written by actual producers. The first of these appears in this issue—"Producers, Alleged and Otherwise," by George L. Cox. Mr. Cox, until he undertook to improve the fortunes of the Advance Motion Picture Company—his present work—was producing for one of the largest licensed film makers. Needless to say, his opinions have the weight of much experience and authority.

The second article of the series, a study of the work of D. W. Griffith, will follow in an early number.

COPYRIGHT BEFORE PRESENTATION.

A COPYRIGHT of a motion picture, to be valid, must be obtained before the motion picture is presented to the public. That is the decision of Judge Hough in the United States Circuit Court, handed down March 16. The case was an action for infringement brought by the Universal Film Manufacturing Company against Samuel Copperman of Thalia Music Hall. The film was "The Great Circus Catastrophe," by the Nordisk Film Company, of Copenhagen, Denmark, which had already been marketed in Europe. The Universal Company bought the American rights and obtained an American copyright.

Statement of the ownership, management, circulation, etc., of MOTOGRAPHY, published bi-weekly, at Chicago, Ill., required by the Act of August 24, 1912.

Note—This statement is to be made in duplicate, both copies to be delivered by the publisher to the postmaster, who will send one copy to the Third Assistant Postmaster General (Division of Classification), Washington D. C., and retain the other in the files of the post office.

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ED J. MOCK, *Business Manager.*

Sworn to and subscribed before me this twenty-first day of March, 1914.

(Seal) Leona J. Eckstrom.
My commission expires Aug. 17, 1914.

The defendant, Copperman, purchased his copy in England and brought it here.

It is evident that the merit of the action rested upon an interpretation of the copyright statute as revised August 24, 1912:

> *Section II.*—Motion picture photoplays reproduced in copies for sale.
>
> When the motion-picture photoplay has been published (i. e., placed on sale, sold, or publicly distributed) with the required notice of copyright upon each copy, promptly after such publication deposit in the copyright office two complete copies of the work, accompanied by an application for recording the claim to copyright in the published work.

It seems reasonably clear that to make the copyright valid, the photoplay must carry notice of such copyright. If copies are made public without such notice, the purpose of the copyright is destroyed and copies issued later cannot be protected, even though they carry the copyright notice.

Judge Hough pointed out in this case that the action of the Nordisk Film Company in distributing and publishing the photoplay in question throughout Europe before the American rights were sold invalidated the American copyright.

The world is not so very large, and it is quite easy to buy a motion picture film in Europe and bring it to this country for exhibition. Buyers of American rights to foreign films will do well to investigate prior distribution before investing, if they are particular about protection.

FORCING HIGHER ADMISSION PRICES.

Although the exhibiting end of the motion picture business has made remarkable advances in the last five years, and ten cent houses are much more common now than they were then, any admission price above that figure is still rare. The twenty-five cent house is in the extreme minority. The five cent house that goes to ten cents with special features has long been a success; but the ten cent house that goes to twenty-five cents on special occasions has not enough examples to know whether it is a success or not.

One of the big film makers has announced a six-reel subject to be released conditionally. The condition is that every exhibitor who shows it must charge at least twenty-five cents admission. The reason for this provision is simple. The manufacturing cost of the six-reel feature was unusually high, and the company is applying the ordinary practices of merchandising in setting a higher price to the exchanges who, in turn, are expected to impose a higher charge upon the exhibitor, who represents the retailer. The exhibitor then is required to complete the chain by charging his public a higher price. In appealing directly to the exhibitor for this kind of agreement, the manufacturer is pursuing a recognized course of modern business—the fixed resale price. Victor talking machines, Eastman Kodaks, a thousand other household articles are sold to the retailer under a definite agreement that he must charge the public a certain price and no less.

So if motion picture films follow the laws of ordinary business this particular manufacturer is backed up by considerable precedent. The simplest of logic indicates that when a film is made extraordinarily good by largely increasing its cost, the public gets the benefit and should be willing to pay for it. We have always contended that the public is willing to pay for it. If a mediocre or even a poor program can fill the house at ten cents, surely a uniformly good program will do as much at twenty-five cents. Some of the ten cent crowd may refuse to attend at the higher price, of course, but enough new ones will be attracted by the very unusualness of the event more than to make up the loss.

Impulsive exhibitors may regard as extremely arbitrary the action of a manufacturer in attempting to force them to charge a higher price. We cannot see that it is so. It is not even so arbitrary as the usual system of resale price fixing on patented articles. For this manufacturer has no monopoly of good pictures; the exhibitor is not obliged to come to him. In short, the exhibitor can take it or leave it, as he pleases, without any particular harm being done; but on general principles, there is no apparent reason why he should not take it if he is interested.

It will be understood that we are defending a principle, not a film. The film in question we have not seen, and so know nothing of its value as a twenty-five cent attraction. For that reason alone we have not specifically named it here. But the idea itself is good Any idea that tends to elevate the standard of the motion picture, and to increase the public's respect for it, is good. And we know of no better way to increase public respect than to charge a higher price.

CITY HALTS TO MAKE PICTURE.

By special order of the mayor and council all work in the city of Venice, Italy, was suspended for several hours recently for the manufacture of a big multiple subject which Kleine is soon to release in America. The American little realizes how much interest was provoked in the Italian metropolis in order to obtain such dispensation, inasmuch as the city is traversed by waterways which makes the elimination of the many gondolas a much harder task than the clearing away of bystanders in one of our cities. The historical "byssones" were taken from their sacred nooks and floated in the canals by special order of the city council, in the manufacture of this big historic multiple reeeler.

The Vitagraph Company who have recently taken over the Manhattan Opera House, New York City, to show motion pictures have installed two Power's Cameragraph No. 6A projecting machines.

"Tess of the Storm Country" a Symphony

Mary Pickford Featured

"TESS of the Storm Country," is a symphony in acting, story, photography and production. It gives Mary Pickford the greatest opportunity she has had so far, in which to express the artistry of which she is so peculiarly mistress. And the whole film is an especial tribute to the genius of its director, Edwin Stanton Porter. The story is that of the book of the same title, by Grace Miller White, and its scenario reflects credit upon B. P. Schulberg.

There are five reels and the scenes throughout are of almost corresponding importance. They vary only in the nature of the emotions aroused. Pathos is certain in some of the situations in which the little squatter girl finds herself, humor in others, in which she demonstrates her fiery temper, and yet others show the mischievous nature of the girl who has grown up motherless and untutored.

Had the story been written around Mary Pickford, it could not have fitted her "particularly Mary" style of expression any better. In the portrayal of the title role, she shows herself to be a more consummate little actress than even the film public, whose idol she is, had ever guessed her to be. It is a Mary film, splendidly directed and strongly supported.

For every character lives the part assigned him or her. Harold Lockwood makes a manly Frederick Graves and Olive Golden, as his sister Teola, has rather a difficult role to play and does it well. David Hartford is Daddy Skinner, father of Tess, and is at all times, the man whose history of reverses is told in his face. Louise Dunlap has little to do as Old Mother Moll, chief gossip in the squatters' village, but she does that little well. W. R. Walters plays a finished part in that of Elias Graves, the rich man who hates the squatters. Richard Garrick is sufficiently unpopular in his role of Ben Letts, who deceives one girl and torments Tess and Eugene Walter is Ezra Longman, whose intentions toward Tess are more honorable. Others in the cast who are correspondingly good in their respective roles are Loraine Thompson as Myra Longman; Jack Henry as Dan Jordan, sweetheart of Teola; H. R. Macy as Professor Young, and H. L. Griffith as Old Longman.

Tess Keeps Teola's Secret.

The place of the story's happening is the shore of Cayuga Lake, called the "storm country," owing to the treacherous and frequent storms which sweep it. The fisher-folk who live along its shores, are known as "squatters" and it is amongst them that Tess and her father live. Tess is wild, unkempt and the adored of her father, and she, in turn, gives him the love of her unrestrained nature. Deacon Graves, whose beautiful home looks down upon the squatters' village, tries to have the squatters dispossessed and, failing, has a law passed forbidding them to use nets. Deprived of their means of livelihood, Tess urges her father and the Longmans to poach on Graves estate. They do, are seen by the game-warden and, while Tess' father is absent, Ben Letts shoots the warden and he and Ezra Longman flee.

An exciting moment in "Tess of the Storm Country."

Daddy Skinner finds the body of the warden and at the same moment two of Graves' detectives come upon the scene and arrest Skinner for the crime. He is taken to jail and Tess is left alone in her cabin. She hates but does not fear Graves. One day the latter is about to strike her with his cane when his son, Frederick, just home for his vacation, interferes and he and Tess become friends. His chum, Dan Jordan, is his guest and falls in love with Frederick's sister Teola. He takes her driving, one of the country's terrific storms comes up and they find shelter in a deserted hut. The same storm finds Frederick a refugee in Tess' cabin, as his father has ordered him out on account of his defense of the squatter girl.

The fury of the storm is done full justice in the picture and the floor of Tess' little cabin shows several inches of water through which Tess splashes in rubber boots. As night deepens, the storm grows worse and Tess insists that her guest stay and puts her father's bed at his disposal. She sleeps upon her little couch and during the night is awakened by the entrance of Ben Letts, from whom Frederick saves her. In gratitude she gives him her first kiss and love responds in the hearts of both. Daylight grows,—Frederick returns home and Teola and Dan, to whom the night has not been so merciful, also seek the Graves home.

The boys' vacation is soon over and they return to school. Teola has a secret to tell Dan and is writing him of it when she receives a letter from her brother telling of Dan's heoric death in a fire at their fraternity house and Teola, going out into the woods, is found weeping by Tess. She tells the squatter girl her secret and Tess takes her to her hut. Both Mr. and Mrs. Graves are in Europe and Teola stays with Tess until after her child is born. Then she returns to the mansion overlooking the squatter village, and Tess daily brings the baby to her in a basket until Teola is well enough to come to the hut to see it.

Tess has offered to care for the baby and promised not to reveal who owns it. Her troubles are added to when her father is sentenced to be hanged and then comes the day when Frederick returns and comes to see Tess. He finds his sister there and sees the baby. Teola intimates it belongs to Tess and Tess, remembering her promise, angrily claims it as her own.

During the winter that follows the squatter girl has a hard time securing milk for the baby and is taking some from the Graves' ice-box one day when Mr. Graves finds her and horse-whips her. Teola is afraid to confess and Tess bears the blame. But when Tess discovers the baby is dying she takes it to the church for baptism. The Graves are there in the front pew, and Mr. Graves commands the minister not to admniister to the fatherless child. It is then that Teola claims her baby and Tess returns to her cottage to find her father, pardoned, awaiting her.

Teola's heart-break causes her death and the baby dies with her. Frederick seeks Tess and presents her with a letter from his father in which the latter asks forgiveness and begs her to come to the big house with her father, and become his son's wife. "I'm Daddy's brat—but I'm your squatter," is Tess' answer to Frederick.

And happiness is at last the fate of the squatter girl.

Features Ideal in Notable Release

The three reel production "Mephistophelia," a Features Ideal release, ranks high among photoplay releases by virtue of the reality put into their work by the actors, perfection of photography and settings and the general interest of the theme.

The title role is taken by Mlle. Adriana Castamagna, who is supple of figure, versatile of impersonation and adds prettiness of features and a wealth of facial expression to her other qualities which make her charming in her role of the mysterious Mephistophelia. Her title is that of Lady Felton, and on the death of Lord Felton she became heiress to his worldly all, which comprised more property than money. She was not the real daughter of the kindly Lord Felton, but only an adopted one. When she was but a little girl, Lord Felton had found her crying in the road one day and accompanying her to her house, found there the dead body of her father, who had been a thief and had met the death he had evaded for the many years he had led his unlawful life. From that day, the little girl became to Lord Felton, his adopted daughter.

Lady Felton's charity distinguishes her throughout the country. So deep is her commiseration for the poor that she disguises herself in man's attire and steals from the unjust rich and gives her spoils to the just poor. Each such visit is marked by her leaving a card bearing the one word, "Mephistophelia." Jacob, a defrauding banker and money-lender, has made many people penniless. One such case comes to the notice of Lady Felton and she determines to make him pay. She gives a ball to which she invites him and during the evening, assumes her disguise and goes to the banker's home where she opens his safe but finds instead of money, some papers which prove him to be a spy for his country. She takes these and leaves a note telling him to have a large sum of money ready and she will return the following night and deliver back the papers.

The banker, meanwhile, has fallen in love with the sister of Lord Humphrey, Lady Felton's lover, and, lending Lord Humphrey 20,000 francs fills out an I. O. U. for 200,000, which Humphrey signs without noting the additional cipher. In payment, he demands the hand of Lord Humphrey's sister and is refused. He prepares for the return of Mephistophelia by hiring thugs to seize her when she appears. He places money for their hire on the table, stations them outside the windows and waits. Mephistophelia appears from a cupboard in the room, seizes the money and escapes. The next day she writes him to come to her home and she will settle Lord Humphrey's I. O. U. She obtains this paper and in return gives Jacob the papers taken from his safe. He summons the police but Lady Felton tells them to search Jacob and they will find papers on him proving him to be a spy. While the police chase him, Lady Felton disappears through a panel in the wall, escapes before their return, and Lord Humphrey receives a note from her commissioning him to meet her in a neighboring country.

The All-Stars of Europe in "Mephistophelia."

"The Last Supper"

A two-reel production by the "Flying A" Company under direction of Lorimer Johnston, gives as the dining hall setting an exact replica of the painting of Leonardo di Vinci. Costumes and dramatization are so perfect that this subject is destined to meet with a hearty reception in all Christian and art loving countries.

Sans Grease Paint and Wig

By Mabel Condon

Florence LaBadie

FLO LaBADIE was curled up on top of a steamer-trunk with her head on a sofa-cushion and her feet dangling their patent-leather pumps over the trunk's edge. Her blonde curls were long and heavy and they fell over the design of green and gold poppies which had finishing honors at the top of her turquoise-blue silk kimono.

It was the LaBadie hour of rest, after a busy morning in the Thanhouser studio. And she *was* resting, in spite of the fact that she had loaned her dressing-room—all but the trunk corner—to the dresser whose duty at that particular hour, was to dress three small boys in Lord Fontleroy costumes and send them forth into a court scene.

The girl in the turquoise-blue kimono obligingly woke up. She smiled with her pretty mouth and with her eyes (they matched the turquoise of her negligee), and she did it as though she liked being waked in the middle of her rest-hour. For a whole minute the three small boys, in various stages of disarray, ceased being "small boys" and remained quiet, to the intense relief of their dresser. They concentrated with eyes and ears.

"'Lab-a-die' is the correct way, but I don't mind how it is pronounced. It should have been 'Smith,'" was what the three miniature gentlemen heard. "It's French and I'm German and French," continued the girl with the curls that half hid the silken poppy design. "My father is distinctly French and there's a title in his family—Count 'de Caciac' is the way it sounds. I really should be a very good French scholar, but I'm not."

A book of instruction as to how to become a master of French and several books written in that language, were scattered over the broad window-sill. "Oh yes, I read them, but—!" said Miss LaBadie, intimating that that, really, was nothing at all.

The threesome, who had lost their interest in the trunk-corner, in the process of being inveigled into blue velvet knickerbockers and be-ruffled shirt-bosoms, were making the life of the dresser one not to be envied.

"Like dressing worms," commented the latter to the threesome.

"It's only about three years since I began work for pictures," Miss LaBadie was saying. "I started with the Biograph. Before that I had been with various companies on the road; Chauncey Olcott's was one of them. Mother always traveled with me, she does yet whenever I go on long trips, out to the coast or down south.

"I posed for front covers of magazines before I went on the stage and afterward, between shows. That was what made me think I would fit into work for the screen. Mary Pickford is a dear friend of mine and it was Mary who suggested I try pictures. I was with the Biograph Company for a year, thence here—and while I live in New York, I love New Rochelle. There's the river right back of us here, you can almost see it from this window, and in summer I swim and row there every day. See—my arms are sun-burned yet from last summer! Lots of times, I was down there in my bathing-suit when I should have been up here ready for a scene, and somebody would have to race madly down and get me. It's *so* easy to forget scenes and things in a hot studio, when you're in a bathing-suit and a boat!"

In front of the mirror the dresser beseeched one of the court gentlemen to not screw up his face and to not try to talk while she was trying to get his make-up on even. The court gentleman, thus adjured, closed his mouth and one eye, and with the other watched his two companions lest they escape without him.

"No, I detest snakes, but in that picture somebody had to be the dancer and wrap the snake around her and as nobody was more afraid than I was, I guessed I might as well try it. I didn't mind doing it because I felt the thing wasn't going to hurt me. For days afterward, I could feel it about my neck—Ugh! But if another such role were given me, I would not hesitate to do it. For disagreeable things aren't always as disagreeable as they seem," she philosophized, in the quiet, languorous voice that is so expressive of the speaker who, herself, is both quiet and languorous by nature.

It is said that nobody at the studio has ever seen her angry and 'tis also said that she never indulges in the use of slang. Neither of these virtues are hers by reason of aloofness, for she is especially companionable and always ready to join in anything that promises fun and adventure. But she does not go forth to seek opportunities for either; she lets them come to her. Thus, is she languorous. And she is quiet in that she is not of the nervous-energy type, though she loves skating and dancing and is proficient in all the latest steps of the latter. She is popular, very popular, as everybody knows, and she is of the caliber designated as being "true blue."

"Charles, the plume in your hat does *not* droop over your face. And Harold, your make-up is off again—come here! The minute I finish with one of you, another needs attention. Now stay put!" Then the dresser marshalled her band of three out into the studio court setting.

And I left the girl in the blue kimono to pin up her gold-spun curls and leisurely dress for the 3:10 train.

First Playgoers Release

The Playgoers Film Company has scored heavily in its first release, entitled "The Great Diamond Robbery," a melodrama of intense interest and many thrills. It is remarkable also for the fineness of its cast. Wallace Eddinger, Gail Kane and others of "Seven Keys to Baldpate" honors, contributing toward the success of the story, which is told in six parts and includes 250 scenes. Daniel V. Arthur is responsible for its production while to Herbert Hall Winslow go the honors for the picturization of the play that was popular a number of years ago. The film had its first presentation on the morning of March 21 at the American theater and not even the producer had seen it "run off" before. The one adverse criticism that might be made would refer to the occasional out-of-focus moments of the camera, but all that is laudatory is to be said in reference to the acting, the appropriate choice of exteriors and the fitness of the interiors.

Gail Kane, in addition to bringing super understanding of her role of adventuress to her spectators, brought also a wardrobe of variety and beauty. And Gail Kane knows how to wear clothes. Wallace Eddinger's characteristic and likeable little mannerisms "got over," and he was the fearless and death-proof detective and a satisfying lover. Charles J. Ross, as Mr. Bulford, was good and Elita Proctor Otis was splendid in the character role of Mother Rosenbaum, a "fence." Martin J. Alsop was the Count Garbiadoff as though to the manner born. Purnell B. Pratt had important moments as the brother of Maria, the adventuress, and Herbert Barrington, as Frank Lavelot, was the falsely accused one. Mary Lavelot, his sister, stenographer and fiance of the detective, Dick Brummage, was impersonated by Dorothy Arthur, who has lovely eyes and uses them to advantage.

Gail Kane and Charles J. Ross in scene from "The Great Diamond Robbery," produced by Playgoers Film Company.

The opening scenes are typically those of Russia, where Maria makes the acquaintance of Count Garbiadoff and shortly takes up her residence in his mansion. The count has purchased the Romanoff diamonds and Maria, stealing them from the safe, is apprehended by Don Plon, with whom she had formerly been accomplice. Six months later finds the scene changed to New York where Maria is the wife of Bulford, the banker. The latter receives a message from Don Plon, which states he is dying and wishes to entrust him with the return to the count of the Romanoff diamonds. Bulford summons Brummage, the detective, but Maria preceeds them, secures the stones and Plon dies before the men's arrival. Bulford secures a packet of letters in which are some proving the former relation of his wife to Plon, and the banker, in denouncing her, is seized with apoplexy and Maria gives him poisoned wine, which causes his death.

Frank Lavelot is announced; he has come to plead with the banker for his reinstatement at the bank. Maria accuses him of the crime and with her brother, arranges his kidnapping and being taken to sea, making it look as though he is fleeing justice. Brummage introduces his fiance, Lavelot's sister, into Maria's home as maid and Maria tries to dispose of the Romanoff diamonds to Mother Rosenbaum. A price cannot be agreed upon and Maria, discovering Mary is a spy, induces her to go with Mother Romanoff, who is made to believe that Mary was the cause of her son's death. Frank, Mary's brother, escapes, and Brummage, after many trying experiences, rescues her.

Maria wears the Romanoff jewels to a reception and is confronted by the count and placed under arrest by Brummage. She takes a small bottle of poison from her bodice, swallows it and falls to the foot of the staircase, dead.

The cast also includes:

Don Plon, an adventurer and thief	Stapelton Kent
Mother Rosenbaum's Son	Frank Hardy
Grandfather Lavelot	R. E. Graham
Senator McSorker	Edward Gillespie
Mother Rosenbaum's Clerk	Phillip Sheffield
Crimp	Percy Standing

"Home Sweet Home"

"Home, Sweet Home," John Howard Paine's immortal song, is to be picturized by the first all-star cast ever assembled for a motion picture production. Harry E. Aitken, president of the Mutual Film Corporation, conceived the idea and it is nearing fruition under the master-hand of D. W. Griffith.

Eighteen famous screen stars will participate in the play, which will be in five reels. It is now well under way and will soon be released. It will be the first D. W. Griffith release for the Mutual.

Messrs. Griffith and Aitken have written it in such a way as to bring out to the best advantage the particular kind of acting for which each of the eighteen co-stars is noted and they will each have the finest opportunity of their careers for artistic achievement. In the remarkable organization are Harry Walthall, Owen Moore, Courtenay Foote, Donald Crisp, Robert Harron, Ralph Lewis, Edward and John Dillon, James Kirkwood, now a director but formerly a celebrated film actor, Earle Foxe, Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh, Irene Hunt, Miriam Cooper, Mary Alden and Fay Tincher, all of whom will appear in "Home, Sweet Home."

The Mutual Weekly No. 64 was one of the star attractions at the meeting of the Round Table in the School of Journalism at Columbia University on Tuesday evening, March 17th. The entire evening was devoted to a discussion of motion pictures for educational use, the principal address being made by Miss C. E. Mason, of the Mason School for Girls, of Tarrytown.

The editor of the Mutual Weekly was present and described the methods pursued in gathering the data and constructing a film weekly.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VIII (Continued.)

THE whole of the mechanism outlined in Fig. 59 is carried by one of the pantograph bars so that the arrangements made to vibrate *N* in no way effect the movement of the latter as the reproducing style of the pantograph. A blank film is clamped beneath *N* and, on proceeding as above, there is punctured on the stencil film a series of very closely adjacent holes which mark out the actual size and position of those portions of the positive film which the operator has selected for red coloration. This being done, the positive and the stencil films are moved forward one picture-pitch by a simple wheel and ratchet gear and the operation is repeated.

Finally, the detachable portions of the stencil are cleared away by aid of a pointed style and the finished stencils (and the pieces removed), present the appearance shown in Fig. 60. The beautifully sharp edges of the stencils are remarkable.

One stencil is cut for each color to be applied to each picture so that, for a three-color film 48,000 and for a seven-color film 112,000 stencils have to be cut for each 1,000 feet of positive film.

To dye films for exhibition is a simple matter once the stencils have been cut. The film is pressed in close contact with the stencil and is passed beneath an automatically-fed dye-band. Thick aniline dyes are used and the film can be passed direct on to the receiving spool without preliminary drying. The whole dyeing machine is driven by a 1/3-1/4 h.p. electric motor and the film is passed through it from three to seven times (according to the number of colors selected), the appropriate dye and stencil being used in each case. Usually about 100 films can be made from one set of stencils before the latter begin to show signs of wear.

This, briefly, is the process by which Pathe-color films are prepared and we have described it in some detail since it is as ingenious as it is successful.

DIFFICULTIES OF COLOR PHOTOGRAPHY

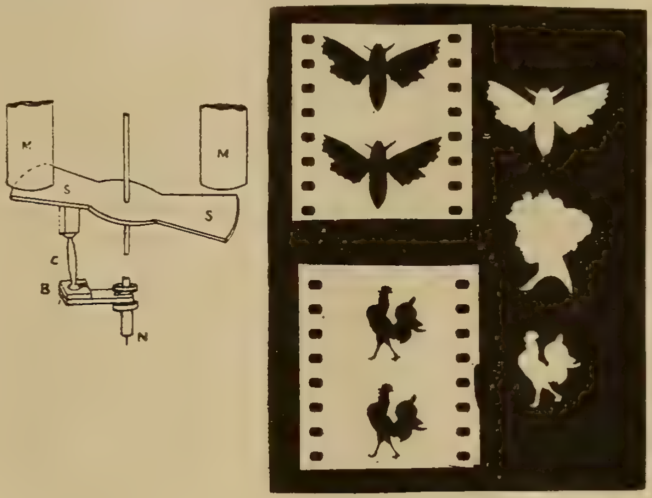
Even with the photographic system in which each color is recorded by a separate picture, the production of color is attended with great trouble and expense, so great, in fact, that there are at the present time but few systems that have proven a commercial success. Peculiar mechanical and photographic factors as well as lighting and physiological difficulties, not understood by this chapter—where it will be remembered that the color-effects depend entirely upon the persistence of vision.

Two colors, red and blue-green, supplied by two filters, supply the entire range of effects, and without overlapping, as in the Friese-Green system. Whatever intermediate tints are produced are caused by overlapping the pictures mentally. The film itself is black and white, similar in appearance to an ordinary film, and is projected at about two and one-third times the speed of the black and white film. As a result of this speed the projectors are always driven by a motor, for the work is far beyond the capabilities of the ordinary operator.

A panchromatic film is exposed by a double shutter camera that throws the light from red and green filters alternately. The pictures thus produced extend down the center of the film in a manner similar to that of an ordinary film, except that the pictures are alternately taken through red and green filters. To distinguish the green pictures from the red, a small green dot or dash is stamped on the margin opposite each green picture, so that in case of a break the film may be patched in the correct relation.

In projecting this film the beam of light passing through the successive pictures is alternately colored red and green by a shutter that also acts as a filter. The green blade comes before the beam when a green picture is in the aperture, and the red blade enters when a red picture is in the aperture. As the pictures are on a single strip of standard film, it is necessary to use only a single lens, and for this reason it is possible to run an ordinary black-white film in the same machine by cutting down the speed and by substituting an ordinary shutter.

Kinemacalor films require much more light than the ordinary film because of the intervention of the colored shutter.



Figs. 59 and 60—Pathe Stencil Cutter.

The shutter is a circular disc with two color windows of gelatine, one red and one green. The ordinary opaque shutter used for blacks and whites is left on the shaft with the color shutter and serves to shut off the light when the open spaces between the color sectors pass the lens. A single thickness of gelatine is used in each sector with a second sector thickness on the green that occupies about one-half the space of this sector. The purpose of this additional thickness on the green sector is to regulate the relative proportions of the red and green light. When the volumes of the red and green light are correctly proportioned, a perfectly white light will be produced when the shutter is rotated without film in the aperture as red and green are complementary colors.

GAUMONT'S CHRONOCHROME.

Gaumont, the French film producer, has recently devised a direct color photographic system that is said to be greatly in advance of any similar device on the market. From the reports of European technical experts, the inventor has completely overcome the loss of color register and illumination that have been the despair of other experimenters. Because of the late development of the camera and projector it is impossible to describe the mechanical features of either the camera or the projector.

The technical expert of the London *Bioscope* in a recent issue of that publication writes as follows of the chrono-chrome pictures:

Briefly it may be said that the results of chronochrome are secured by the simultaneous photographing and ultimate projection of three photographs containing the primary color values in the field before the lens. In previous experiments in the same direction it has been found impossible to accurately superimpose the three color value pictures, each one, of course, projected through its respective color filter upon the screen. Messrs. Gaumont have, however, completely overcome the difficulty, and as proof of the simplicity and ease with which the superimposition may be performed, it is only necessary to record the fact that in one picture which was unintentionally thrown upon the screen with the colors projected out of register, they were almost immediately and accurately superimposed.

As in the color system under review, there is always on the screen (with, of course, the exception of the intervals during the interception of the shutter) a multi-colored picture, eye fatigue is conspicuous by its absence, as no persistence of vision is necessary for the blending of one color into another, the actual natural colors themselves being displayed. The color effects are, therefore, not illusionary, but real.

At the demonstration we were afforded an opportunity of judging the results of a wide range of subjects: Flower studies, farm yard scene, panoramic scenes in the Balearic Isles, butterflies, harvesting and others. In all there was nothing but admiration expressed by the large audience, the flower and butterfly series perhaps calling for most admiration. Certainly it can be said that never before have the myriads of nature's tints been so faithfully recorded. The bloom on the begonias and the remarkable iridescent tints on some of the butterflies were beautiful and beyond anything we had previously thought it possible to obtain by photographic means, while proof that there was no limitation to the process was afforded upon the projection of the harvesting scenes and views of the Riviera—faithful reproductions of nature.

One test for color process is white and the remarkable purity of this was shown in the last picture, introducing the tricolor and Union Jack, both of which, fluttering in the breeze, stood but in apparent relief as if no photographic medium were used.

PRODUCTION OF COLOR IN STILL PICTURES.

In my opinion, many of the color photographic processes that have proved successful in "still" pictures could be, with certain modifications, applied to motion picture films, especially as the majority of these processes exhibit color on transparent positive prints. A few of these possibilities will be outlined in the following paragraphs.

(*To be continued.*)

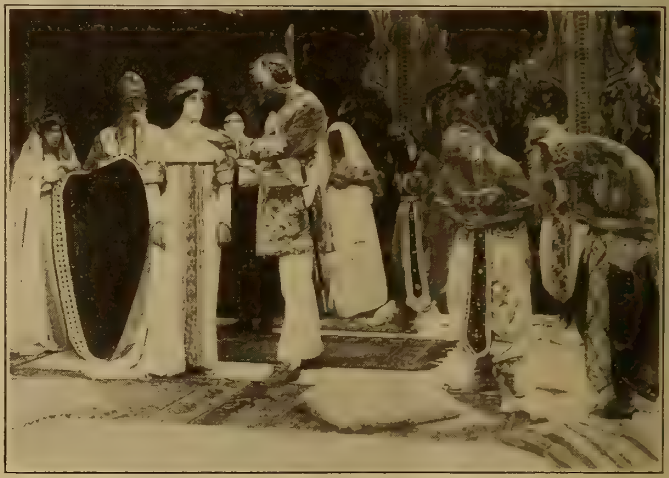
Kathlyn's Eighth Adventure

The hearts of the multitude will be greatly relieved in witnessing Kathlyn's eighth adventure, for their eyes will behold her complete escape from the toils of the villainous Umballah and her safe arrival upon the seacoast, from whence she prepares to return to her home in America—but alas for their hopes, before the film ends Kathlyn obtains information to the effect that her sister, Winnie, grown nervous over the long absence of her sister and father in India, has followed them, and the closing pictures of the eighth part of the Selig serial shows Winnie being crowned queen of Allaha.

Kathlyn, as the picture begins, manages to escape from the cart in the Garden of Brides, in which she had taken refuge when pursued by the leopard guardians of the treasure room. Climbing over the wall she rejoins her father and Bruce, who are awaiting her presence to begin their flight to the coast. Pausing at a native village, they behold a festival in progress in which the dancers are masked with animal heads. Umballah, in close pursuit, is thrown off the track when the three Americans don the masks and take the place of the dancers. Reluctantly the villainous prince of Allaha returns to his castle.

Continuing on their way they camp at night in the mountains and awake to find their mounts stolen by treacherous natives. Col. Hare and Bruce set out in search of their horses and Kathlyn goes in another direction. She is trailed by a pair of hungry tigers, but escapes sliding down a cliff on a rope, tossed up to her by a sheep-herder below. Attempting to return to camp she is set upon by a pack of wolves, but by clever manouvering is able to trap them in a closet of the cabin. Bruce and Col. Hare returning kill them.

A passing caravan offers them a way of escape to the seacoast but upon arriving there they receive a cablegram informing them that Winnie, Kathlyn's sister, has gone on to Allaha. Disguising themselves as animal trainers they once more return to Allaha and arrive upon the very day that Umballah is having Winnie crowned queen of the realm. They obtain admittance to the throne room and Kathlyn manages to warn her sister against the wiles of Umballah.



Kathlyn's sister goes forth to be crowned.

April 8 is the release date of this portion of the film and two weeks later the story will be continued in part nine.

Edison Falls in Line

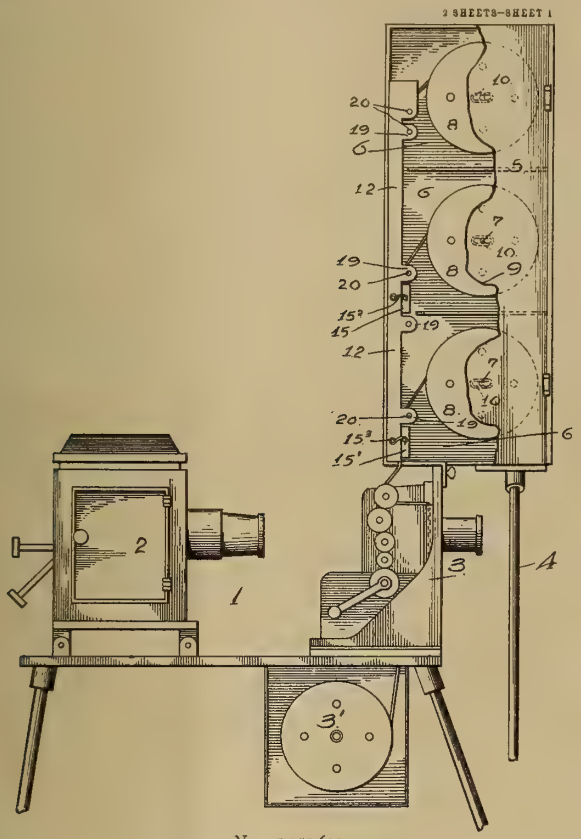
The Gundlach-Manhattan Optical Company is in receipt of a letter from the Kinetograph department of Thomas A. Edison Incorporated endorsing its plan to standardize the size of the aperture plates of all projection machines. One paragraph of the letter reads as follows:—

> After giving very careful consideration to the suggestion in your letter of January 7th, we have decided to adopt it. New aperture plates 29/32" wide and the height 75% of the width are now in process of manufacture for the Edison Kinetoscope and will be adapted at the earliest possible moment. We are glad to join with the other prominent manufacturers of projecting machines in standardizing the size of the aperture plate.

Recent Patents in Motography

By David S. Hulfish

United States Patent No. 1,051,630. For an Improved Automatic Film Threader for Motion Picture Projectors. Issued to Joseph B. Pezzaglia, Rio Vista, Calif., assignor of part to John M. Sullivan, Rio Vista, Calif.



No. 1,051,632.

The invention relates to an automatic film pick-up and threading apparatus as an attachment for motion picture projecting machines where the pictures to be displayed are carried by several reels, the reels being fed into the projecting apparatus one after another. The attachment provides an apparatus through which the films pass before they reach the motion head, whereby (after the leading end of the fist reel of film has been threaded into the machine in the usual manner) the leading end of the next succeeding reel of film will be engaged by the rear end of the film preceding and thus will be threaded automatically into the projecting machine, avoiding the trouble and delay of threading by hand the leading end of each of the successive reels.

The device consists of a cabinet which may be supported in any way above the projecting machine, the cabinet containing compartments one above another, in each of which a reel of film may be placed. The ends of the films are provided with hook tongues such that the ends of two films may be hooked together.

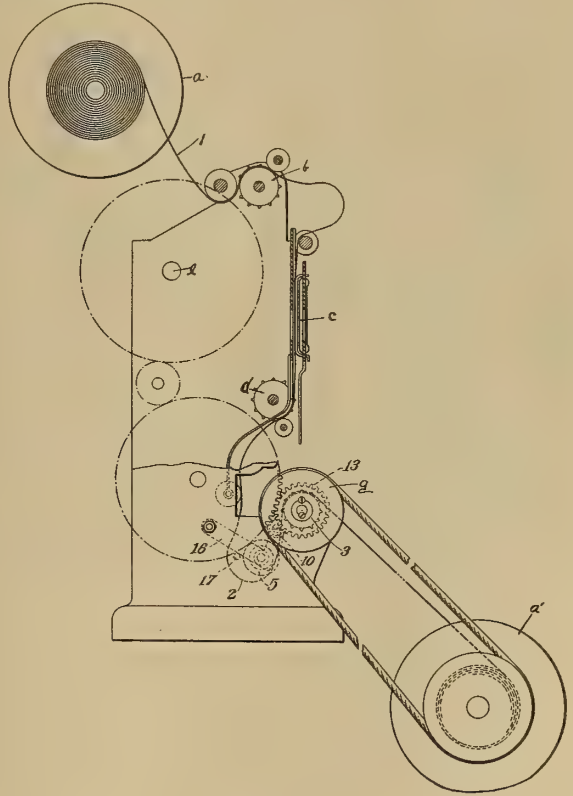
A track or guideway extends from the cabinet to the projecting machine, and connects with each of the compartments. In this track the leading end of each film is positioned in the path of movement of the next preceding film, and springs are provided to press together the last end of one film and the first end of the next, that their hook tongues may lock together, and that the preceding film thus may draw the succeeding film into the projector.

Patent No. 1,051,632. For an Automatic Loop Setter for Kinetoscope Films. Issued to Nicholas Power, Brooklyn, N. Y.

The inventor's argument is represented below:

> In motion picture machines as at present almost universally constructed the reel of film to be exhibited is placed in a magazine at the top of the machine and is there fed through the projecting apparatus by a feed mechanism comprising a continuously driven sprocket below the magazine and an intermittently driven sprocket below the projection aperture. Beneath the intermittent sprocket a second continuously driven sprocket is arranged for controlling the feed of the film to the receivinig reel beneath the machine. This reel is driven through a slip gear which maintains a constant tension on the film to secure proper winding, this tension normally coming on the lower continuous sprocket, the film being originally so threaded as to provide a loop between the intermittent sprocket and the lower sprocket. If, however, for any reason the film becomes disengaged from the lower sprocket the reel will take up the loop and this sudden pull coming on the film temporarily held stationary by the intermittent sprocket frequently damages the film before the operator can stop the machine, as well as causing annoying delays in the exhibition while the operator resets the film with the proper loop.
>
> The object of the present invention is to provide means for preventing undue tension coming on the film when such slippage occurs and for automatically re-setting the loop in the film, without in any way interfering with the exhibition.

1,051,632.



No. 1,051,630.

Referring to the illustration: The roller 5 is carried upon the swinging arm 16 which is so related to the driving pully *g* that when the arm 16 is lifted the pully and the take-up reel as well are stopped, as is also the lower steady-feed sprocket 3, carried upon the same shaft with the pulley *g*.

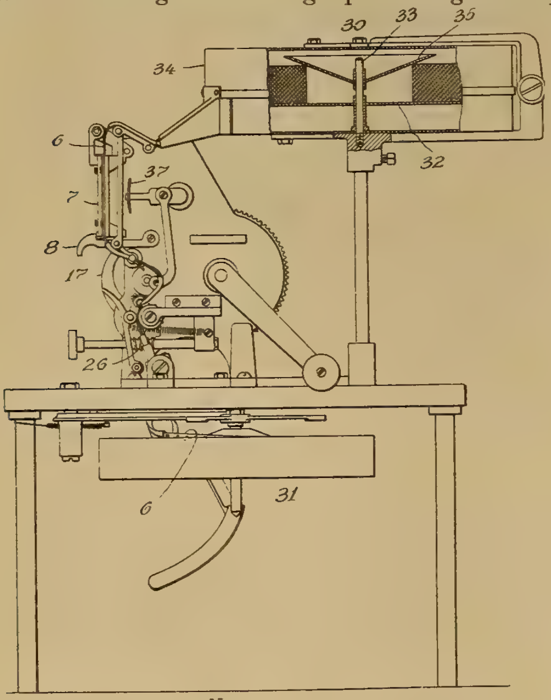
Under normal conditions, the film follows the path of the dotted line at 2 in the illustration. If the film becomes disarranged from the steady feed sprocket 3 by broken perforations, or for any reason, the pull of the take-up reel will shorten the loop at 2, raising the roller 5 and arm 16, thus stopping the reel and the steady-feed sprocket. As soon as these stop, the continued operation of the intermittent sprocket *d* forms the loop again, permitting the roller 5 to drop, starting the take-up again. There are four claims.

1. In a machine for projecting motion pictures, the combination of a plurality of sprockets for feeding a film through the machine, means for operating the sprockets, and means for automatically varying the relative movement of the sprockets to maintain a predetermined slack in the film between the sprockets.

Patent No. 1,052,209. For an improved moving picture projecting machine. Issued to Geo. W. Bingham, Brooklyn, N. Y., assignor to The Bingham Mfg. Co.

The complete projector has its feed reels and take-up reel both placed horizontally, the film for projection being taken from the outside of the upper reel or feed reel and after being passed through the projecting mechanism being then fed into the inside of the growing circle of film in the lower reel or take-up reel, thus avoiding rewinding.

The film, after leaving the upper magazine, passes through a short tube, pivoted at the right-hand end and connected at the left-hand end with a vertical rod. The film then passes through the film gate and then through another similar tube, similarly pivoted, and connected to the same vertical rod. The film then passes over a steady feed sprocket and to the take-up magazine. A cam is arranged to oscillate the two small tubes and the film thus is advanced step-by-step through the film gate, the lower oscillating tube acting upon the general principle of the beater-dog feed, while the upper oscillating tube supplies the proper slack film.



No. 1,052,209.

The claims are 28 in number and are all written to include the feature of the oscillating tubes for feeding the film intermittently.

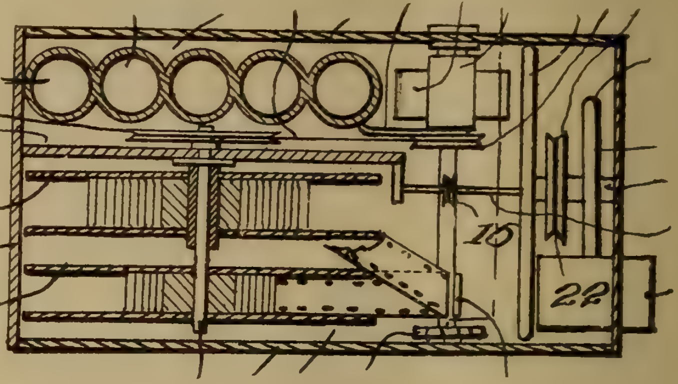
1. In a moving picture machine provided with an exposure opening, a guiding member for the film located above the exposure opening, a tubular guiding member located below the exposure opening, and means for oscillating said members whereby the film will be intermittently advanced past the exposure opening.

14. In a moving picture machine, a tubular guide for the film, pivotally supported at a point between its ends, and means for imparting an oscillatory movement to said guide.

19. Film advancing means for moving picture machines comprising a tubular member having oppositely curved ends, said member being mounted upon a pivotal support, and means for oscillating said member.

Patent No. 1,052,956. For a portable kinematographic camera. Issued to Casmir de Proszynski, Warsaw, Russia.

This small camera is provided with a motor to drive the intermittent mechanism, securing proper speed and exposure timing even in the hands of amateurs. The feed reel and take-up reel are side by side. It is adaptable principally for minature films for the use of amateurs. The camera has also the feature of a gyroscope mounted within the camera to steady the camera, while the picture is being taken, it being the intent that the camera may be used from the hand, in snapshot manner.



No. 1,052,956.

Patent No. 1,053,512. For an improved mounting for condenser lenses. Issued to Charles Huntoon, William C. Rolfes, and Walter L. Wright, Los Angeles, Cal.

The object of the inventor is to provide a mounting for the condenser glasses which will allow contraction and expansion of the glasses, and further to provide a mounting in which the glasses are heat-insulated from the metal frame of the lamp house, it being the argument of the inventors, that the heat taken from the metal of the lamp house is responsible for many cracked condensers.

In the improved mounting, is a set of asbestos packing rings so placed as to hold the glasses out of contact from all metal parts. The elasticity of the comparatively soft asbestos rings provides for expansion and contraction of both metal and glass, and the heat-insulating quality of the asbestos at the same time accomplishes the remaining object.

Beware this Man!

The Newman Manufacturing Company calls the attention of the trade to the fact that Edward H. Beziat, who, until recently, had been handling the Newman line of lobby frames, on a commission basis, as a sideline, is no longer in its employ. S. J. Newman writes that it was discovered this salesman was obtaining money on false pretenses from various customers, claiming that the company would make good any sums which he might borrow, and asks that attention be called to the fact, that no other exhibitors may be victimized.

Of Interest to the Trade

Eclair Plant Burns

At least $750,000 damage was done by the fire which swept the plant of the Eclair Moving Picture Company at Fort Lee, N. J., on Thursday afternoon, March 19. The buildings which were destroyed were valued at $200,000, but the rest of the loss is made up in the destruction of films which had just been made, and were being prepared for release to the moving picture theaters throughout the country. Many narrow escapes occurred while the performers, with the other employes of the company, were escaping from the burning building. The moving picture production of "The Gentleman from Mississippi" was going on when the flames were discovered by Miss Stella Whipple, one of the actresses. Her prompt warning saved many lives.

Among the film productions destroyed were "The Caballero's Way," just completed by the Arizona company at a cost of $20,000, and "Protea," just received from Paris and costing $60,000. Besides these there were several film plays produced by the Eclair company.

All of these finished play films were in a vault which was believed to be fireproof. When the flames spread to the vault, Francis Doublier, in charge of the negative department, ran through the flames to the vault in the hope of saving the finished films. He was overcome by smoke and in groping his way out dropped.

Although the plant, which covers two blocks, was adequately equipped with hose lines, there was no water pressure. When Mr. Maire saw this he ordered one of the moving picture cameras saved to be set up and he took 900 feet of pictures of the water pressure and of the fire.

Allies With Charles Frohman

Adolph Zukor, Daniel Frohman and Edwin S. Porter, president, managing and technical directors, respectively, of the Famous Players Film Company, have formed an alliance with the prominent theatrical producer, Charles Frohman, by which it secures all the plays under the control of that distinguished manager. This is without doubt the most important and eventful motion picture theatrical affiliation since the idea of presenting famous plays in motion pictures was conceived by the Famous Players.

A special studio is to be built immediately in Long Island City at the corner of Borden avenue and Van Dam street, which is to be used exclusively for the Famous Players-Charles Frohman plays. The Famous Players Film Company will organize a special subsidiary company, to be devoted to the Charles Frohman productions, which will be governed, directed, and exploited by the parent company, continuing its present methods in the distribution of these films.

Through this alliance the Famous Players Film Company acquires for film purposes all the famous Charles Frohman successes, several hundred in number. These noted stage successes include the plays made famous at the Empire and other Frohman theaters. In addition to the new studio in Long Island City, and the present studios in New York City and Los Angeles, the Famous Players Film Company will send Hugh Ford, the prominent theatrical director, recently engaged by them, and a corps of assistants, to Europe, where they will be identified with the Famous Players' London studio, and where they will produce the special subjects which are to be made in England, and on the Continent, of the various Charles Frohman English, French and German successes, which have been one of the enormous factors in his managerial triumphs.

"The Banker's Daughter" Produced

The exclusive rights to produce in motion pictures throughout the world, "The Banker's Daughter," by the late Bronson Howard, conceded to be the premiere dramatic play portraying American life, was purchased from the estate of Mr. Howard by the Life Photo Film Corporation, after outbidding three of the largest motion picture producing concerns in this country.

The story of "The Banker's Daughter" is too well known to need repetition here. It is replete with a series of dramatic incidents interwoven with love, pathos and humor. The production is now being put on under the direction of Wm. F. Haddock, late with the All Star Corporation. Mr. Haddock produced, among other features, "Paid in Full." The cast in "The Banker's Daughter," chosen after five weeks of careful selection, includes some of the best artists in the theaterical profession.

Katherine La Salle and William Bailey in "The Banker's Daughter."

The title role is assumed by Miss Katerine LaSalle, who played opposite Edmund Breese in the production of "The Master Mind," and the leading role opposite Thomas Ross in the film production of "Checkers." Miss LaSalle is now understudy for Florence Read in "The Yellow Ticket." David Wall, late of the Famous Players Film Corporation, is the male lead, and the balance of the cast includes such well known names as Wm. Bailey, Wm. H. Tooker, Harry Spingler, Ethel Phillips, Joe Daley, Philip Robson, Kitty Baldwin, Frank Wood, Ethel Wayne and little Miss Mab Rea.

The settings are pretentious, and with the cast and the wonderful story embodied in "The Banker's Daugter," the production should be one that will appeal to the public. "The Banker's Daughter" will be in five parts, and it is expected will be released about April 15.

Executive Committee I. M. P. A.

With delegates present from all over the country, New York to California, the executive committee of the International Motion Picture Association held its meeting at the Hollenden Hotel, Cleveland, O., March 18 and 19, and at the two-day session of exhibitors, state, local and national censorship was discussed pro and con.

The first thing taken up was to effect a compromise and make peace between the Cleveland faction of the Motion Picture Exhibitors League, and the International Association, and arrangements were made to have a "get-together" meeting in Cleveland, March 26, at which time it is expected harmony will be brought about, although the local league will retain its charter.

Secretary Rosenthal of the International body made a suggestion which met with the hearty approval of many delegates, when he declared "the International Motion Picture Association will hold its national convention in New York City in June; the Motion Picture Exhibitors' League meets in Dayton, Ohio, in July. If the latter organization names for its president any man in the United States except M. A. Neff, I can guarantee that the International Association will, within a month, unite with the old League in one solid organization." Samuel Bullock, of the Cleveland local, declared that "President Neff has written a constitution that makes it impossible for any other man to be elected while he wants the job."

The first session began with a luncheon at the Hollenden, Wednesday noon, at which time President Phillips outlined the work of the International Association. Speeches were also made by Director Bensch of the Cleveland public service department; S. E. Morris, president of the Cleveland local; C. A. McGowan, of the Cameraphone theater; C. M. Christenson, of the Mutual Film Exchange; F. J. Herrington, Pittsburgh, and Emory Downs, of Cleveland.

Wednesday afternoon and Thursday were given to discussing censorship and the multiple reel question, a resolution being adopted to have the matter of more than single-reel subjects taken up at the New York convention. A majority of the exhibitors favored a greater number of single-reel productions, and not so many long plays, that require thirty to forty-five minutes for projection.

Thursday night, the meeting was addressed by Frederick Howe, of the Peoples Institute, New York, and chairman of the National Board of Censorship.

Mr. Howe said that the national board was endeavoring to stand between the element which desires to eliminate or have the most extreme censorship of motion pictures and the class which wishes no censorship or an extremely liberal one.

"The idea of the board is that the motion picture is probably the greatest educational factor in the United States today," he said, "as well as one of the greatest dramatic agencies. It has made thousands well informed, has awakened ambitions, is a child educative and a recreative agency. Saloonkeepers have complained because it keeps the men away from their places at night.

"I fear an official national board of censorship of moving picture films under the jurisdiction of the federal government. Such censorship, I think, would not be for the good of the moving picture business, because it would make a condition which would permit the creeping in of political bias.

"It is my opinion that in about twenty years the National Board of Censorship will not be needed to pass on good or bad moving pictures," Mr. Howe continued. "The natural rule governing business—demand and supply—some time in the future will be sufficient censor."

Letters and telegrams were received from other cities, from Dr. J. M. Rhodes, Indianapolis; Judge A. O. Tugwell, Los Angeles; Otto N. Rathes of Minneapolis; Thomas Furness, Duluth; Ernest H. Horstmann, Boston.

California Gets Henderson

Announcement has been made by Herbert Payne, president of the California Motion Picture Corporation, that the services of Lucius J. Henderson have been engaged for the important feature productions which his firm plan to place on the market at once.

His picture experience began with the Thanhouser Company shortly after that firm was organized. While there he directed the large majority of the concern's feature productions, his list including such well known photoplays as the adaptations from the operas "Tannhauser," "Lucile," and "Carmen."

His success with Thanhouser was responsible for his transfer to the Majestic Company at Los Angeles, when that firm was being reorganized. From the date of his connection with this latter firm he supervised its entire producing activity. Among the plays that were produced under his immediate direction are "Sapho," "Oath of O'Tsuru San," "Ruy Blas," and "The Reform Candidate."

"The Christian" a Hit

Hall Caine's great love story, "The Christian," which has been made into an eight-reel motion picture by the Vitagraph Company, with a remarkable cast of Vitagraph players and more than 3,000 ensemble actors, has caught the public fancy at the Manhattan Opera House, New York, where it is being presented twice daily. It is a motion picture classic in every way. There are about 500 scenes, many of which were taken in England. The great Derby race itself is shown. Edith Storey does the best work of her eventful career as Glory Quayle, a character made famous in the drama by Viola Allen. Earle Williams surpasses himself as John Storm. Special incidental music is rendered by the Wurlitzer Hope-Jones Unit Orchestra, especially installed for the engagement. "The Christian" is being presented at popular prices, 1,000 seats for all performances being fifty cents each.

Villain Gets Real Fall

Perhaps Friday the 13th had nothing to do with it, and then again perhaps it had. At any rate a little incident which took place on the evil-omened date mentioned above is responsible for the following paragraph in the Canon City, Col. newspaper of March 14:

> While making a fifty-foot fall from a cliff yesterday afternoon Bud Chase, who interprets the deep-dyed villain roles for the Colorado Motion Picture company, received some very painful if not serious injuries.
>
> A circus net was placed at the foot of the cliff, into which Mr. Chase was to drop. The fight on top of the cliff between Ryan and the villain was great, the fall was immense, but a guy rope on the net broke when Chase's body landed and Bud tangled up with a great quantity of cactus and granite boulders.
>
> The company physician reports that by exercising great perseverance Friend Chase should have the cactus all removed by this time next month.

H. B. Warner Engaged

The Famous Players Film Company has engaged the eminent actor, Mr. H. B. Warner, who will be presented in "The Lost Paradise," the production of which will commence at the Famous Players studio next Monday. The play is one of the biggest of Charles Frohman's former dramatic successes, and was adapted from the German original by the late Henry C. De Mille, collaborator in the famous Belasco-De Mille plays.

"The Lost Paradise" is world-famed as the greatest capital and labor play ever written. It portrays with vivid realism the gigantic struggle between the two master forces of modern industry. The situations are tensely dramatic, and the heart interest has a universal appeal. The superintendent of the Knowlton Iron Works is in love with his employer's daughter, who has been reared in luxury, and is the idol of her father. To save this woman from the knowledge that her father is a thief, the superintendent takes upon his own shoulders the crime which has been committed by the father, but his sacrifice is finally rewarded by the woman he loves, who gives him her heart, and decides to stand with him, on the side of the oppressed workingmen, to whose cause her lover has devoted his life's labor.

Mr. Warner will play the part of the man who strives to reconcile the contending elements and who is willing to sacrifice name and fame for the woman he loves. He has attained a recent dramatic triumph in "Alias Jimmy Valentine."

Newman's New Catalog

The Newman Manufacturing Company, Cincinnati, O., 101 Fourth avenue, New York, N. Y., and 108 West Lake street, Chicago, Ill., have just published a new and complete catalog, showing all their very latest brass poster frames, easels, railings, etc., for theaters. Mr. S. J. Newman, secretary of the firm, advises that any interested party can obtain a copy of this catalog free of charge for the asking. The outlook with them is very encouraging, and their salesmen on the road report that theaters are looking forward to a good season. Their advertisement can be seen in another part of this issue of Motography.

"Brewster's Millions" Nearly Ready

"Brewster's Millions," the second release of the Jesse L. Lasky Feature Play Co., is nearing completion and will reach the public early in April.

This picturization of the famous novel and successful play, with Edward Abeles in his original role, is bound to meet with a responsive chord. The five parts abound in virile drama, effervescent comedy and brilliant situations which will appeal to all classes of moving picture fans.

The entire Gaiety Theater Company of San Francisco was used in the production of "Brewster's Millions," including Rock and Fulton, Marie Dressler and the hundred odd other members of the Candy Shop Co.

For the ship scenes, well known as important to the action of the piece, arrangements were completed whereby the yacht belonging to Mr. Spreckels, the Pacific Coast sugar king, was used. The Spreckels' yacht is the most palatial floating palace in the world, all of which assures a most gorgeous effect for the second production of this concern.

Joliet Prison Films

The Abo Feature Film Company of Chicago now has ready for state rights marketing a four-reel feature film showing actual life at the Illinois State Penitentiary at Joliet, Illinois, which was taken by the Industrial Moving Picture Company under the personal direction of Warden Allen of the prison. The picture opens with an exterior view of the women's prison, a thoroughly modern building constructed in 1897, and moves along to show the home of the warden and his wife, close-up views of various prison officials, and the routine treatment of a prisoner upon his arrival at the penitentiary. He is first seen being photographed, then undergoing Bertillion measurements, his hair is cut, his person washed and then he is fitted out with a clean prison uniform. Intimate views of the various shops are given and the labor performed in each, also interesting glimpses of the hospital, the library, the cell houses, the dining rooms, the school room, and "Camp Hope" where prisoners are permitted to work out doors, unguarded, over 110 miles away from the prison.

The film is brought to a fitting close by the showing of ceremonies attending the release of a prisoner whose term has expired. He is seen dressed again in citizen's clothing and, finally, setting out into the world once more, where a chance will be given him to prove himself a worthy citizen.

The photography throughout the entire four reels, is excellent and the unique nature of the subject seems sure to make it a popular drawing card for exhibitors desiring to book something unusual in the way of a feature attraction.

To Show Studio In Operation

Among the many novelties to be presented at the coming Second International Exposition of the Motion Picture Art, held at the Grand Central Palace, New York City, June 8 to 13, next, will be the practical working studio, showing the making of a moving picture from start to finish. The big producing companies will have the privilege of using the studio at different times, the dates of which will be announced later. The producing directors of the different companies will have charge of the studio, on the days set apart for the producing on the stage short story subjects confined to one reel. The leading photoplay actors and actresses from the producing companies will take part in these sketches from time to time, and the general public will be able to see their favorites in action.

Change of Address

Attention is called to the fact that the American Kineto Corporation, formerly located at 1018 Longacre Building, New York City, has removed to 1601 World's Tower Building, 110 West 40th street. The trade in general should change its mailing lists and files to conform with the new address of the feature concern.

Gane Joins Thanhouser

Nolan Gane

Nolan Gane, who made a real noise in theatrical circles a few years ago by having a genuine starring part at the age of thirteen—in "From Rags to Riches"—has "joined out" with a film company. Mr. Gane was induced to sign a Thanhouser contract by C. J. Hite and is to play juvenile leading roles, at the New Rochelle plant. He made his debut in "Cardinal Richelieu's Ward," one of the Thanhouser "big ones" in which he enacted the role of "Francois," a part which kept him acting all the time. Following his "Rags to Riches" engagement on the legitimate stage Mr. Gane spent some time with Orloff, the great Russian actor and later appeared in the original cast of "The Great Divide." He brings good looks, graceful manners and thorough experience to his new field of endeavor and without a doubt will soon be numbered among the most popular of Thanhouser leads.

"Life of Gen'l Villa"

General Villa is to become a moving picture actor in the interests of his cause. Harry E. Aitken, president of the Mutual Film Corporation, who contracted with the Constitutionalist leader for the exclusive picture privilege with the rebel army in the Mexican War has just returned from Juarez where he went to sign another contract with the bold warrier. It was to produce a great serial moving picture of many reels on "The Life of Gen. Francisco Villa" and he succeeded in his mission. The general will himself play the title role and has already posed for the preliminary pictures portraying him as an agriculturist on his own farm in Mexico.

"Atlantis" Opens in Montreal

"Atlantis" the six-part Great Northern Preferred Feature Film was booked for an eight days' run at His Majesty's Theater, the Klaw-Erlanger theater in Montreal, by the International Feature Film Corporation, Ltd. This production is the adaptation of Gerhart Hauptmann's famous novel of the same name. It is its first presentation in Canada.

"A Son of the Sea"

"A Son of the Sea," the Kleine-Cines two-reel release for April 7, is an exceptionally pretty mystery story, noteworthy for some charming boat-race scenes and a really gripping story which brings so many surprises that the spectator's interest is continually keyed up almost to the breaking point. A deserted babe found on the seashore in later years becomes a gas engine expert. When the Government orders an official trial of motorboats and a love affair causes a rival engineer to cripple the other's engine, the story really launches itself into a series of adventures as unusual as they are enthralling.

To Exploit "Anne Boleyn"

Anne Boleyn, a genuine three-reel Kleine masterpiece made by the Eclipse Company of Paris, is soon to be released by the General Film Co. The story is noted for many beautiful effects not the least of which are some gorgeous court interiors and the scene in which Anne Boleyn meets her death by the official headsman. The scenario was written by Max Pemberton, the famous English novelist. In order to obtain the most representative types, talent was obtained from the big theaters in London and Paris. Henry VIII is played by M. Decoeur, of the Sarah Bernhardt Theater, Paris, while Miss Laura Cowie, of His Majesty's Theater, London, plays Anne Boleyn.

"Through the Wall"

The Vitagraph Company of America has arranged with Cleveland Moffat, the author, whereby the motion picture concern will present his celebrated detective story, "Through the Wall," in picture form. It will be made into a six-reel production by Mr. Moffat and Wilfred North of the Vitagraph Company. The two principal characters in the novel are Paul Coquenil, a detective, and his wonderful trained dog. It is not decided who will portray the detective, but the Vitagraph dog, "Shep," famed throughout picturedom as the most sagacious animal ever appearing on the screen, will have a part especially prepared to show him to the best advantage. When completed, "Through the Wall" will be offered at the Vitagraph Theater.

Star Service Opens Minneapolis Office

The Star Feature Film Service, with offices in the Temple Court Building, Minneapolis, Minn., purchased the rights for all Jesse L. Lasky Feature Play Company productions for Iowa, Missouri, Kansas and Nebraska. The new company will open offices in Kansas City shortly, but until the Missouri offices are opened, the bookings for the four states will be handled from the offices of the Famous Players Star Feature Film Service, Temple Court Building, Minneapolis. The picture will open at the Orpheum Theater, St. Joseph, Mo., March 26.

Croy Off on Long Trip

Homer Croy, the well known writer of humor for the magazines, left March 17 on a trip around the world for the Universal. He is to collect humorous happenings and odd customs from the life of the people in the different countries that he passes through. He is accompanied by a cameraman. Mr. Croy, the youngest of the magazine humorists, is just springing into popularity through his writings in the magazines and through his novels. Motion pictures give him a widened field and a chance to amuse many thousands more each week.

Mr. Croy is to write his experiences on his trip around the world for *Leslie's Weekly*. He will make double use of the humorous material that he comes across by putting it into moving pictures and then writing about it for his magazines. The trip is to last six months and on Mr. Croy's return the films will be gathered into a multiple reel production.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
3-12	Kid Pink and the Maharajah	Selig	1,000
3-12	The Way to Heaven	Vitagraph	1,000
3-13	The Price of the Necklace	Edison	2,000
3-13	The Tell-Tale Star	Lubin	1,000
3-13	Elizabeth's Prayer	Selig	1,000
3-14	The Interference of Broncho Billy	Essanay	1,000
3-14	The Race for a Mine	Kalem	1,000
3-14	Against Heavy Odds	Pathe	2,000
3-14	An Officer and a Gentleman	Vitagraph	2,000
3-16	Gentleman or Thief	Biograph	1,000
3-16	The Colleen Bawn	Kalem	3,000
3-16	The Better Way	Selig	2,000
3-16	Auntie	Vitagraph	1,000
3-17	Gypsy Love	Cines	2,000
3-17	A Real Helpmate	Edison	1,000
3-17	The Story of Venus	Selig	1,000
3-17	The Price of Vanity	Vitagraph	2,000
3-18	The Award of Justice	Kalem	2,000
3-18	The Weaker Brother	Lubin	2,000
3-18	The Cop on the Beat	Selig	1,000
3-19	The Restless Woman	Biograph	1,000
3-19	Single Handed	Essanay	1,000
3-19	The Secret Marriage	Lubin	2,000
3-19	The Wasted Years	Pathe	2,000
3-19	The Evil We Do	Selig	1,000
3-19	The Idler	Vitagraph	1,000
3-20	The Double Shadow	Edison	2,000
3-20	Shadows	Essanay	2,000
3-20	The Price	Lubin	1,000
3-20	Two Little Vagabonds	Selig	1,000
3-21	A Friend of the District Attorney	Biograph	1,000
3-21	The Message in the Rose	Edison	1,000
3-21	His Indian Nemesis	Kalem	1,000
3-21	Old Reliable	Vitagraph	2,000
3-23	An Hour of Terror	Biograph	1,000
3-23	The District Attorney's Duty	Kalem	2,000
3-23	The Adventures of Kathlyn, No. 7	Selig	2,000
3-24	In Remembrance	Selig	1,000
3-24	Her Husband	Vitagraph	2,000
3-25	The Refrigerator Car's Captive	Kalem	2,000
3-25	Above the Law	Lubin	2,000
3-26	The Atonement	Essanay	1,000
3-26	The Game of Politics	Lubin	2,000
3-26	The Constancy of Jeanne	Pathe	2,000
3-26	Cupid's Caprice	Selig	1,000
3-26	Chanler Rao, Criminal Expert	Vitagraph	1,000
3-27	The Brass Bowl	Edison	2,000
3-27	The Three-Scratch Clue	Essanay	2,000
3-27	The Puritan	Lubin	1,000
3-27	The Story of Cupid	Selig	1,000
3-28	The Battle at Elderbusch Gulch	Biograph	2,000
3-28	Broncho Billy's True Love	Essanay	1,000
3-28	A Leap for Life	Kalem	1,000
3-28	A Leech of Industry	Pathe	3,000
3-30	The Doctor's Trust	Biograph	1,000
3-30	A Passover Miracle	Kalem	2,000
3-30	The Salvation of Nance O'Shaughnessy	Selig	2,000
3-30	The Silver Snuff Box	Vitagraph	1,000
3-31	The Price of Silence	Celio	2,000
3-31	The Mystery of the Laughing Death	Edison	1,000
3-31	The Midnight Call	Selig	500
3-31	A Helpful Sisterhood	Vitagraph	2,000
4-1	The Raid of the Red Marauders	Kalem	1,500
4-1	The Fighting Blood	Lubin	2,000
4-1	When Thieves Fall Out	Selig	1,000
4-2	The Burglar's Sacrifice	Biograph	1,000
4-2	Dan Cupid, Assayer	Essanay	1,000
4-2	The Mansion of Sobs	Lubin	2,000
4-2	His Sweetheart's Child	Pathe	1,000
4-2	The Story of Diana	Selig	1,000
4-3	A Romance of the Everglades	Edison	2,000
4-3	The Wedding of Prudence	Essanay	2,000
4-3	A Man's Faith	Lubin	1,000
4-3	A Bond of Love	Selig	500
4-4	His Comrade's Wife	Edison	1,000
4-4	Fast Freight, 3205	Kalem	1,000
4-4	In Tangled Web	Pathe	2,000
4-4	The Crucible of Fate	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
3-16	The Adventure of the Alarm Clock	Edison	1,000
3-17	Oh! Doctor	Essanay	1,000
3-17	The Laziest Man	Lubin	1,000
3-17	Whiffles and the Diamond Pin	Pathe	1,000
3-18	A Boarding House Romance	Edison	600
3-18	Luck in Odd Numbers	Essanay	1,000
3-18	Col. Heeza Liar Shipwrecked	Pathe	500
3-18	The Ghosts	Vitagraph	1,000
3-19	Winky Willy's Private Show	Melies	700
3-19	Cupid's Window	Melies	700
3-20	The Family Skeleton	Kalem	500
3-20	A Model Young Man	Vitagraph	1,000
3-21	A Hot Time in Snakeville	Essanay	1,000
3-21	So Long Count	Lubin	400
3-21	His Wife Wins	Pathe	2,000
3-21	A Trip to the Moon	Lubin	600
3-23	Dinkelspiel's Baby	Edison	1,000
3-23	The Woman in Black	Vitagraph	1,000
3-24	The Barber of Seville	Ambrosio	3,000
3-24	The Borrowed Finery	Edison	1,000
3-24	The Love Route via Pittman	Essanay	1,000
3-24	A Deal in Real Estate	Lubin	1,000
3-25	A Night Out	Edison	1,000
3-25	Bridget Bridges It	Essanay	1,000
3-25	Whiffles, New Professor	Pathe	500
3-25	While Wifey Is Away	Selig	500
3-25	The Hall Room Rivals	Vitagraph	1,000
3-25	Doc Yak, the Poultryman	Selig	500
3-26	Wifey's Visit Home	Biograph	500
3-26	Handsome Harry's Wooing	Melies	500
3-26	Never Shrink	Biograph	500
3-26	Batty Bill's House "Rough House"	Melies	500
3-27	And the Villain Still Pursued Her	Kalem	500
3-27	Millions for Defense	Vitagraph	1,000
3-28	Putting One Over	Edison	1,000
3-28	Detective Short	Lubin	400
3-28	Never Again	Vitagraph	2,000
3-28	The Bottom of the Sea	Lubin	600
3-30	The Vision in the Window	Edison	1,000
3-31	The Knave of Clubs	Lubin	400
3-31	In the Soup	Lubin	600
4-1	Mrs. Romano's Scenario	Edison	460
4-1	A Queer Quarantine	Essanay	1,000
4-1	The Missing Twenty-five Dollars	Edison	570
4-1	Professor Oldboy's Rejuvenator	Kalem	500
4-1	Whiffles Picks a Partner	Pathe	1,000
4-1	Stage Struck	Vitagraph	1,000
4-2	Tommy's Tramp	Vitagraph	1,000
4-3	The Confiscated Count	Kalem	500
4-3	Bunny's Scheme	Vitagraph	1,000
4-4	Bill Tell, Pawn Broker	Biograph	500
4-4	The Coming of Sophie's "Mamma"	Essanay	1,000
4-4	Skelley's Birthday	Biograph	500
4-4	She Was a Peach	Lubin	400
4-4	The Eyes Have It	Lubin	600

EDUCATIONAL.

3-18	Madura and Its Pagodas	Pathe	500
3-20	Cypress Logging in Florida	Kalem	500
3-24	Strange Sea Water Creatures	Pathe	333
3-27	Phosphate Mining	Kalem	500
3-31	Canning Industry in California	Essanay	1,000

SCENIC.

3-14	A Trip to the Great Nile Dam	Pathe	500
3-17	A Winter Holiday in the Bernes, Oberland, Switzerland	Edison	400
3-24	Trichinology, India	Pathe	333
3-24	Workaday Scenes in a Flowery Land	Pathe	333
3-25	Old Streets of Cairo, Egypt	Pathe	500
3-31	Tivoli and Its Cascades	Pathe	500
3-31	A Visit to the Volcano Kilauea, Hawaii	Pathe	500
4-3	Historic Tarrytown	Kalem	500
4-3	In Amalfi, Italy	Selig	500

TOPICAL.

3-23	Pathe's Weekly, No. 24	Pathe	1,000
3-26	Pathe's Weekly, No. 25	Pathe	1,000
3-28	Hearst-Selig News Pictorial	Selig	1,000
3-30	Pathe's Weekly, No. 26	Pathe	1,000
3-31	Fancy Skating	Selig	500
4-2	Pathe's Weekly, No. 27	Pathe	1,000
4-4	Hearst-Selig News Pictorial, No. 14	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
3-23	The Turning Point	American	2,000
3-23	Our Mutual Girl, No. 10	Reliance	1,000
3-23	A Woman's Honor	Victor	1,000
3-23	King, the Detective in the Marine Mystery	Imp	2,000
3-24	The Miser's Reversion	Thanhouser	1,000
3-24	They Who Dig Pits	Majestic	1,000
3-24	The Peacock Feather Fan	Beauty	1,000
3-24	The Mysterious Leopard Lady	Gold Seal	2,000
3-25	The Relic	Broncho	2,000
3-25	The Decree of Justice	American	1,000
3-25	The Mountaineer	Nestor	1,000
3-25	Adrift	Eclair	2,000
3-26	The Silent Messenger	Domino	2,000
3-26	The Spider and Her Web	Rex	2,000
3-27	The Gringo	Kay-Bee	2,000
3-27	Beautiful Snow	Princess	1,000
3-27	The Warning Cry	Majestic	1,000
3-27	Diplomatic Flo	Victor	3,000
3-28	The Smugglers of Sligo	Reliance	2,000
3-28	The Girl Bandit	Frontier	1,000
3-29	The Surgeon's Experiment	Majestic	1,000
3-29	Sorrow Fades	Thanhouser	1,000
3-29	In the Days of His Youth	Rex	1,000
3-30	The Town of Nazareth	American	2,000
3-30	Our Mutual Girl, No. 11	Reliance	1,000
3-30	Sealed Orders	Victor	2,000
3-30	Forgetting	Imp	1,000
3-31	Repentance	Thanhouser	2,000
3-31	In the Spider's Web	Majestic	1,000
3-31	Sweet Land of Liberty	Beauty	1,000
3-31	The Embezzler	Gold Seal	2,000
4-1	Wolves of the Underworld	Broncho	2,000
4-1	The Certainty of Man	American	1,000
4-1	Cupid Incognito	Nestor	1,000
4-1	The Caballero's Way	Eclair	3,000
4-2	The Blood Test	Imp	2,000
4-2	In the Eye of the Law	Rex	1,000
4-3	The Squire's Son	Kay-Bee	2,000
4-3	Her First Lesson	Princess	500
4-3	The Warning Cry	Majestic	1,000
4-3	The Romance of an Actor	Powers	2,000
4-4	The Mysterious Shot	Reliance	2,000
4-4	Strange Evidence	Frontier	1,000
4-4	The Lamb, the Woman, the Wolf	"101" Bison	3,000
4-5	Texas Bill's Last Ride	Majestic	2,000
4-5	The Tin Soldier and the Doll	Thanhouser	1,000
4-5	The Baby's Doll	Rex	1,000
4-5	In an Old Trunk	Eclair	1,000

COMEDY.

Date	Title	Maker	Length
3-23	Across the Hall	Keystone	1,000
3-23	Too Much Married	Powers	1,000
3-24	Snookum's Last Racket	Crystal	500
3-24	Universal Ike in the Battle of Little Tin Horn	Universal Ike	1,000
3-24	Without Pants	Crystal	500
3-25	After Her Dough	Komic	1,000
3-25	Pay the Rent	Joker	1,000
3-26	Cruel, Cruel Love	Keystone	1,000
3-26	For Life and Liberty	Imp	1,000
3-26	"Black Hands" and "Dirty Money"	Frontier	1,000
3-27	The Wrong Miss Wright	Nestor	1,000
3-27	Her First Arrest	Powers	500
3-28	A Mistaken Watch	Royal	500
3-28	The Head Waiter	Joker	1,000
3-28	The Bellboy's Revenge	Royal	500
3-29	The Battle of Chili and Bean	Apollo	1,000
3-29	A Slippery Spy	Eclair	1,000
3-29	Auntie's Romantic Adventures	Crystal	1,000
3-30	A Back Yard Theater	Keystone	1,000
3-30	A Bad Egg	Powers	1,000
3-31	Going Some	Crystal	500
3-31	Why Universal Ike Left Home	Universal Ike	1,000
3-31	One Happy Tramp	Crystal	500
4-1	Victims of Speed	Komic	500
4-1	The Luck of Hog Wallow Gulch	Joker	1,000
4-2	Why Kentucky Went Dry	Frontier	1,000
4-3	Such a Villain	Nestor	1,000
4-3	Granddaddy's Granddaughter	Victor	1,000
4-4	Sadder but Wiser	Royal	1,000
4-5	Apollo Fred Sees the Point	Apollo	1,000
4-5	They Lady Doctor	Crystal	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

SCENIC.

Date.	Title.	Maker.	Length
3-18	A Visit to Mt. St. Michael—France	Joker	500

EDUCATIONAL.

Date.	Title.	Maker.	Length
3-27	U. S. Government's Instructions to Young Farmers	Powers	500

TOPICAL.

Date.	Title.	Maker.	Length
3-25	Animated Weekly	Universal	1,000
3-26	Mutual Weekly, No. 65	Mutual	1,000
4-1	The Vanderbilt Cup Race	Komic	500
4-2	Mutual Weekly, No. 66	Mutual	1,000
4-2	Animated Weekly	Universal	1,000

MISCELLANEOUS FEATURES.

Title	Maker	Length
Fatality and Mystery	Features Ideal	3,000
Love Everlasting	Gloria-American	6,000
Clothes	Famous Players	4,000
The Grip of Iron	Apex Feature	4,000
Detective Finn of Scotland Yard	I. S. P. Feature	2,600
Vampires of the Night	Greene Feature	5,000
The Diamonds of Destiny	Midgar Feature	4,000
A Buried Secret	Itala Feature	3,000
Mephistophelia	Features Ideal	3,000
Fantomas the Crook Detective	Gaumont Feature	4,000
The Three Musketeers	Anglo American	8,000
The Life of "Big Tim" Sullivan	Gotham Feature	4,000
Capt. F. E. Kleinschmidt's Artic Hunt	Arctic Feature	6,000
The Dream Woman	Blache Feature	4,000
Washington at Valley Forge	Universal	4,000
Pieces of Silver	Helgar	4,000
Tess of the Storm Country	Famous Players	5,000
Not Guilty	Apex	3,000
Rose of Surrey	Blinkhorn	2,000
Esther	Eclectic	3,000
Lost in Mid-Ocean	Vitagraph	3,000
Samson	Universal	6,000
In Mizzoura	All Star	5,000
Lost in the Darkness	Itala	3,000
The Banker's Daughter	Life Photo	5,000
On the Firing Line in Tripoli	Mundstuk	5,000
The Tiger	Gloria	4,000
The House of Correction	Union	3,000
The Spartan Girl	Pasquali	5,000
Imar the Servitor	Majestic	4,000
The Convict's Son	Great Northern	3,000
The Three Shadows	Gaumont	3,000
Coils of Calamity	F. R. A.	3,000
Moonshiners	Blache	4,000
The Romany Spy	Pathe	3,000
Rome or Death	Inter-Continent	5,000
A Celebrated Case	Kalem	4,000
The Old Curiosity Shop	Blinkhorn	5,000
The Price of Treachery	World	
The Blue Mouse	De Luxe Attraction	6,000
East Lynne	Craft	7,000
Sealed Orders	De Luxe Attraction	6,000
The Warden's Crime	Apex	4,000
King Charles II	I. S. P.	4,000
The Mystery of the Glass Cage	Ambrosio	2,000
Come Back to Erin	Warner's	3,000
Charlotte Corday	Kennedy	4,000
Zingo, the Son of the Sea	Warner's	4,000
Zingo's War in the Clouds	Warner's	3,000
Zingo and the White Elephant	Warner's	3,000
Zingo in Africa	Warner's	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

Brevities of the Business

PERSONAL NOTES

Frank C. McCarahan has resigned from George Kleine, where he has been occupied in various capacities since April, 1910. Prior to his connection with Mr. Kleine's enterprise, he was associated with the *Billboard* for eight years, joining the staff in 1902 as book-keeper and winding up his activities with that publication as manager of its Chicago office. "Mac" dates his film experience from an indeterminate period with the *Billboard*. He saw opportunity in films and through his acquaintance with the trade, he accepted the first opening that presented itself. This came in the shape of an offer with George Kleine in the accounting department. Before long, rapid advancement placed McCarahan in charge of the film department as general manager, which place he held at the time of his resignation. Frank Clark McCarahan has many friends in the film game and the film game has a warm, intimate friend in him. He will undertake something on his own account, not yet determined upon. Meantime we shall be reconciled to the administration's policy of watchful waiting. McCarahan isn't in a hurry. He was born near Maysville, Kentucky, in 1878 and if you are good at figures you will score high in guessing how old he is.

When Bert Angeles forsook the speaking stage for the pictures a few years ago, he left an enviable reputation as a director of big Broadway productions. Numerous offers from producing managers came to him but the lure of the pictures had claimed him and he rejected them all to follow the fascinating art of producing the silent drama. Two years as director for the Vitagraph put him in the front rank as a picture producer, and a year doing special work for other companies has rounded him out until to-day he stands at the top of his chosen profession. Bert is a member of the Screen Club and the Friars, and is now general director for the Historical Feature Film Company with headquarters in Chicago.

Since the Eclectic Film Company has entered the rental field on a large and comprehensive scale through branch offices of its own throughout the country, the need has become apparent to secure the widest possible variety of carefully selected films from the best offerings the European market affords. This will make it necessary to have someone on the ground thoroughly competent to judge a film through American eyes, as it were. This important task has been entrusted to Mr. K. W. Linn, who will shortly sail for Europe, where he will make his headquarters in London, England. Mr. Linn, as is well known, opened the offices of the Eclectic Film Company in the fall of 1912, and has been manager of the concern up to the present. His expert knowledge of the requirements of the American film market, and his long and varied experience in the business, are qualifications that will fit him pre-eminently for his new and responsible duties. Having lived the greater part of his life in Europe, and speaking several languages, Mr. Linn will undoubtedly quickly adjust himself to his new surroundings and contribute his share to making the Eclectic program what it's name implies,—one of careful selection from the best of films obtainable in the market. Mr. Linn leaves a host of friends behind in this country, whose good wishes will speed him on to new successes in the old world. It is understood that Mr. Linn will visit this country once or twice a year and thus keep thoroughly in touch with the business on this side of the water.

For the first time in the history of the industry the camera has caught Lloyd F. Lonergan, production chief at the Thanhouser studio and "the man who writes the Thanhouser plays." When you figure that Thanhouser has been releasing three plays a week for years, you get interested in Lonergan. Also, you wonder how one brain could evolve so many stories for so long a period. Still, as the "insiders" know, every Thanhouser story from the beginning is, except in a remote instance, from the Lonergan pen. Before taking up his New Rochelle labors—and *labors* they are!—Lloyd Lonergan was one of the best known newspapermen in New York. In the course of his newspaper career, he was fifteen years a Hearst editor, which is a record as service with Hearst goes. They say newspaper men don't like to be photographed. P'raps that's why it took four years to get this one of Lonergan.

C. H. Greene and Walter MacNamara, sent St. Patrick's Day greetings from Ireland in the way of a box of shamrock.

William L. Roubert is again back in New York after a two months' stay in Chicago and other mid-western cities in the interests of Bosworth Inc. films.

"Bill" Barry, he who has spread the fame of Powers 6A Cameragraph far and wide, during the last several months, scored another triumph when on St. Patrick's eve, he distributed tissue-paper hats and other novelties among the patrons of the Brooklyn Motion Picture Exhibitors' ball. Each one of the novelties announced in black lettering, "Powers 6A." A trip to Boston, Philadelphia, Baltimore and other neighboring cities has kept Mr. Barry busy, the last few weeks.

Lewis Goldstein formerly of the Golgate Film Co. has gone on a trip through the middle west and taken with him feature films of four different companies, which he intends to satisfactorily dispose of before his return.

William Garwood who has been so long associated with the Majestic company is going to the American where he will play leads opposite Vivian Rich under the directorship of Sidney Ayres. The popular "Billy" will be welcomed by the admirers of the "Flying A" films.

Anna Little, famous for her portrayal of the popular western girl type, has resigned from the New York Motion Picture Company's Kay-Bee and Broncho companies to appear exclusively as a Universal star. As to who will direct Miss Little and what company will be accorded her has not been fully decided, but it is understood that she will continue in a series of roles similar to those that have made her the most widely known exponent of western girl.

Lule Warrenton, the well known character actress and her son Gilbert have been parted for the first time. Lule has gone to Honolulu with director McRae and Gilbert has started on his journey round the world with a motion picture machine and Homer Croy the humerous writer. Lule Warrenton does not know he is going and as they make Honolulu the first stop he is going to send up his card to his mother at her hotel.

Auto note. Carlyle Blackwell has added another car to his garage, this time it is a seven passenger Cadillac.

Burton Garrett, traveling representative for Blache and Solax features, who left New York on December 1 to start the Blache's Feature Service Exchange in Indianapolis, has returned to New York with glowing accounts of the growth of the popularity of features in the Middle West.

Princess Mona Darkfeather has determined to ride in state in the near future and to this end she has ordered a limousine and it is to be all white too. Mona promises to bow to her old friends as she passes them by and says she will not "pass them up."

"Tango teas" are quite the thing, but "Cameramen's teas" are at present held at the Majstic studio. The crank turners have tea in the morning, and in the afternoon about five. William Crolly, George Peters and Frank Urson are well known to like the beverage, but when Arthur Cadwell was seen drinking the Oolong, gasps of astonishment escaped from the onlookers. Whether they take tea because they believe it is a charm against static, the cameramen refuse to say.

Lloyd Ingraham the well known legitimate actor who was at one time with the Nestor company and later with the Essanay is now directing Robert Leonard and Hazel Buckham.

Harry Pollard and Margarita Fischer were nearly turned out of a theater recently for laughing at one of Harry's own pictures, he has one or two mannerisms as all actors have and mischievous Margarita called attention and bet Harry he would repeat the action in the picture several times. This set them to giggling and Harry soon started to shake with laughter, when an usher came swooping down upon them and said severely, "Say, if you two don't like this picture, remember there's others who do, and if you want to guy it you can go and get your money back." Harry tried to smother his laughter but could not and they beat a hasty retreat whilst the audience glared at them, not guessing who they were.

Chris. G. Hall, widely known among Montreal exhibitors has allied himself with the International Feature Film Coporation, Ltd., of Montreal. He will make a personal tour of the Dominion cities with the purpose of extending the International's organization.

H. B. Coles, general manager of the Precision Machine Company, writes in to say that he has been combining business with pleasure en route to the coast. He has received much physical benefit and has put through some excellent deals for Simplex projectors.

The Lubin company, (Barry O'Neil, director,) which for the past four weeks has been stationed at Saranac Lake to get extreme winter atmosphere for the photoplay adaptation of "The Wolf," by Eugene Walter, has removed to Asheville, N. C. On the way south the company stopped off at the home plant and delivered several thousand feet of very beautiful snow scenes, taken by Fred Chaston.

Oscar Eagle, the well known producer, returned recently from an interesting trip, which embraced the Bermudas and the Canal Zone of Panama, thoroughly restored to health. Mr. Eagle was elected Vice-president of the Reel Fellows Club, at the Union. This organization has the promise of becoming one of the most important social factors in motographic interests in the country.

Mrs. May Pringle, the head of the costume department at the Selig Plant in Chicago, figured favorably in a descriptive article last week in the Chicago *Daily News*. Her costumes for "Peacock Alley" have excited considerable admiring comment. During the past week she has been a noticeable figure in the Dressmakers' Congress now in session at the Auditorium Hotel.

Irving Cummings, one of the most popular leading men on the screen today, will soon be seen again in Mutual films. Mr. Cummings, who has a personal following among the photoplay "fans" of the country which is second to none, is now under a long term contract with the Thanhouser Film Corporation. He will start work at the New Rochelle studio as soon as possible.

George "Simplex" Bothwell, sales representative for the Precision Machine company, left New York on Sunday, March 22, for Chicago to take charge of the Simplex exhibit at the second convention of the Photo Dealers' Association of America, March 23-27. Simplex looks good to George, east or west.

The United States battleship Vermont, one of the most powerful in the Navy, has been equipped with a Power's Cameragraph No. 6A motion picture projecting machine. The United States Government is having motion picture machines installed in practically all of their Army posts and on battleships, for the amusement and education of the soldiers and sailors, and this no doubt will increase the number of recruits in the service.

The Photoplay Authors' League is an established fact and thirteen photoplay writers of established ability met on Friday the thirteenth at the offices of Richard Willis and elected their officers and a board of control and discussed future business and then duly adjourned for one month. In the meantime the League will be incorporated and new members enrolled Frank E. Woods was elected president and surely no better man than "Spec" could have been chosen. Richard Willis is the treasurer and Marc E. Jones the secretary and these with vice-president Hetty Grey Baker and Russel E. Smith, William Wing and F. McGrew Willis form the board of control. A seal will be designed and may be used on photoplays by members and it will be a recommendation of capability at least. There will be two classes of members, active and associate. The active members must be able to point to ten produced scripts and they will pay $10 a year and be entitled to vote whilst those with but five plays to their credit will be associate members and pay $5 a year. Amongst a number of those who attended the meeting or signified their intention of joining at once outside of those already mentioned were David W. Griffith, Mary H. O'Connor, George Hennessey, Clarence G. Badger, Theodosia and Adele Harris, Clifford Howard, Eddie Dillon, Anita Loos, W. C. Cabanne, James Kirkwood, James Dayton, Lois Weber, Augusta Phillips Fahrney, Francis Ford and Grace Cunard. The League is protective and aims to improve conditions and influence necessary legislation. It is neither social nor concerned with the sale or price of scripts. Communications should be addressed to Marc E. Jones, 604 San Fernando Bldg., Los Angeles, California, the temporary offices of the league.

W. C. Smith, assistant general manager of the Nicholas Power Company, will represent this company at the annual convention of the Photographic Dealers' Association of the United States, to be held at the Sherman House, Chicago, Ill., from March 23rd. to the 27th inclusive. The Power's company will have a booth and will have models of their well-known motion picture projection machines on display.

In explanation of the recent litigation between Charles Urban, of London, England, and William H. Hickey, vice president and general manager of the Kinemacolor Company of America, it may be stated that it is a matter of personal accounts between the two litigants, and does not in any manner involve their respective companies or impair their relationship. As soon as this point is settled by referees, the suits will practically be settled. Meanwhile there is said to be no personal animosity between the litigants,—merely a mutual desire to have their differences settled legally and beyond all possibility of cavil on the part of stockholders in any of the allied companies.

ROLL OF STATES

CALIFORNIA.

A. L. Halverson has been awarded the contract for the construction of a three-story brick theater building adjoining the Modesto Hotel at Modesto, for W. B. Martin. It will be 60x110 feeet, with an auditorium having a seating capacity of 1,000 persons. The cost will be $50,000.

COLORADO.

The Gem theater at Rocky Ford has changed hands.

DELAWARE.

The Victoria theater, located on Market street, near Ninth, Wilmington, opened Feb. 17, under the management of the Wilmington and Brandywine Amusement Company. The theater seats 900 persons and is very attractive.

ILLINOIS.

The E. Moline theater company will erect a theater on the corner of Fifteenth avenue, between Ninth and Tenth streets, Moline.

INDIANA.

V. U. Young, manager of the Orpheum theater at Gary, will construct a $30,000 theater, corner Broadway and Seventeenth street.

Magnet Film Manufacturing company, Evansville; capital, $10,000; to manufacture moving picture films; directors, H. L. Hielman, Evansville; W. T. Morris, C. Randall.

The Majestic theater company, Fort Wayne; $70,000; to operate theaters; M. E. Rice, Fort Wayne; E. D. Stair, George H. Nicoll.

IOWA.

Griswold's new opera house, cost $8,500, was destroyed by fire. F. W. Pouder of Griswold, owner.

G. D. Smith of Sioux Falls, has purchased the Grand opera house and Happy Hour motion picture theater at Cherokee and possession has been given.

A. C. Schunaman became sole owner of the Isis moving picture theater at Webster City.

The Gem theater, at Corydon, was sold by M. M. Moore to Paul Porter.

The Colonial theater at Clinton will be enlarged.

KANSAS.

F. O. Crocker has purchased the Star theater at Cedarvale from C. E. Krause.

MASSACHUSETTS.

H. D. Marson Moving Picture company of Massachusetts, Boston; Amaziah Mayo, Rufus B. Marson, Joseph M. Levenson; $50,000

MICHIGAN.

Will Thompson of Northville, and Mrs. Jones of Detroit, have bought a site on Main street and will erect a $10,000 fireproof, two-story theater building to seat 600 in spring.

MINNESOTA.

A deal providing for a first-class moving picture and vaudeville theater at New Duluth was practically completed Feb. 13. The building will be 100x25 feet, and will have an illuminated arch over the entrance. An electrical music box costing $1,500 has been purchased to supply music. The theater will be erected at Dickson street and Commonwealth avenue.

NEW JERSEY.

Erection of a large moving picture theater at 64 to 68 Orange street, Newark, is planned. The new photo play house is being erected for the estate of J. Frank Crawford and will cover a plot 55 feet wide by 150 feet deep. Seating capacity 800.

February 16, the Odeon theater at Newark, inaugurated a policy of high grade feature photoplays.

NEW YORK.

Plans for the enlargement of the Family theater at Albion are being worked out by Bert G. Fisher, architect of Medina.

All Comedy Films, Inc., Manhattan; motion picture business; capital, $80,000. Incorporators: R. L. Phillips, New York City; C. M. Omohundro, G. D. Mumford, Brooklyn.

George R. Read and Company leased for B. Crystal and Son, the store in No. 50 West street, New York, to the Duplex Motion Picture company.

Plans have been filed for a one and two-story moving picture theater at 243 West 110th street and 244 West 111th street, New York. It will have a frontage of 9.8 feet on the former street and 25 feet on the latter street. The S. and R. Amusement company is the owner of record. S. S. Sugar is the architect and has estimated the cost at $10,000.

Theater Film company, incorporated, of New York; from $2,000 to $3,000.

Alfred L. Harstn of 133 West 113th street, New York, formerly a dealer in motion picture films, has filed a petition in bankruptcy with liabilities of $4,669, contracted between 1905 and 1913, and no assets. In 1909 two petitions were filed against Harstn and company, a corporation dealing in motion picture supplies, which were afterward dismissed.

Progress Film company, incorporated, of Manhattan, motion pictures, phonographs; $25,000. Max Tahl, D. Straus, William Abramson, 60 West street, New York.

Plans have been filed for the construction of a two-story moving picture theater, with stores and a dance hall, in the east side of Broadway, from 134th to 135th street. The theater will accommodate 1,355 persons. The Riverside Drive Realty company, Arlington C. Hall president, is the owner. Gaetano Ajello, architect, has placed the cost at $150,000.

Paul Besio, who recently purchased the plot of ground, 50x100, on Thirteenth street, near the Bank of Long Island, College Point, intends to build an up-to-date moving picture theater on the site. He hopes to open the building soon.

The Elmwood Theater Company, incorporated, Buffalo; theatrical and motion pictures; capital, $170,000. Incorporators: F. Ullman, J. A. Weiss, M. A. Crage, Buffalo.

A one-story moving picture theater is to be erected on the east side of Third avenue, 49.4 feet north of Twenty-eighth street, in New York, for Lloyd S. Bryce and Elizabeth S. Potter as owners and the Ansonia Amusement company as lessee. Victor H. Koehler is the architect and has estimated the cost at $10,000.

Motion Picture Trade Directory company; $10,000; F. C. Wilkinson, A. T. Wilkinson, David Brown, 194 Linden avenue, Brooklyn.

The Interborough Motion Picture company of Brooklyn has been chartered with a capital of $200,000, and these directors: E. J. Tecker, A. F. W. Leslie and Anthony Becker, of Brooklyn.

Plans have been perfected for the Reliance Motion Picture company, a $1,000,000 corporation, which is to produce films for the Mutual Film Corporation of New York. Incorporation papers will be filed in a few days. Harry E. Aitken, president of the Mutual corporation ,is the head of the new organization. The new concern will take over the studios of the Carlton Motion Picture company, which have just been built on the estate of Clara Morris, in Yonkers. Another studio will be erected in Los Angeles, while still a third has been obtained at No. 29 Union Square. D. W. Griffith is to be the general director.

Plans have been filed for making over the one-story stable at No. 24 Washington street, New York, into a moving picture theater, at a cost of $5,000. Ann White et al. are the owners. The Pappas Cigarette company is the lessee. David Scott is the architect.

Incorporation papers are ready for filing in a new company, the Reliance Motion Picture company, with a capital stock of $1,000,000, to produce photo-plays for the Mutual Film Corporation of New York. The plays will be dramatizations of the works of prominent authors.

The United States Drama Company, Incorporated, Manhattan—Motion pictures; capital, $25,000. Incorporators: G. Tully, S. Cassel, C. Schwartz, New York City.

Plans have been filed to install a moving picture theater in the showroom building at Nos. 304 and 306 West Forty-second street, New York, at a cost of $6,000. Hyman Vogel is the owner and Eugene Schoen the architect.

Life-Photo Film Corporation, Manhattan.—General motion pictures and photographic business: cap., $100,000. Incorporators: E. M. Roskam, L. Abrahams, J. J. Goldburg, New York City.

A moving picture theater to seat about five hundred persons will be erected by Nicholas Conforti at Nos. 322 and 324 East 116th street, New York.

Gross and Kleinberger, the architects, who are preparing the plans, estimate the cost at $8,000. Work on the structure will begin at once.

Plans have been filed by Moore and Landsiedel for the construction of a two-story moving picture theater on the north side of Delancey street 92.1 feet east of the Bowery. It will have a frontage of 32.6 feet and a depth of 73.10 feet. Ernest Plath is the owner. The cost has been estimated at $10,000.

Smith and Perkins, inc., Brockton, motion picture films, etc.; capital, $25,000. Incorporators: H. L. Perkins, H. Smith, F. J. Thompson.

Bryant Feature Film Company Incorporated. Manhattan; deal in motion pictures; capital $12,000. Incorporators: Wm. F. G. Bigg, 251 Claremont avenue, Jersey City, N. J., James M. Flagg, 33 West 67th street, Robt. L. Noah, 200 West 94th street, both of New York City.

Warners Features, Inc., New York; total capital, $1,000,000; amount in Indiana, $10,000; to make, lease and sell motion picture films; directors, P. A. Powers, Joseph A. McKinney, A. F. Ward, 5 Nassau street, New York City.

Inter-Continent Film Company, Incorporated, Manhattan.—Deal in motion picture films etc., cap., $50,000. Incorporators: F. R. Jones, Philadelphia, Pa., S. Prince, C. Johnson, New York City

James M. Porter has leased the new Beekman theater at Dundee and expects to take possession soon.

The Plaza theater at Flatbush and Seventh avenue, Brooklyn, which has been closed for the past two months, has been leased for the Dulty estate, to a client of Henry Pierson and Company, real estate brokers.

The Wisdom Amusement Corporation, Manhattan, motion pictures. Capital $25,000. Incorporators: R. A. Kohn, H. Harris.

Chas. P. Gilmore is considering the erection of a picture theater in Waterman.

R. H. Millimum, of Wolcott, who recently purchased the Star theater in W. Bridge street, Oswego, is having it remodeled.

A modern building of steel and brick will replace the Arverne Pier theater which was swept away with the pier on which it was built by the great sea that swept the Atlantic seaboard recently. It will be built on the shore between the boardwalk and the high water mark at Arverne. The new showhouse will cost in the neighborhood of $60,000, according to the latest figuring of Henry B. Herts, who has drawn the plans. Construction of the building will start within a few weeks, as it is the purpose of Mr. Margolies, the manager, to have the theater ready for the summer season, which at Arverne begins June 1. Two stories high, the building will be 100 feet wide and 150 feet long. About fifteen feet of the tail end of the building will be over the water.

The Kodak theater, incorporated, Manfred Barber, president; E. Y. Ettonhead, treasurer, has leased 206 and 208 Amsterdam avenue, Manhattan, from Bessie T. Houghton of South Orange, N. J., for twenty-one years on a net rental basis. The plot is 40 feet by 65 feet. The company will build a photo-play house seating 400 people, from plans by William Tyson Gooch, architect, to cost $15,000.

Katherine Tanner has filed plans for a single story brick motion picture treater at 1829 Clinton street, Buffalo, to cost about $12,000.

Progressive Motion Picture (corporation), Mt. Vernon; $400,000; E. H. Tatum, King Smith, H. J. O'Neil, 270 Clinton St., Brooklyn.

Official announcement was made that the Criterion theater in New York will become a moving picture playhouse on Feb. 1.

The Grand theater corporation, Buffalo, capitalized at $50,000, with $20,000 preferred stock and $30,000 common stock, filed incorporation papers. The directors are John R. Oishei, Stevenson H. Evans, William P. Haines, Louis E. Desbecker and Irving L. Fish.

The new Bijou theater at Lowville was opened February 1.

The Benevolent Literary Society which has just acquired the dwelling at 334 to 338 East Seventy-fourth street, is having plans prepared for altering the houses into a moving picture theater, which when completed will house the theater now located in the society's clubhouse on Seventy-third street. The theater is a public enterprise. Alois Krall is president of the society.

A handsome motion picture theater will be opened on or about March 15 in the Carney Building, Columbia and Schuyler streets, under the management of Edward A. Carney. The plans as prepared call for a seating capacity of over 400 and they have been so arranged that, if the patronage warrants it, the capacity can easily be increased to 1,000. Work has already been started on the alterations to the building and it will be pushed rapidly.

Tercentenary Feature Picture company, Inc., Bronx. General motion picture business; cap., $60,000. Incorporators: J. Hutchinson, A. E. Distelhurst, D. Hamlin, New York City.

Plans have been filed for the construction of a two-story theater and roof garden, 82.8x100.11, at Nos. 104 and 106 West 116th street, New York, for Mayer S. Auerbach. The structure will be used for moving pictures, both inside and on the roof. Solomon S. Sugar, architect, placed the cost at $20,000.

NORTH CAROLINA.

A charter was issued January 16 for the National Moving Picture Advertising Company, Charlotte, capital $100,000, authorized, and $300 subscribed by W. P. Aldroch, C. O. Smith and H. R. Glasscock. The company proposes a moving picture advertising business and the making and distribution of special advertising slides to be used in the picture machines of picture theaters.

NORTH DAKOTA.

The new theater Royal, situated between Third and Fourth streets on DeMers avenue, Grand Forks, opened January 24. It is beautifully decorated, well ventilated, comfortably heated, and seats 300 on a slanting floor which is on a level with the street.

Fargo's newest moving picture house, the Isis, is now open. It is located on North Broadway at the intersection of Third avenue and is a venture of Messrs. McCarthy of Minneapolis.

OHIO.

Maurice Winters has sold the Norka in East Akron and the Winters theater in South Akron, to Jenkins Brothers of Cleveland.

The Victor, located on Livingston avenue and Fifth street, Columbus, was opened January 26 under the management of Edward F. Schatzman. The capacity is one thousand.

W. C. Shenk has purchased the Royal moving picture theater at Delphos, from Lorenz Miller and will assume possession February 1.

Avondale may have another large moving picture theater if plans now under way by John J. Dittgen reach fruition. Mr. Dittgen has purchased the property at the northeast corner of Reading road and Shillito street from the Bowman family, 100 by 175 feet. Mr. Dittgen contemplates erecting a 1,500-seat theater on the lot.

Jacob Mock will erect a moving picture theater about March 1 in Liberty street, Girard.

L. E. Ach, of Cincinnati, will build in Avondale a motion picture theater to seat between 750 and 850 persons. The house is to be built during the coming spring.

The Toledo Motion Picture company, Toledo, moving picture theaters, $10,000; G. J. Seiss.

The new Princess theater, at the corner of Eighteenth and Main streets, Columbus, under the management of Mr. Miller, opened recently.

January 12, saw the opening of the new Majestic, the newest and most perfect motion picture theater on Capitol Square, Columbus. The seating capacity is 1,200. Max Stern is the proprietor and J. A. Maddox is manager.

Columbia Film Manufacturing Company, Cleveland; Manufacturing and dealing in moving picture supplies; $10,000; Edward Younger, Charles F. Loew, Jacob Stern, S. A. Lustig, and Henry H. Lustig.

"Imar the Servitor"

Is Our Next Special But We Decline to Advertise Its Goodness Until We Know EXACTLY HOW GOOD IT IS. The negative—seven thousand feet of it—has been turned in by our directors, but we won't give you our *frank* opinion of it until we have seen it. In advance, let us say that we will cut out *three thousand* feet, retaining THE CREAM OF ACTION in four thousand feet—*four reels.* That is the secret of New Majestic's special production success—plenty of action and plenty of elimination. It's "death to padding" here! William Garwood, the most popular man in pictures, plays Imar. Next week, when we shall have seen and "cut" this Special, we will tell you how good or bad it is.

"NEW MAJESTIC"

"There Are No Favorites Like New Majestic Favorites"

All Year-Round Studios:
Brooklyn Heights,
Los Angeles, Cal.

Business Offices:
New Rochelle,
New York

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XI CHICAGO, APRIL 18, 1914 No. 8

APR 1914

KATHERINE LA SALLE
WITH
LIFE PHOTO FILM CORPORATION

JESSE L. LASKY
PRESENTS

BREWSTER'S MILLIONS

STAGED BY
CECIL B. DEMILLE
AND
OSCAR APFEL

5 REELS of
SUPERLATIVE
COMEDY-DRAMA

FETCHING
COMEDY
IMPRESSING
SITUATIONS

WITH

EDWARD ABELES

RELEASED APRIL 15TH

BOOK NOW THROUGH THE DISTRIBUTOR
IN YOUR TERRITORY

JESSE L. LASKY FEATURE PLAY CO.

LONG ACRE THEATRE N.Y.C. W. 48 STREET

JESSE L. LASKY, PRESIDENT — SAMUEL GOLDFISH, TREAS & GEN. MGR. — CECIL B. DE MILLE, DIRECTOR GEN.

AM

New York American
THE CHICAGO DAILY NEWS
THE CHICAGO EVENING POST
CHICAGO AMERICAN
HEIRESS FLEES PRIVATE SCHOOL MAN GONE, TOO
HEIRESS FLEES FROM SCHOOL WITH RICH MAN OF MYSTERY
ELOPING HEIRESS FOUND HERE, LOVER IS MISSING
MISSING HEIRESS AND RICH MAN OF MYSTERY SOUGHT
GIRL HELD AS HEIRESS MAY BE PLOT VICTIM
Missing Heiress Sought by School
GIRL ELOPER MYSTIFIES POLICE
SAY HEIRESS HAS DISAPPEARED
Chicago Police Asked to Find Florence Gray and Sidney Hargreaves
Heiress to $1,000,000 is Reported Missing

A Mystery of International Interest Now Being Produced in Serial Form

The Million Dollar Mystery

Story by Harold MacGrath **Scenario by Lloyd Lonergan**

The most sensational film production ever attempted! A mystery story of worldwide interest; written by Harold MacGrath, author of Kathlyn; produced by the Thanhouser Film Corporation; printed in serial form by the Chicago Tribune and more than 200 other leading newspapers of the United States following the Kathlyn series; and a capital prize of $10,000.00 in cash to be paid for the best solution of the mystery. $10,000 for 100 words! Get that! $100 a word.

Exhibitors: This production will mean packed houses for a limited number of theaters. Get in line quickly! Story starts in newspapers June 26th. Will be released weekly. First release June 22nd. Write at once for complete information.

Thanhouser Film Corporation

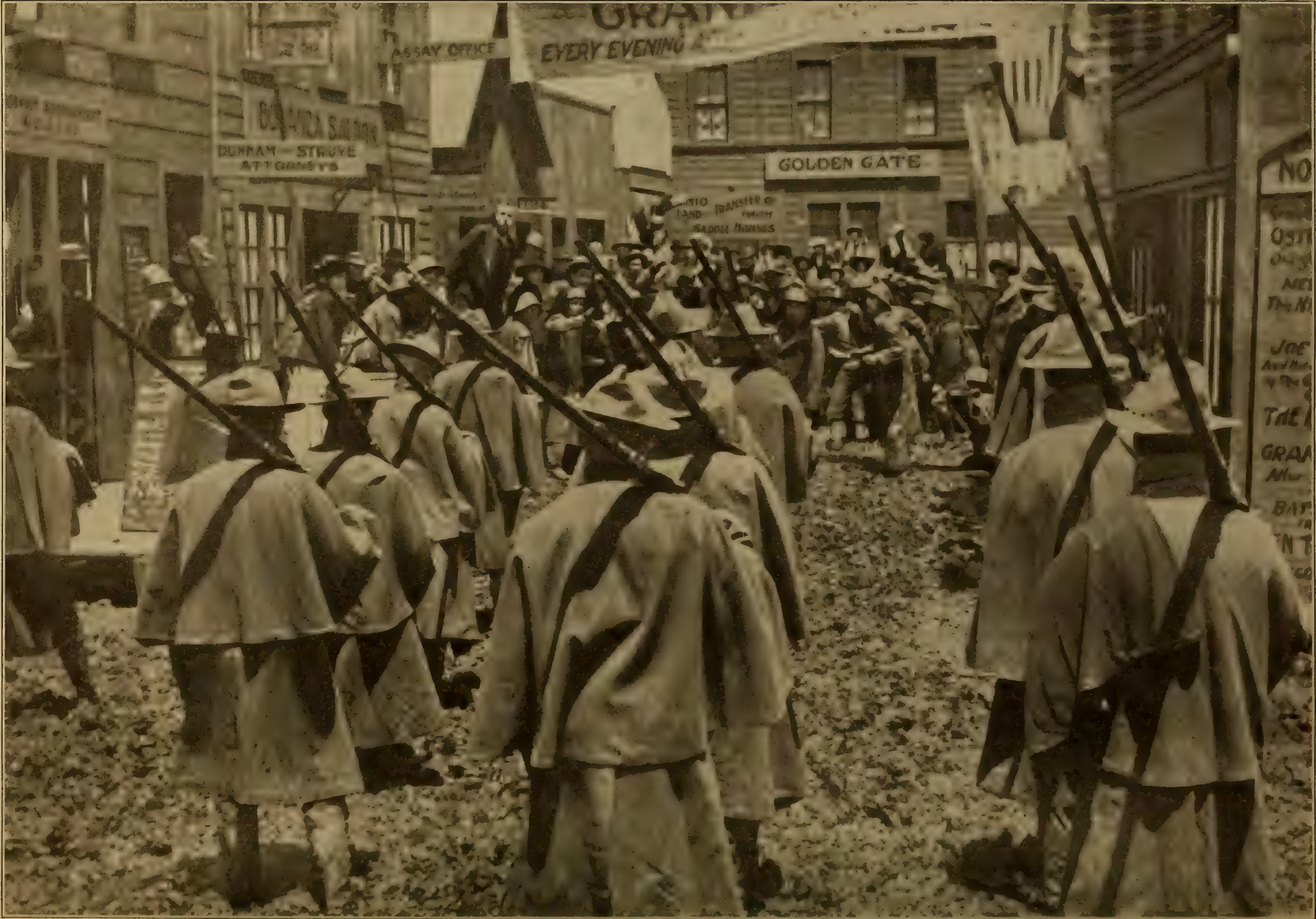
New Rochelle, New York

THE THANHOUSER THREE-A-WEEK

Tuesday, April 14th, The Musician's Daughter (2 reels) featuring Maude Fealy.

Friday, April 17th. No release because of extra reel subject of preceding release day.

Sunday, April 19th. An Infant Heart Snatcher. A wonderful cast including the Thanhouser Kidlet.



The arrival of the troops at Nome—one of the big scenes in Selig's gigantic production, "The Spoilers"

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, APRIL 18, 1914 No. 8

"The Spoilers" Scores Tremendous Hit

A Selig Masterpiece

TREMENDOUSLY big and gripping, sparkling with life and action, abounding in tense and powerful situations, any one of which might easily form the theme for a shorter photoplay, and acted by players who fairly live the roles they are playing, Selig's nine-reel production "The Spoilers," adapted from Rex Beach's novel of the same title, was given its first Chicago showing on Wednesday evening, March 25, at Orchestra Hall, which had been specially engaged for the occasion.

From early last summer, when the task of production was begun, until a comparatively recent date much has been written and said of the spectacular nature of the story and the expense, time and care necessary to a proper staging of the red-blooded events and incidents chronicled in the novel, but though in a measure prepared for the screening of the picture, though expecting something quite out of the ordinary and above the average, it is safe to say not one in a hundred of those gathered at the invitation of William N. Selig, to witness the first showing of the films, anticipated anything so epoch making, so magnificent, so thoroughly satisfying in every detail.

William Farnum as "Glenister" and Tom Santschi as "McNamara."

When the last scene had faded from the screen, and the turning on of the lights brought the audience to a realization of the fact that it had been gazing at a mere picture, instead of real happenings in far away Alaska, a wave of applause swept over the house that but partially indicated the intense enjoyment which the film had caused.

As the throng was passing out one could overhear on every hand expressions of intense delight, congratulations on the skillful manner in which the novel had been adapted to pictures, compliments on the projection, which was declared perfect in every respect, words of praise for the players who had contributed so much to the success of the undertaking, and for all connected with the Selig Polyscope Company who had in any way been responsible for either the staging, acting, production or projection of this really great motion picture masterpiece.

The nine reels of film taken in telling the story are divided into a prologue and three acts. From the moment when the characters are introduced to us, each bowing from the frame to the audience, until Glenister finally overwhelms his enemies, interest is never allowed to lag. One "big" scene follows another so fast that one can only gasp and wonder how it was all accomplished. Whether it be an incident that occurred along Seattle's waterfront or a happening in Nome's main street all have been faithfully reproduced.

Two stupendously big settings were necessitated and both are highly realistic. The first one shows the main street of Nome, lined on either side with frame structures, and here some of the more sensational of the scenes are laid; the other gives a broad and comprehensive view of the Midas Mine and its outbuildings, and though it must have taken weeks in the building it is totally destroyed in less than five minutes, when charges of dynamite are set off. In addition to the two sets referred to, there are many almost as much deserving of special mention—the one showing the interior of the dance hall being particularly commented upon for its fidelity to facts.

William Farnum, the specially engaged star of the production, enacts the role of Glenister and certainly never appeared to better advantage. His physique is peculiarly suited to this characterization and in walk, dress, gesture and manliness he is every inch the Glenister of Rex Beach's story.

Tom Santschi as McNamara, the crafty, cool and resourceful villain of the story, never had a part which gave him so many opportunities before and he makes the most of every one of them. In his scenes with Mr. Farnum he rises to great heights and the struggle in the office of Struve, in which Glenister declares he "will kill him with his bare hands," is the acme of realism. One newspaper critic was moved to write "Shades of Funkhouser what a fight!" and our antiquated typewriter is totally inadequate when it comes to even meagerly describing it.

Frank Clark, as Dextry, made hosts of friends in the audience and one would be forced to carefully comb the entire world before he would discover a more likeable pal or partner. Jack McDonald as "Slapjack" created a role which is certain to make him famous. In some respects it can be said to stand out even more vividly than do the types of the more important personages of the story. Everyone loved "Slapjack," from the moment he appeared on the screen, and chuckled at his absurd attempts to describe to the onlookers the terrific combat he had beheld in Struve's office, while marveling at his lone suspender and the means by which he really "kept them up."

In Judge Stillman's home.

Wheeler Oakman had probably one of the hardest characters to portray in the entire production, for "The Broncho Kid" might very easily have been overdone. In Mr. Oakman's skillful handling of the role, however, one can pick no flaws, and the boy's redemption and final finding of happiness in the company of Cherry Malotte, left everyone with a satisfied feeling. Kathlyn Williams, famed tamer of wild beasts and enactor of jungle roles, was cast as Cherry Malotte, the dance-hall belle, and judging from the comments overheard made hundreds of new friends for herself by her characterization of the popular Cherry. Faithful, sincere and womanly, despite the surroundings in which she spent her days, Cherry wins the admiration of all by her kindness, loyalty and devotion.

Dextry and Glenister.

Bessie Eyton as Helen Chester catches and holds your attention at her first appearance and every turn in her fortunes is followed with breathless attention. Her big scene with W. H. Ryno, who played Struve, was splendidly done and showed the ability which she really possesses. N. MacGregor as Judge Stillman had not a great deal to do but did that little well.

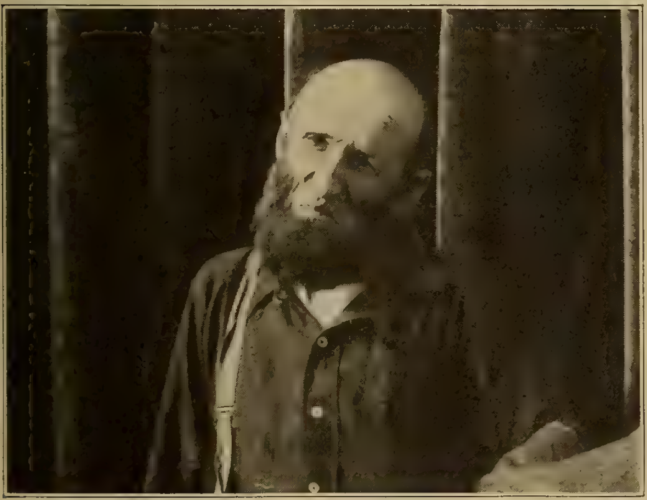
From the photographic and artistic standpoint the film is well nigh perfect. The few little inaccuracies in detail are so trivial, in the tremendous triumph which the picture scores, that one can easily overlook them—in fact it is extremely doubtful if the average spectator even noted them.

The story of the plot of the political crooks at Washington to seize Alaska mining property; the trip which Helen Chester took at the suggestion of her crafty father; her meeting with Glenister and Dexter and their aiding her to escape from quarantine; her arrival in Nome and delivery of the instructions from Washington to Struve; the discovery of Glenister that his Midas Mine has been "jumped" and the battle which he, Dexter, Flapjack and the other miners put up in their endeavor to regain their property; the arrival of McNamara in Nome and the real opening of hostilities; the meeting between Cherry Malotte and Glenister and the dancehall girl's wild ride to save her lover; the infatuation of McNamara for Helen and Struve's plan to outwit his employer; the tryst at "The Sign of the Sled"; the death of Struve; the exposure of the McNamara plot; the blowing up of the Midas Mine; the redemption of the Broncho Kid, and the final happy reunion of Glenister and Helen, are all so familiar to readers of Rex Beach's story that it is totally unnecessary to repeat them here. It is only necessary to say that every big, vital, gripping, red-blooded incident, which made the story the fascinating book that it was, has been included in the picture, to convince a lover of "The Spoilers" that a treat is in store when the film version of this powerful tale is finally given its public showing.

The Broncho Kid, Cherry Malotte and Glenister.

It is understood "The Spoilers" will be the opening attraction at the new Strand Theater in New York City, on or about April 16, and that as fast as theaters can be secured it will also be presented in a number of the other larger cities of the country.

In passing, it may be remarked that rarely has a more distinguished or representative audience been assembled to witness the advance showing of a film subject. In the boxes on the mezzanine floor of Orchestra Hall were several of Chicago's best known bankers, while such prominent film men as George Kleine, George K. Spoor and I. Von Ronkel could be seen in others. Mayor Carter H. Harrison and family occupied a box, Jane Addams, one of the country's most distinguished women; Maibelle Heikes Justice, the well known author; Gilson Willets, Henry K. Webster, John T. McCutcheon and his brother George Barr McCutcheon, the novelist; Harold F. McCormick, president of the Chicago Grand Opera Company and head of one of the greatest manufacturing institutions of the country; Hon. Charles G. Dawes and LaVerne W. Noyes were also to be found in the circle of boxes. In the *Tribune* box were Messrs. Field, McCormick and Medill. Andrew Lawrence had a party in the *Examiner* box; the *Inter-Ocean, Record-Herald, Daily News, Post* and the *Journal* all had editors, as well as special writers present and the artistic fraternity was represented by Lorado Taft, one of America's eminent sculptors, Charles Mulligan, Ralph Clarkson, Charles Francis Browne, Hamlin Garland, William McHarg, Ralph Mojeski, Ira Nelson Morris, William Morton Payne, Will Payne, George R. Peck, Allen B. Pond, Irving K. Pond, Wallace Rice, Frederick A. Stock, Slason Thompson, Ralph Van Bechten, Adolph Weidig, Arthur Bissell, Solon Beaman, W. M. C. Carlton, N. H. Carpenter, Hobart C. Chatfield-Taylor, Isaac K. Friedman, Thomas E. Donnelley, Guy Hardey, Charles H. Hutchison, H. H. Kohlsaat, Bryan Lathrop, Ray Long, Franklin MacVeagh, Arthur Heun, James Taft Hatfield, Wallace Heckman, Frank H. Spearman, Clayton F. Summy, Clarency M. Wooley and Frederick W Root. The entire Board of Censorship of the city of Chicago was present, and had previously passed on this picture without demanding excerpts, giving issuance of the largest local permit ever recorded for nine reels. There were many heads of city departments present, and while officialdom was well represented, the beacon lights of literature and the allied arts made the most notable showing.



Jack McDonald as "Slapjack."

Representatives of the *Motion Picture News*, the *New York Dramatic Mirror*, the *Telegraph*, the *Billboard*, the *Clipper*, the *Photoplay Magazine*, the *Motion Picture World* and of Motography were also present, besides scores of other specially invited guests.

During the presentation of the film Robert Stronach, a local organist, added much to the enjoyment of the pictures by a most appropriate accompaniment. The screening of the great subject was most carefully carried out to the minutest detail and the light was at all times of the best. In fact many were heard commenting upon the excellence of the projection and expressing the wish that all films might be presented in a similarly de luxe manner.

The blowing up of the mines.

Business Goes On as Usual

Immediately after the recent conflagration at the Eclair plant full and complete arrangements were made whereby the entire force of factory employees could take possession of a modern and up-to-date building located at Bayonne, New Jersey, and developing, printing, drying, negative and mechanical departments will be installed therein in charge of department managers. The Eclair Film Company, Inc. took possession of this temporary factory building on Tuesday, March 24.

This arrangement will hold good until the erection of a complete and new factory building which structure the Eclair Film Company, Inc. will rear on the site of the present ruins. Every new apparatus and equipment for the turning out of perfect film will be installed. Every new device for the facilitation of developing and printing will be used and in this connection there will be used in the new factory the new automatic machine for developing and toning which the Eclair Film Company, Inc. controls. This machine is the acme of mechanical perfection and will prove invaluable in making easier this branch of the work to an almost unbelievable extent, besides adding to the quality one hundred per cent. In brief the new automatic laboratory which will be erected, will be the last word in perfect film making.

Through the medium of this publication and the various other trade journals and organs devoted to the film business, the Eclair Film Company, Inc. emphatically wishes to state for the benefit of the exhibitors and the many well wishers that the course of production of American-Eclair films will not be hindered one iota —deliveries will be made to the Universal Film Manufacturing Company on schedule time and business in all its details will go on as placidly and merrily as though the disastrous blaze which destroyed the factory at Fort Lee had never occurred.

Tempted to fly.

"I've fixed the aeroplane!"

Plenty of supernumeraries are used throughout the production.

Pauline arrives too late.

The accident.

SCENES FROM PART TWO "THE PERILS OF PAULINE."

Little Eclectic Star A Child Wonder

Mlle. Fromet Described

ONLY a ten-year old!

It seems hardly possible when you consider the accomplishment the little lady has made in the profession that called to her not just from without, but mainly from within; and this because she is gifted with an inborn knowledge of dramatic technique that would elicit admiration were it the possession of a person older, even, than little Mlle. Fromet.

Mlle. Fromet.

"La petite Fromet" is the title lovingly accorded the little girl in Paris, where her home is and from which she journeys every day to the big studio a short distance outside the city where the big feature films are made that find their way across the Atlantic and into the projection room of the Eclectic Film Company. In this big studio just outside of Paris, "La petite Fromet" spends the most enjoyable hours of her daily life. She has the knack of grasping a situation and correctly interpreting it and for this reason, is a favorite actress with all the producers.

The most notable role she has taken and the one which placed her in the rank of "star" among the Eclectic players, is that of Cosette, in the nine-reel feature "Les Miserables." Deepest feelings of sympathy are evoked for Victor Hugo's poor little outcast and sincere admiration is tendered the girl who makes the little outcast so real a character.

Then, there is her impersonation of Phillip Gaudier, the little boy whose witnessing of a double crime drove him insane. It was the work of Mlle. Fromet in this character that made the three-reel story, "The Message of the Dead," the impressive one that it is. "A Man's Shadow" is a six-reel film that gives Fromet to us in another strong, emotional role and the next time we will see her, it will be as star in an eight-reel story that will be given the public in a very short time.

A character pose.

The little French actress comes to the silent drama not as an amateur, but as one who has earned a name for herself at the Theater du Vaudeville, in Paris. She is still a member of the company there but claims that she most enjoys her work when it is done for the screen. Men prominently identified with the theatrical profession, have voted her work to be above the average done by the children of the profession.

But "La petite Fromet" has something to say herself, about the work she does. The letter that comes from her bespeaks the seriousness one guesses her to possess, when they look into her big brown eyes, either on the screen or in a photograph.

"I can be so many different kinds of little girls, and little boys, too, when I'm acting for the screen," the letter confides. "When the director says I must be sad, then I think of my pet rabbit that died and that is buried in the shade near the studio wall. That always makes me most sad. When he says to laugh and be happy, then I remember that when I'm going to be eleven years old, I'm to have a piano of my own with my name on it in gold letters. If Americans like me in pictures, I'll be glad. Maybe they don't think I do things right. I know some American people in Paris. If all American people are like them, then I won't be afraid that my work won't please, for these Americans are very nice. I do the best I know how and I'm learning more every day. I say to you good-bye from—little Fromet."

When next you see her work, you too will wonder and say—

"And only a ten-year old!"

"The Perils of Pauline"

In the second episode of "The Perils of Pauline" the action gets faster and the perils become real. Hicks, the tough man, and Owen, the secretary, try to find some way in which to cause Pauline's permanent injury or death. While they are talking, Hicks notices in the paper the announcement of an aviation meet in which some of the aviators will carry passengers.

Immediately he gets an idea and proposes to Owen that he persuade Pauline to try an airship flight at the race. Owen persuades Pauline, in spite of Harry's protests, to undertake the adventure and after having made arrangements with one of the operators, Owens sneaks into the hangar and tampers with the machine in such a way that an accident is assured.

On the morning of the race, Harry tries in every way to persuade Pauline not to go and, finding it useless, puts the big touring car out of business so that it will be necessary for Pauline to ride with him in his runabout.

Before starting, he punches a hole in the gasoline tank and when only about half way to the meet they are stalled. Owen, having reached the field, is very much annoyed at the delay and finally hires an automobile to go out and meet Pauline and Harry. He discovers them on the road and taking Pauline into

A character pose.

his car he hurries her to the field. They, however, do not arrive in time, as the aviator with whom they have made arrangements has already started.

The pictures here show the airship coming towards the finish line when suddenly it crumples up and falls to the ground.

Harry, who has arrived at the field and has discovered that all of the operators took up passengers with them and that one took up a lady, is in terror, especially when some of the spectators tell him that the machine to which the accident has just happened is the one carrying the lady. He, however, soon discovers Pauline in the crowd and learns that they did not after all arrive in time.

Historical First Release Soon Ready

Probably no one incident in American history is surrounded with more interest and romance than the writing of "The Star Spangled Banner" by Francis Scott Key.

Every school child knows the story of how he went aboard the British flagship to intercede for a friend who had been unlawfully imprisoned; how he also was held a prisoner during the bombardment of Fort McHenry, and the thrilling experiences he passed through while watching, throughout the night, for a glimpse of the flag he so dearly loved.

All these events are clearly shown in "Our Flag; The Star Spangled Banner," a magnificent multi-reel film soon to be released by the Historical Feature Film Co., of Chicago. The production will be one of the largest on record, and thrills innumerable are sure to hold an audience spell-bound. One of the principal features will be the burning and blowing up of the British frigate. This scene entails not only great labor, but also great expense, and will be the most stupendous ever seen on the moving picture screen.

The film not only shows the romantic incidents in the life of Francis Scott Key, but also some thrilling episodes at the time of the Revolutionary War, when his father, John Key, was a dashing young Colonial officer under Washington's command.

Edeson Signs With Lasky

Robert Edeson, one of America's foremost stars, and the leading contributor to a dozen successes, is now a member of the Jesse L. Lasky Feature Play Company's roster of stars. Arrangements were entered into last week between Samuel Goldfish, executive head of the Lasky Company and Mr. Edeson, whereby the latter will appear in Stewart Edward White's thrilling novel of the Canadian Northwest, "The Conjuror's House," in photoplay. Mr. Edeson's striking personality and the distinct individuality with which he invests every role he assumes, have made him one of the most striking figures on the American stage, and that his appearance on the screen in a Lasky production will meet with universal acclaim is a foregone conclusion.

The "Conjuror's House" is one of the most powerful works of fiction ever published and the numerous editions already published and sold demonstrate its popularity. The "Conjuror's House" will be staged in the exact locale of the book. Mr. Edeson and the entire Lasky company will be taken into Canada for the staging of the production.

Just A Moment Please

"Clarence," the best little make-up man in Cook County, told us the other day that while Essanay's "To Alaska via the Great Rivers of the North" was on the screen, at the Forum theater, the pianist caused a near-riot by playing "Till the Sands of the Desert Grow Cold."

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GOOD BYE, DICK. TAKE CARE O' YOURSELF.

Dick Nehls of the American Film Manufacturing Company is liable to leave town hurriedly most any day. He probably doesn't even suspect it himself yet, but he will when somebody calls to his attention the third paragraph of the story headed "Fred A. Gamble" on page two of his press sheet, dated March 28.

—

OUR BURG.

L. (Luna Light) G. Reynolds of Richmond, Ind., was seen on the main streets of our village this wk. L. G. is always a welcome caller.

Maj. Funkhouser, our local Anthony Comstock, has been so shocked the past wk at the Holbrook Blinn repertoire at the Village Opry House that he has almost forgotten to censor films. After all, Maj., the film makers ain't the only villains in the world.

These be powerful unhealthy days. W. N. Selig has only just got over a cold and now John Pribyl is home sick. However "Sprig is cubig."

The village ball tossers is expected home next wk.

—

It's time S. S. Hutchinson got back into town, for there is nary a sign of a mustache around the whole plant, now that Chas. Ziebarth has let the Missus argue him into cutting off the abundant crop of alfalfa which so elegantly decorated his upper lip.

—

Speaking of hair, reminds us that a certain party in the Effete East, learning of our lack of covering for such gray matter as we possess, has advised us to "carefully apply the juice of three Bermuda onions until the hair becomes strong enough to come out." We think they're kidding us, but we'll try anything once.

—

Although we didn't mention it in that particular film review, we have to take our hat off to Ed Gaylor as an actor. We saw him perform in Essanay's "A Man For A' That" and take it from us, James K. Hackett, John Drew, King Baggott, Frank Bushman, Maurice Costello and the Cherry Sisters will have to look to their laurels or Ed will soon have their jobs. Aside from the fact that he had momentary stage fright and forgot to pay the boy for his newspaper, Ed was distinctly "there" as an actor.

—

We hope our readers will overlook the entire lack of "pep" to our stuff this week, for we have just performed the sad task of laying the best little mother in the world away in her last resting place and don't exactly feel in the mood to grind even "near-comic" stuff.

—

SIGNS OF SPRING.

The happy days are almost here—the days when we can read in our favorite paper: "Game postponed on account of rain."

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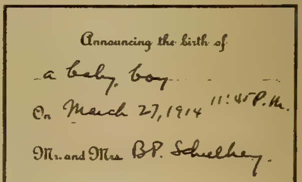
D'Arcy of Lubinville has dug up a new one to add to your "unabridged." He refers to "Little Breeches," the Lubin release of April 25, as "a Lubin Cinelogue." And it don't sound half bad.

—

New and startling releases follow one another pretty fast in the Famous Players program, but we judge the new one, a hint of which is given in the little illustration to the left, will long be the most popular with the publicity man of the concern. Its title has not yet been selected, but we have no doubt a suitable one will soon be determined upon. This style of release is becoming so popular that we are tempted to reserve this space regularly for announcements of this kind. Anybody want to reserve it for the next issue?



Announcing the birth of

a baby boy

On March 27, 1914 11:45 P.M.

Mr. and Mrs. B. P. Schulberg.

—

Hurrah, the sun's shining again.

More work for the cameramen. N. G. C.

Rich Clubman Renounces Own Set

A Human Interest Story

JUST a plain, simple, little human interest story is Essanay's two-reel drama, "A Man For A' That," scheduled for release on Friday, April 24, but it is played so capably and constructed so well that it "goes over big," as exhibitors are wont to declare.

If the exhibitor is looking for a picture with stirring hand to hand conflicts, spectacular and thrilling escapes and rescues, gunplay and villainy he will scarcely book "A Man For A' That," but on the other hand if he wishes to offer his patrons a splendidly acted, carefully staged, human nature story he will look a long while before finding a more acceptable film than this one. It is a picture which will send the audience home thinking deeply — which will expose some of the shams and make-believe of our modern "society" conditions.

Francis Bushman and Irene Warfield in "A Man For A' That."

Francis X. Bushman, Irene Warfield, Ruth Stonehouse, and Bryant Washburn are only a few of the Essanay stars who appear in this two reel drama so that lovers of the various individuals who are featured in films of the "Indian head" brand are sure to delight the "fans" of the country.

From the standpoint of staging and direction the picture ranks as high as anything that Essanay has produced, for the interiors in the home of Meridith are wonderfully deep, massive and elaborate. The furnishings, too, are lavish, and in several of the big scenes odd effects are obtained by means of mirrors.

The reception in the Meridith home.

The story opens as Frank Willard, a wealthy society man, is about to start for the home of Grace Meridith, his fiancee. Willard has known Grace all his life, and in fact it has long been understood between the families that Frank and Grace are some day to be married. Frank has always believed himself in love with his childhood playmate, but of late has wondered if she possesses the strength of character he feels his wife should have. Disappointed at the new traits of character which Grace exposes, and fearful that she is really growing selfish and snobbish, Frank becomes disgusted with the sham and make-believe which seems to envelop all in his social set and he is half inclined to leave the whirl of society forever.

During the evening Frank discovers even more affectations and artificiality about Grace and determines definitely to put an end to their engagement, though he naturally shrinks from doing so on account of the humiliation it will cause Grace. He leaves the house, however, without breaking with Miss Meridith, meaning to do so by degrees.

On his way home Frank passes a newsstand presided over by little Dick Davis, a typical street waif. Frank witnesses Dick's kindness and generosity toward an old beggar in a nearby doorway—sees him give all the pennies that have been accumulated on the newsstand to the old man—and instantly decides that the poorer classes are infinitely to be preferred to the idle rich.

Returning to his rooms, Willard changes from his dress clothes to an humble workman's clothing and, after sending his fiancee a note to the effect that he has been suddenly called away from the city, he returns to the street corner where little Dick has his stand and tells the youngster that he is out of work and has no place to go. With the same goodness of heart which prompted him to give the aged beggar his hard-earned pennies, the little fellow offers Frank lodging in his humble home and tells him he may remain there until he can get upon his feet again.

Frank instantly accepts the offer and is escorted to Dick's home, where he meets Mrs. Davis and Ruth, Dick's pretty sister. Frank finds the home of the poor family everything which the home of his fiancee was not and discovers that real sincerity, good will and kindness pervade the atmosphere of the humble lodging and influence every action and thought of its inmates.

After a few days Frank secures a job as an ordinary workman and becomes so interested in his work and Dick's sister that he seriously doubts whether he can ever return to his own ways and social position. As time passes the friendship between Ruth and Frank ripens into love, but one day a crisis is reached, for little Dick, returning home in the evening, hands

Frank a copy of a daily paper folded open at the society page. There, side by side, are pictures of Grace Meridith and Frank Willard, the millionaire clubman who is to marry her, together with a story of the engagement.

Little Dick discovers the clubman's identity.

Dick accuses Frank of being the man whose picture appears in the newspapers and Willard cannot deny the accusation. Dick asserts that Frank has deceived them all, and Ruth in particular, and demands what it means. Shamed and humiliated by his exposure, for he realizes that it puts him in a bad light, Frank confesses his identity and leaves the home in which, at last, he had really found happiness and contentment.

Ruth, returning home, learns what has happened and follows Frank out upon the street. She catches up with him, and after explanations Frank and she go to the Meridith home, where they discover that Grace has eloped with Count Ver Sailles, a fortune hunter. Grace's parents are at first highly indignant over Frank's calm assertion that he had meant to break off the engagement, but feel less angry after reading a note from Grace in which she explains that she has lost all interest in Frank and is leaving for Europe with the count.

Court room scene in Essanay's "Seeds of Chaos."

Before leaving the Meridith home Frank slips an arm about Ruth's waist and explains to Grace's astonished parents that he has found the real girl of his dreams and means to make her his wife. They unbend enough to offer congratulations, and Frank and Ruth return to the humble Davis home to break the news to the others gathered there.

The entire cast of this production is as follows:

Frank Willard, a wealthy society man	F. X. Bushman
Grace Meridith, Frank's fiancee	Irene Warfield
Ruth Davis, a poor girl	Ruth Stonehouse
Count Ver Sailles, a fortune hunter	Bryant Washburn
Mrs. Davis, Ruth's mother	Annie Edney
Dick Davis, a newsboy	Thomas Harper

Another stunning Essanay film for early release is entitled "The Spirit of the Madonna," and it proves daring in the extreme, for Miss Gerda Holmes appears as the wife of a factory worker and as the Madonna in a painting. The story deals with employers' liability and hinges upon the change in attitude of a millionaire factory owner who once believed that his workmen were entitled to no damages or consideration after suffering injuries in his plant. The millionaire is a great lover of famous paintings, and struck by the resemblance of the injured workman's wife to the figure of the Madonna in a huge painting that hangs in his library, the millionaire agrees to aid the unfortunate workman, and eventually his whole attitude toward his employees is changed by the spirit of the Madonna. The picture is notable for its odd lighting effects and artistic portrayal.

"Beating Back" to be Pictured

Al Jennings, former bandit whose life story constitutes one of the most remarkable human documents ever written, will arrive in New Rochelle April 12, for a conference with C. J. Hite, president of the Thanhouser Film Corporation, which company will produce "Beating Back" for Direct-From-Broadway-Features.

The feature which will be in six reels will bear the same name, "Beating Back" as was given to Jennings' life published in the *Saturday Evening Post.* Those who read the *Post* story will remember the fight at the "Spike S" ranch. This battle will be reproduced in every detail.

Jennings' life—county prosecutor, bandit and convict, is unprecedented in our national history, for the citizens of Oklahoma, where he committed his crimes, are now accepting his candidacy for governor. Should he be successful, Jennings will have an imperishable record of his "beating back."

Thanhouser to Picture Depths

Carl Gregory of the Thanhouser forces sailed April 4, for the Bahamas aboard the Ward liner *Vigilancia* to make an under water scene, which will be one of the thrillers in the new serial "The Million Dollar Mystery," now in preparation at New Rochelle for the Syndicate Film Corporation.

Harold MacGrath and Lloyd F. Lonergan are the authors of the new thriller, which will follow "Adventures of Kathlyn" in the *Chicago Tribune* and other newspapers throughout the United States. It is expected that this under water scene will be one of the most wonderful of its kind ever taken because of the latest improved apparatus which Mr. Gregory will use.

Through a well in the center of a barge, Mr. Gregory will lower himself in an especially constructed steel chamber to a depth of 1,000 feet, if necessary, and there take the scene which the authors, ever watchful for new sensations, have written. Mr. Gregory will have Capt. C. E. Williamson, inventor of the flexible tube chamber, with him to direct the "sea faring" part of the operations.

The Belasco of the Motion Picture Art

By Russell E. Smith

ONE never interviews David W. Griffith. Such a thing is impossible. One merely listens, catches the polly-syllabic pearls that drop from his mobile mouth and endeavors vainly and futilely to string them into a literary necklace so that they will sparkle and glitter as they did when first they were born.

A hint, a glance, or an unspoken thought perhaps and he has preceded your unuttered question and fired a volley of vocal grapeshot that not only hits the mark but goes through it, around and utterly demolishes it.

"The future of the motion picture?" he replied the other evening out in Los Angeles in answer to my inevitable question, "That is illimitable and too there are many divergent futures."

"In the public schools, for instance," I ventured.

"The motion picture is the greatest public school in the world," came quickly, "besides, did you ever hear of any one learning anything of moment in any public school? I never did! The pictures are the greatest educators the world will ever know. Take a wonderfully inspired book and how many people could read and enjoy it? How many minds could grasp its intricacies of thought, of parable and precept, its delicacies of verbiage and metaphor? Very few! Yet in the motion pictures, put on properly, by a competent group of actor-artists, it would be comprehensible to millions who would never have taken the trouble to have read it, nor would have understood a syllable of it if they had!

"The limit of the motion picture? There is none except that of the cost which may deter some producers from attempting subjects on a gigantic scale, but there are ways,—mysterious ones, known only to the producers—by which seemingly enormous productions may be encompassed without the expenditure of large sums of money.

"The subjects of the future, in my humble opinion will be greatly varied of course. The supply of present and past published plays and novels is limited and few are adaptable to the motion picture. But the great writers of the present day and the great authors of the years to come will deliver their messages to the waiting world by means of the photoplay, and millions of people will see and understand who would never read the message at all, and whose minds would not be attuned to its message. What one sees, one remembers a long while but that which one reads, is soon forgot!

"How many passages in any great book you have read," said Mr. Griffith, "can you recall?"

I was obliged to admit that on the spur of the moment I could not recall one.

"There you are," he triumphed. "But if you had seen a great passage—a great thought illustrated by a motion picture illustrated properly and artistically, mind you—you would never forget it.

David W. Griffith.

"You see a face in a crowd one day," he went on rapidly, "and that face, particularly if it be a distinctive one, lingers in your mind's eye for years, apparently forgotten, and one day you see that face again and instantly you remember its peculiarities.

"Now, you may read a wonderfully descriptive word picture of such a face and a day after, you have utterly forgotten it. You did not see it, therefore it is lost in the mazes of memory."

"Then the motion picture is more than an entertainment?" I asked.

"It is a great deal more than that. It contains both the entertaining qualities and the educational and thus does more than give pleasure. Thus serving a double end it has enormous power for good in a thousand ways."

"More than the stage?"

"Infinitely. Not alone does the picture reach more people, but a great deal more can be shown in an allotted time than can ever be done on the stage. An illustration: After running about five feet of negative, a close-up view of one of our actresses in a particularly sympathetic scene, the film became unthreaded in the projecting machine and it stopped a moment to be adjusted. A few feet of film thrown on the screen, and the operator, and the little audience in our projecting room found their eyes wet with tears. The greatest actress in the world, were she ten times as great, could not produce that emotion in such a few seconds on any legitimate stage. So you can imagine what is possible in four or five thousand feet of film!

"Politically, the power of the motion picture is enormous. Where now the political candidate must perforce be content with a few hurried stump speeches scattered over the country, or a handful of letters and announcements mailed to the voters, who may never read them, the motion picture can be made to show by means of a gripping story, the good one candidate can do if elected, and the wrongs committed and the conditions engendered by his opponent's party.

"As an advertisement for the promotion of cities and various schemes, think what a picture can do! Take Los Angeles for an example. A few years ago the "City of the Angels" was only known by means of folders given out by the railroad companies seeking to settle the country and sell their land. Then the moving picture came, and since then everybody who sees pictures is given glimpses of the most beautiful portions of the city and its surrounding country. The result, the city of Los Angeles jumped from a population of 100,000 people to one-half a million in 5 years, due principally to advertising it got from the pictures and the influx of the various manufacturers and their employees to the city to locate!"

"Another future of the pictures, a future really that is almost a present, is the showing of the big feature subjects in large regular theaters all over the country, formerly devoted to the legitimate attractions. Four years ago I predicted this as one of the future developments of the motion picture and like most pioneers, was laughed at. But now they are doing it just as I said they would!"

"Then the silent drama is probably the greatest invention of modern times?"

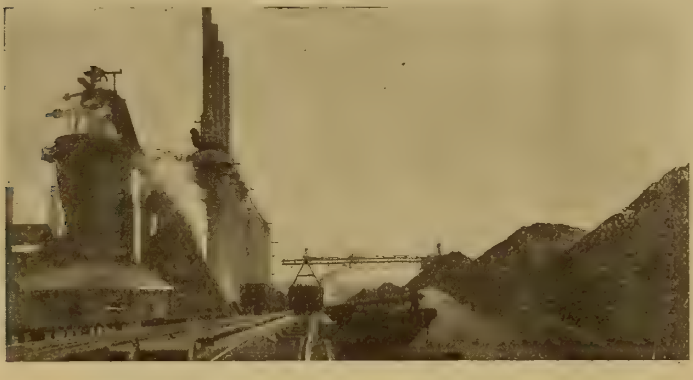
"Absolutely! Of course it is allied with electricity, photography and such arts or inventions, but it makes the printing press, probably the greatest boon to mankind, until the pictures came, look like thirty cents.

"But why do you say 'silent drama'?" he went on. "There is nothing silent about the motion picture. It speaks louder than the most beautiful words in any language! It speaks in all tongues to all people and it tells a story in a way that no spoken or printed word can ever do. Silent! The drama, the lessons, the precepts and the message of the motion picture will echo and re-echo down the halls of time ages after the libraries and the tombs of to-day have crumbled into dust and the printed page has faded into nothingness. 'Actions speak louder than words' was a proverb predestined to apply to the motion picture!"

And what can one do but believe? Much of these predictions have been or are being proven day by day, and when the rest of his predictions come true, as they are bound to, it will be a direct result of the hard work, thought and study and experimentation of he who is major responsible for the present high development of the motion picture art and business —David W. Griffith.

Interesting Commercial Film

One of the most interesting industrial films that has ever been shown on the screen is the three-reel subject entitled "From Ore to Finished National Pipe" made for the National Tube Company of Pittsburg, Pa. The films take the spectator to the ore fields in Minnesota, show the method of stripping the upper strata to uncover the ore deposits, in what is known as the "open cut" method of mining. We see the ore loaded aboard ships and taken to the blast furnaces where it is refined by the open hearth or Bessemer process. It is then cast into ingots, reheated and rolled into blooms, slabs or billets and in this form taken to the rolling mill where it is made into skelp or sheets from which the pipe is made.



Blast furnaces, stoves, and stock pile of iron ore.

Close-up views of both the butt-weld and lap-weld process of pipe making is shown in detail and testing and inspection of pipe and threads follow. The third and last reel of the subject is brought to a close with panoramic views of the plants of the National Tube Company located at Loraine, Ohio, and McKeesport, Pa.

Close-up view of butt-weld furnace.

Zukor Returns From Los Angeles

After a month's absence from town, during which he visited the Los Angeles studios to confer with Edwin S. Porter on some big plans contemplated for his company, Adolph Zukor, president of the Famous Players, returned last Sunday to New York.

Among other subjects considered at this conference of the president and technical director of the Famous Players were the order of releases of the celebrated stage successes controlled by Charles Frohman and Henry W. Savage, Inc., secured by the Famous Players' recent alliance with those managers, the forthcoming trip to Europe with James K. Hackett for a production of "Monsieur Beaucaire" in the exact locality of the story, the erection and construction of the new studio in Long Island City exclusively for the production of the Charles Frohman plays and many other matters that will soon evidence an important influence on the program of the Famous Players.

As is commonly known, Mr. Zukor was accompanied on this western trip by Marcus Loew, Aaron Jones and Joseph Schenck, with whom he covered the Sullivan-Considine circuit of theaters, including thirty-seven houses from Chicago to Los Angeles, which the Loew Company has just secured by a purchase involving nearly $5,000,000. As a big stock-holder in the Loew Theatrical Enterprises, this gigantic transaction incidentally commanded some of Mr. Zukor's attention on this recent trip.

McEnnery to Have U. S. Plant

The James McEnnery Syndicate of London, with a branch office in the Candler building, New York, well known as exploiters of English features will build a studio for the production of feature films in this country. The site has not quite been decided upon but it is quite certain to be in the vicinity of Lakewood, N. J. Arthur Levey, associated with the James McEnnery Syndicate, whose winter home is at Lakewood, is going to visit there shortly with Thomas Graham, manager of the New York office to look over the ground and take an option on the best site obtainable. The scenery and conditions are said to be ideal.

Edison Studio Fire Does Much Damage

Work, However, Goes On

THE fire which seriously damaged the Edison studio on Saturday, March 28, while seriously handicapping the company and necessitating almost superhuman efforts in order to surmount the many difficulties which have so suddenly been presented, still served to emphasize a fact which was most gratifying to the officials—the loyal devotion of every employee to the interests of the company itself.

It was about six o'clock in the morning that Daniel Clifford, the night watchman, detected the odor of smoke. Hasty investigation showed a small blaze near the big switch board over the main stage of the studio. Clifford turned in an alarm at once and returned to the fire which he fought with extinguishers until badly scorched and nearly suffocated with the smoke, which steadily increased in volume. The fire gained rapid headway, spreading along the floor to the scenery and "props."

When the firemen arrived the entire studio was filled with thick black smoke and the heat was beginning to break the glass roofing over the stages. The firemen smashed great quantities of glass in order to let out the smoke which made it impossible to get within fighting distance of the rapidly spreading flames.

A portion of the studio floor "the morning after."

Meanwhile an entirely different scene was being enacted in the front part of the studio, in which the offices, film storerooms, projecting room and dressing rooms are located. A great many of the Edison players and other employees live in the immediate neighborhood of the studio. They were aroused by the arrival of the fire apparatus and, hastily dressing, rushed to the smoke filled building which now seemed doomed. Despite the protests of the firemen, they made their way through the main entrance and, under the direction of stage manager Collins, proceeded to remove many valuable articles. Groping his way about the stages, Collins succeeded in finding every camera and in removing them from the building. They were taken to Mrs. Jack Reade's home where she proudly exhibited the valuable lenses carefully stored in her book-case. Mr. and Mrs. William Bechtel, who live directly opposite the studio, were among the first on the scene and their house was a veritable store house of rescued valuables. Charles Seay and George Lessey, also near neighbors of the studio, aroused MacDermott, Wilson and Phillips who live close by, and they all joined the force at work removing valuables.

B. S. Dawley, in charge of the film assembling room and the film store rooms, directed the work of removing positives and negatives—the latter of course, the most valuable possessions of the company—to a place of safety. While this work was going on Mary Fuller, Miriam Nesbitt and Bliss Milford arrived upon the scene. Their first thought was of the large wardrobes which each possessed and of the impending ruin of this all-important raiment but at the sight of Miss Bannon, Mr. Plimpton's secretary, with an armful of scenarios and valuable papers, they forget personal losses and turned their attention to helping in the removal of many extremely important papers. Though the men, who were doing the heavier work, endeavored to persuade the girls

A view of the Edison studio after the fire.

Removing the debris from the basement.

to leave the building, they insisted upon working away, despite the stream of water which flowed steadily from the stages through the main hall.

The fight against the flames seemed for a while to be a losing one until a second alarm was turned in. While the players were at work in the front of the building the firemen and stage hands were battling against the dense smoke in the rear. Dan Hyam, one of the stage hands, was overcome by smoke and Mark Durling, despite the rain of falling glass and choking smoke, went into the building and dragged him to safety.

These are but a few of the many instances which occurred during the fire, and these are but a few of the names which deserve mention, for every Edison employee who was present during the fire did his utmost to assist in every way.

The fire occurred at a particularly unfortunate time because of Manager Plimpton's contemplated trip to Europe. He and Mrs. Plimpton were to have sailed on the *"Olympic"* at 10 o'clock on the morning of the fire. When notified by telephone, he was on the point of leaving his home for the pier, but drove at top speed to the studio, together with the other officials of the company who had made a dash from Orange immediately upon receipt of news of the fire. His baggage was of course aboard ship and the steamer sailed with a stateroom full of fruit, flowers and other tokens of esteem—but without its passengers.

Mr. Plimpton assumed command at once and, as soon as the firemen would permit, a rough inventory was taken and the damage estimated at about $50,000. Then the work of bringing order out of chaos began in earnest and arrangements were completed which will enable the company to continue its schedule of releases undisturbed. The fire was confined to the center stages and the property room beneath, leaving sufficient space to permit of the taking of any ordinary interior scenes. The Biograph company has kindly turned over its Fourteenth street studio to Edison. So despite the many difficulties presented by an occasion of this kind, there will be no lessening of the production and quality of Edison films.

As soon as news of the fire reached Thomas A. Edison who was in Florida at the time he sent the following telegram to Mr. Plimpton:

Ft. Myers, Fla., March 30, 1914.

Horace Plimpton,
Care Edison Moving Picture Studio,
Decatur Ave., Bronx, New York.

I learn that the artists at great risk to themselves helped to save all they could. This is very fine. I appreciate it. We are all one big family, anyway,

EDISON.

MacDermott's Adventures Continue

Marc MacDermott, the Edison leading man who is enacting the role of "John Perriton" in Edison's "The Man Who Disappeared" series certainly is earning his salary these days if one can judge from the hair raising adventures through which he goes. The first story was full of red blooded action, but in the second part of the film, entitled "A Hunted Animal" even more strenuous action is called for.

It will be remembered that in the first story of the series, John Perriton assumed the blame of a murder to save the brother of the girl he loved. We left him putting off in a boat to cross Long Island Sound.

He did not have much of a start. The police were on his trail almost immediately. Before he had reached the middle of the sound, a detective had put out from the opposite shore to intercept him. Perriton bent all his efforts to escape. The detective fired, and by chance, broke the wooden oar-lock. Perriton pretended to be hit, fell overboard and swam beneath the surface, but McWade, the detective, was after him like a flash, pulled him aboard his boat, and snapped the handcuffs on him.

When they landed, McWade forced Perriton to walk ahead of him up a steep slope. Perriton purposely slipped, fell back on the detective, and rolled with him to the bottom of the slope. Springing up quickly from the stunned officer, Perriton dashed into the woods. After several hours of wandering, he at length came to a railroad track.

As Perriton watched, a man emerged from the bushes on the other side of the track, looked cautiously about, stuck a white flag in the ground, and hurriedly disappeared. Shortly afterwards, a train passed. A young girl on the rear platform flung a bundle into the bushes near the white flag. With desperate agility, Perriton seized the bundle, and fled. Opening it, he discovered a suit of clothes and a note.

The note made it clear that the clothes were intended for an escaped convict. Full directions for the man's further guidance were clearly written out. Since the handcuffs prevented Perriton from putting on the clothes, he resolved on a desperate expedient. A distant whistle announced the approach of another train.

The passing train severed the links which bound the handcuffs.

Perriton laid the chain connecting the handcuffs on the track, averted his face and waited. The train roared by, and the links were crushed by the tremendous pressure. Then Perriton put on the clothes, and for lack of a better plan, followed out the directions given in the note. A bribed farmer cut off the handcuffs, and carried him in a trunk to a dingy tenement house, where a Chinaman received him. And here we leave Perriton until the next story.

Simplex in the Tombs

Sure! Simplex got caught again. Two weeks ago before Justice Swann, in Court of General Sessions a Simplex was used to project a White Slave film and on Sunday March 29 in the Tombs projecting a drug habit film for the moral uplift of the prisoners. Simplex deserves a long sentence when it comes to describing its good projecting qualities.

On the Outside Looking In

By the Goat Man

WE reluctantly announce the demise of "Motography's Hand Book and Film Record," a work that has become well-known throughout the length and breadth of the film world. For five years we have begged, cajoled, exhorted, bled and all but died to make this little book self-supporting, because there has been an insistent and persistent demand for it by the exhibitors, manufacturers, exchanges, scenario writers, and numerous other seekers of information regarding the films. Every film man in the country knows the little yellow-covered pocket edition that now ceases to be.

* * *

In its stead, we shall print in the next regular edition of Motography which goes to press Tuesday afternoon, April 22, the entire record of all film releases between April 1, 1913, and March 31, 1914. This record will require twenty-four full pages of Motography. To fill present orders on file for the "Film Record," and to provide for the certain demand that will follow the appearance of the listing, several thousand additional copies of the next edition of Motography will be printed. Advertisers who will care to take advantage of this extra printing should make reservation *now.* Unless we are advised to the contrary we shall endeavor to plant advertising opposite each manufacturer's releases. This plan should be preferred with a capital P, because it is equivalent to pure reading matter.

* * *

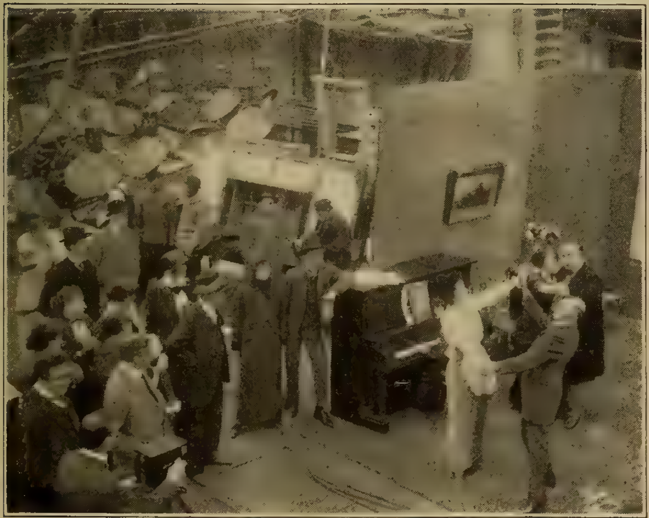
And in October of this year we shall print the "Film Record" again, advancing the list to September 30—but that is another story.

Berta Nelson of Itala Company.

We feel that the good-will that attaches to the "Film Record" will thus pass into Motography, a magazine that has more good-will to the square inch than any other trade journal in this or any other country. Motography's only handicap is its infrequency of appearance and that we are planning to correct. The film business is such a terrific horse race that a fortnightly publication is partially forgotten between dates. What the trade seems to require is a daily with morning, noon, home, four-o'clock's and extras. If we had something like that with an organization like the Associated Press—one man on the rumble-seat of every manufacturer's automobile, there would be hope ahead in gobs. As it is, we are firm in our convictions that the film business will endorse some of the things we are planning to spring.

* * *

Sidney Smith tells me that the International M. P. Association of Illinois will give its first reception and ball at the Coliseum, Thursday, May 14th. It will be some show, that. I have wondered how long Bob Levy and George Henry and Bill Sweeney and Sid Smith and Sam Katz and Harry Hyman and Chris Whelan and a score more of equally good and loyal scouts would sit by and see New York and Cincinnati and Cleveland and Milwaukee pull off these big gala events. They have finally picked May 14 and the biggest house in town for their show. It comes about right for the big Film Record edition of Motography—about right for the Goat to give a demonstration of the Argentine and the newest wrinkle in the hesitation waltz. If you never saw a Goat hesitate, here's your



Director Charles Seay winning $15 Panama hat by beginning scene in burned Edison studio exactly forty-eight hours after fire.

Scene from "Zingo," the spectacular Warner's Feature release, which is of the serial variety.

chance for I'm going to attend this big motion picture show!

* * *

The sins of every film producer are promptly forgotten when he scores with a real picture. Exhibitors who yell "rotten," turn their backs and hold their nostrils for weeks, refusing to book certain brands because they make no appeal to their discriminating selves or their audiences, whom they thoroughly understand, will break their necks to book the good one as it comes along. They will do more than that. As evidence of their approval, they write, wire and telephone that the erstwhile "cheezemaker" is a regular fellow—the best of them all. This has been going on for several years. What a wonder, then, that all manufacturers do not exert their best efforts on the day's work every day. There are several shining examples—producers who are never in a hurry, who go about the making of a film after the fashion of a Roumanian bride who regards her approaching wedding ceremony as the only worth while epoch in life. Those care taking producers are getting by with a vengeance. They find a responsive, eager clientele ready to book their product as it appears, regardless. Exhibitors have learned that some of the brands mean uniform excellence and that is what the exhibitor wants—that and as much hurrah as advertising will give him. When the film fails to match or excel the publicity, the exhibitor is the sorriest man with the sorriest game you can imagine. Old Daddy Gloom has nothing on him.

A tense moment in Komic's "The Yiddisher Cowboy."

MacDermott, Edison lead, working amid ice cakes.

* * *

The *Essanay News* announces George Ade as an exclusive Essanay scenario writer. And the *News* isn't stingy about the size of the type used in its big announcement. Nothing short of the sign over the door could make more noise.

* * *

I am anxious to learn whether Homer A. Boushey ever got his residence telephone installed.

* * *

The subject of the posters is receiving a lot of attention these days. An effort is being made to improve them—raise their standard all around. Artists of established reputation are finding satisfactory occupation with ample remuneration and pleasing quarters at many of the big film studios. All of this suggests heartier sympathy with art, even beyond the pictures. Manufacturers of films are steadily realizing the great expectations of the public. These indications are also encouraging to those of us who see the real possibilities of trade journalism as applied to the business of film making, hiring and exhibiting.

The heroine goes on a hunger strike in Pathe's "A Militant Suffragette."

* * *

But there should be a way to serve those tremendous demands for films that are ignored by the present schemes. I receive all kinds of appeals similar to the one I offer here as a specimen, because it happened while the grind was in process:

> The high school of our city desires to give an entertainment

of educational pictures. From your catalogue (meaning Motography's Hand Book and Film Record) we find on page 48, "Famous Illinois Canyons and Starved Rock;" page 37, "Birth of a Butterfly;" page 31, "A Study of Bird Life" and "Rubber Industry in Malaysia;" page 72, "The Fly." Will you kindly advise us where we can secure these films for our entertainment and what they will cost?

Here we have films of American, Selig, Pathe and Eclair—all desirable for the prospective entertainment but hopelessly beyond reach because they are not conveniently available. Everybody knows that the fee for the rental of this mixed program would send a chill down the spine of the school program committee.

* * *

And in keeping with this thought, I have the following resolution with this pen notation added: "Can you help us by referring this resolution to the proper companies?" The note is signed by Beulah Allred, chairman committee, Univeristy of Texas, Austin. The copy follows:

Scene from Reliance's "The Godfather."

RESOLUTION ADOPTED BY THE TEXAS STATE SUNDAY SCHOOL ASSOCIATION, FT. WORTH, TEXAS, MARCH 27, 1914.

Whereas, in educational work the Sunday Schools and Missionary Societies of our churches are resorting more and more to the motion picture for instruction and entertainment, and

Whereas, our churches are having great difficulty in securing the right kind of educational pictures, as well as Bible and mission pictures, and

Whereas, we believe if the motion picture companies would enter more largely into the production of this type of motion pictures, there would be a tremendous demand for such pictures,

Be it resolved, that we in Convention assembled urge the film producers to prepare for supplying such pictures to our churches, and

Be it resolved, second, that a committee be appointed by the chair to convey this expression to the leading film producers.

* * *

Among the promised innovations of the big International Motion Picture Exposition to be held in New York, during the week of July 7, will be a studio and film manufacturing plant. If this plan materializes there will be little chance of holding a convention anywhere near the Grand Central Palace. The public will let go of a half dollar with great joy when assured that it will see the making of motion pictures. Every man, woman and child craves such enlightenment. It is one of the brightest thoughts—this idea of showing 'em how and it will be worth seeing, even for exhibitors and others who are already familiar with the operations. The New York show is coming along with all the enthusiasm that Trigger and his fellows can master and they are king-pins. I wonder if they are reserving a little bailiwick for the Goat close by some of those perfume venders who will be there?

Col. Joe Smiley and Adele George of the Lubin Company in the Deadwood coach.

* * *

The thing that itches me is how Samuels was reconciled to the old post. Last year he wore out one lung and three asbestos-lined dictionaries in his efforts to maintain his even temper! He swore every hour of every day—actually swore by the eternals—that he would quit, but he never did. And now he is writing me a three-page letter every day, asking me to please publish

Pathe's Weekly cameraman before the Sphinx.

in my next. It can't be done, F. E., but I'll boost all I can and I'll be there to buy Beecroft some grape juice. I overlooked that last time.

* * *

Vinnie Burns as a Hindoo princess in a forthcoming Blache feature.

Exhibitors' organizations who are planning to send delegates to the national conventions this year should profit by the lesson of last year's convention. The delegates should not be hampered by instructions of any kind. There is little need for arguing the merits of such a plan. The exhibitors of this country should be in deadly earnest about building a strong organization and they are discerning men who are apt to require freedom when it is imperative. Delegates are usually sent to represent their constituent locals and these locals should have sufficient confidence in their representatives to let him go to the national conventions without any strings tied to him. His vote, when restricted, usually ends disastrously.

"Her False Friend," a Kleine-Cines release.

* * *

The New York convention of motion picture exhibitors is to be open. Your qualification to take part in its proceedings is to prove that you exhibit pictures. Take along your current receipted bills and join the bunch. That sounds like straight business.

Open Market Film Company Launched

The Open Market Film Company which has back of it several practical motion picture men of Chicago was given birth during the past week. This new organization was incorporated in the state of Illinois for $100,000, $25,000 of which is common stock and the remainder preferred. All of the stock is said to be subscribed.

Mr. Thos. Hyland, president of this new venture, is a young man who has had a successful career in the commercial world. With him as vice-president is associated J. B. Koppell, who has been active in motion picture circles in Chicago for the past few years. Also, M. L. Sparr, treasurer of the company, has had a wide experience in the film business. J. K. Orvis, secretary, and W. A. Barr, superintendent, are well known in the financial world.

This new company has taken quarters in the Brede building on Dearborn street near Washington street. They have leased the greater part of the entire floor which is being equipped with the most modern conveniences known to the motion picture business. During the coming week the president of the company will visit New York for the purpose of purchasing several features and also make arrangements for the opening of a branch and buying office there.

Shubert Booking Company Formed

Congressman Joseph L. Rhinock is president of the new corporation formed by the Shubert theatrical interests and known as the Shubert Feature Film Booking Company. The mission of this big and new concern will be to make feature pictures from the dramatic and musical comedy productions controlled by the Shuberts and W. A. Brady, principally, and by other managers of big productions of dramatic value. The releases in view will comprise many well known successes and will average about two hundred.

Jules Murray is manager of the newly formed corporation and the booking agent has been named as Lou Weed. The plans of the Shubret Feature Film Booking Company are extensive and work on its early releases is being carried on at the Fort Lee studio of the Eclair Company. The rumor that Charles Jourjon and J. E. Brulature of the Eclair company, are interested in the new Shubert enterprise, is said to be a substantial one.

Runs Eleven Miles of Film

The Janet Theater, Chicago, opened its doors last Sunday morning at 10 o'clock with George Kleine's six-reel subject "Between Savage and Tiger," and ran steadily until 11 o'clock that night, with a line at the door from 10:30 in the morning until the last show. This six-reel subject was projected ten times between those hours, which means that the operators ran 60,000 feet or about eleven miles of film that day.

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CHICAGO, APRIL, 18, 1914

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RUNNING THEM INTO THE GROUND.

IN the earlier (but not old) days of the motion picture, its repeated conquests inspired its devotees to a very ecstacy of enthusiasm. They drew parallels to prove that the progress of the film was unparalleled; made comparisons to show its incomparable advance. Articles, paragraphs and statistics were printed demonstrating that the legitimate was weakening, that vaudeville was becoming a feeble makeshift in entertainment, that burlesque was dying—all because of the pictures.

Even the wildest of those sanguine, utopian predictions are coming true, so far as the pictures are concerned. And, strange enough, they are making their climax without drums—silently, as befits the silent drama. The earliest enthusiasms exhausted their vocabularies; there is nothing new to say on the subject.

Yet the progress of the pictures now is more rapid, more extraordinary than ever. They have outgrown all their timidity, their modesty and humility. What the legitimate or vaudeville or burlesque has that the pictures want they boldly take, for they know the people wish it so.

Those who are very conservative are looking askance at the pictures' new spirit of aggression. That good old expression "running it into the ground" is brought out every time the pictures seize upon another legitimate theater or build another hundred thousand dollar home. Yet those very events are transpiring with such automatic rapidity and precision that even the cynics are lulled by the familiarity of the sight. The people are hardly surprised now when the finest theater in a town turns suddenly to the pictures.

For the motion picture cannot be "run into the ground." That is not mere empty laudation; it is soundly logical. We who are so close to the subject are prone to forget what the people intuitively recognize: that the motion picture is but a name—a name for all there is in life. The legitimate stage is always a play; vaudeville is always some human feat; roller-skating is always roller-skating; but the motion picture is everything. Even the fact that it is a picture at all disappears in the wonder of what it reveals. So long as there are subjects which can be shown in pictures the motion picture will be new; and so long as there is life on the earth there will be subjects.

And not until there are enough picture theaters to accommodate every human being with eyes to see will further increase suggest "running them into the ground."

AN INTERSTATE CENSORSHIP COMMISSION.

NOT so very many months ago it was declared, supposedly by authorities, that a national censorship of any kind was legally impossible. Evidently that opinion was not final. The Hoke Smith bill in the United States Senate, and the Hughes bill, in the House, provide for a Federal Motion Picture Commission with power to license—or refuse to license—motion picture films under the provisions for interstate commerce. The commission according to the Smith bill, is to consist of five commissioners appointed by the President. The salary of each commissioner is to be $3,000 a year for six years, with $3,500 for the chairman. Not more than three of the five are to be of one political party, and the commission may employ deputies and other assistants at will. Here are some of the principal provisions of the Smith bill:

SECTION 4. The commission shall license every film submitted to it and intended for entrance into interstate commerce unless it finds that such film is obscene, indecent, immoral, or depicts a bull-fight or a prize-fight, or is of such a character that its exhibition would tend to corrupt the morals of children or adults or incite to crime. The commission may license any film, subject to such excisions, amplifications, or alterations as the commission may direct and require to be made. The commission may, by unanimous vote, withdraw any license at any time for cause shown.

Section 5. That the commission may appoint advisory commissioners to advise and assist in the examination and censoring of films, who shall hold office during the pleasure of the commission and serve without compensation. No person shall be appointed an advisory commissioner who, directly or indirectly, has any pecuniary interest in the exhibition of motion pictures, or in any film exchange, or firm or corporation engaged in manufacturing motion picture films.

Section 6. That the commission shall adopt an appropriate seal, which shall be affixed in such manner as the commission may direct to every film approved by it. Such seal shall not be attached to any film which has been approved by the commission subject to revision until after the required changes have been made, a record of which shall be kept, and portions objected to shall be delivered into the possession of the commission.

Section 7. That when any film has been approved, the commission shall issue a certificate in the form adopted by the commission. Each certificate shall describe the film and shall bear a serial number and shall state its title and description and the day upon which it was approved by the commission, and the number of linear feet contained therein. No copyright shall be issued for any film which has not previously received the certificate and seal of this commission.

Section 8. That the commission may, if it has licensed a film issue a seal and certificate for each duplicate thereof without an examination of such duplicate.

Section 9. That no person, firm, or corporation shall carry or transport any film from or into any state in interstate commerce unless such film has been licensed by the commission and the seal of the commission has been attached thereto and a true copy of the certificate accompanies it.

Section 10. That no moving picture film that has not been licensed by the commission and does not bear its stamp shall be exhibited in any licensed place of amusement for pay or in connection with any business in the District of Columbia or the Territories or any other place under the jurisdiction of the United States Government.

Section 11. That in places designated in section ten the seal of the commission attached to the film shall be exhibited on the screen before and in the same manner as such film is exhibited, and the certificate granted for a film shall be posted at or near the entrance to the place where such film is being exhibited during the exhibition thereof.

Section 12. That the fee for the examination of each film of one thousand feet or less shall be $3. These fees shall be paid monthly into the United States Treasury.

Section 13. That any change or alteration in any picture on the film after it has been licensed shall be a violation of this Act, and shall also void the certificate and seal issued for or attached to such film, and it shall be unlawful to exhibit it as aforesaid or transport it in interstate commerce.

Section 14. That the commission shall annually, on or before the first day of January in each year, submit a written report to the United States Commissioner of Education. In this report and by other means the commission shall make recommendations to importers and producers of films and to the public regarding the educational and recreational uses of motion pictures.

Section 15. That the penalty of violation of this Act shall be a fine of not more than $500 or imprisonment not more than one year, or both, together with confiscation of films unlawfully changed or exhibited or transported.

Section 16. That the sum of $25,000, or so much thereof as may be necessary, is hereby appropriated, out of any moneys in the Treasury not otherwise appropriated, for the payment of the salaries and expenses of the commission, to be paid by the Treasurer upon the warrant of the United States Commissioner of Education, additional to what has been appropriated for the United States Bureau of Education.

There can be no question that this bill, if it becomes an act, as it very likely will, promises a very salutary effect upon the more or less irresponsible local censoring bodies which are creating so much trouble for film men at present. In public utility practice, local commissions are exceedingly careful not to interfere with the work of the Interstate Commerce Commission, and there is reason to believe the same condition would hold good in censorship.

Motography has declared against all censorship most emphatically; but as a choice of seemingly necessary evils, let us by all means support the Federal Motion Picture Commission. We can at least feel assured that it will be just.

PICTURES AID FOREIGN SELLING.

[Commercial Agent Edwin W. Thompson.]

An enterprising firm in Hull, England, making oil-mill and other machinery for export, has a "private picture palace" for showing its machinery in operation under various circumstances. The firm finds this particularly valuable in entertaining foreign customers who want to see how the machinery is employed in actual practice. It is much simpler and actually more effective to show the moving pictures than showing the customers through the mills, even when such a course is possible. It obviates the often unpleasant necessity for asking permission of customers who had bought machinery to show prospective customers through their mills. An important variation on this scheme is to send the films abroad, with or without a salesman, for the benefit of customers who might never have an opportunity to see the actual operation of the machinery in other countries.

CEYLON TO HAVE THEATER.

[Consul Charles K. Moser, Colombo.]

Practically the first actual theater in Ceylon is to be constructed at Colombo by the Coliseum Theater Co. A site in the business district has been leased and construction is to begin at once. The cost is to be approximately $40,000 and the contract calls for completion in eight months. The building is to be of brick, iron, and reinforced concrete. It will have orchestra, dress circle, and gallery, seating 1,000. For many years Colombo's only amusement houses have been the public hall, corresponding to the town hall of an American small city, and the tents of itinerary shows. This is the first time that a properly equipped public auditorium with a stage capacity and scenery suitable for legitimate theatrical productions has been attempted. Pending completion of the new hall the holding company has leased the town hall at Maradana for presenting moving-picture shows.

NITROGEN-FILLED LAMPS.

The Seattle (Wash.) municipal lighting plant operates on 110-volt direct-current circuit, and for the use of local stereopticon and moving-picture machine operators Mr. J. D. Ross, superintendent of the Seattle Lighting Department, has had developed a special form of nitrogen-filled stereopticon lamp. One of these, for operation on a 125-volt circuit, is a 700-cp unit. Another type, rated at 400 cp, operates on a 10-volt transformer, making a very rugged filament. In both cases the filament is concentrated as far as possible at a point. The new lamp is intended to replace the direct-current arc for all stereopticon work. For this use it promises to be exceptionally good, and by eliminating the flickering of the arc it will make moving pictures appear more steady.

American Reproduces "Lord's Supper"

An Easter Release

IN its Easter release the American Film Manufacturing Company offers a decidedly unique subject in an allegorical drama entitled "The Last Supper" which links the past with the present and shows Christ as the hidden power which influences mankind to turn from iniquity to righteousness.

Sydney Ayres enacts the role of Christ in a thoroughly reverent manner and in the entire two reels of films there is nothing to which the most religious can take offense. Coming as it does at the Easter season the picture is sure to be in great demand and will undoubtedly please all who behold it.

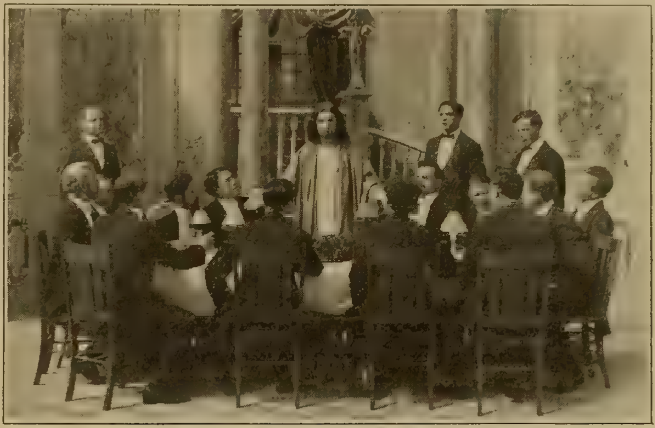
Sydney Ayres as Christ.

The picture opens with a beautiful view of Christ on the mountain top at dawn and as the story begins we see a drunkard, who beats and neglects his wife and child, reformed and changed by the spirit of Christ which hovers outside the humble abode.

In another scene we are taken into a luxurious residence and behold a society woman about to desert her husband for the tempter who has stolen into the home. Just as they are on the point of leaving, however, the presence of the Christ leads the woman to scorn her lover and return to her own fireside where she lovingly greets her husband upon his return.

Innocence is not permitted to be victimized by the lust of the flesh when two young men induce two schoolgirls to leave the beach and accompany them to a wineroom. Again the figure of Christ intervenes and the girls shatter their wineglasses and leave the company of the tempters before evil enwraps them.

A tragedy is averted at the card table when Jesus' influence causes the man, whose brain is afire with hate, to hesitate as he is on the point of killing the man with whom he had been playing. In his calmer senses the man realizes that he has narrowly escaped committing a terrible crime and he hastens from the room after apologizing to his intended victim and the others gathered about the card table.



Christ is invited to dine with "The Thirteen Club."

The "Thirteen Club" a social organization has met to celebrate its annual dinner and as the members gather at the table it is discovered that one of their number is absent. Since it has long been the custom of the club to dine only when there are thirteen present a waiter is sent out upon the street to bring back the first man he encounters.

Christ, strolling by, is summoned to become the thirteenth man at the table and as he enters the banquet hall and takes his seat at the table all marvel at his strange presence. Though all have risen to drink a toast to their next meeting, they halt with wineglasses held aloft, turn shamefacedly to each other and sink into their seats in an attitude of prayer as Christ invokes a blessing upon the company.

Suddenly the scene dissolves into another banquet which occurred many, many centuries before—the feast of "The Lord's Supper" and though the figure of Christ himself remains unchanged, those of the members of the "Thirteen Club" gradually dissolve into those of the Lord's apostles. One beholds Judas Iscariot, John, James

Christ's last supper with the apostles.

and Matthew, Mark, Luke and Bartholemew, as well as the other followers of Jesus of Nazareth.

The scene then on the screen is an exact duplicate of the famous painting of Leonardo di Vinci, from which the film no doubt takes its title and one cannot but congratulate the director upon his success in so faithfully reproducing the famous company.

As the picture ends we are shown the disciples gathered at the sea of Galilee watching their leader as he walks upon the water. The photography is excellent throughout and the choice of backgrounds and stage settings is most notable. The following players comprise the cast:

Christ	Sydney Ayres
Judas Iscariot	Jack Richardson
John, the Apostle	Harry Von Meter
The Girl Who Loves	Vivian Rich
The Worldly Woman	Caroline Cooke
The Woman of Poverty	Louise Lester
The Girl Who Does not Think	Charlotte Burton
The Foolish Girl	Violet Neitz
The Woman of the Slums	Edith Borella

"The Sparrow" Is Role of Mme. Polaire

The first release of the Leading Players' Film Corporation, the sales of which Agnes Egan Cobb has in charge, is a three-reel picture featuring Mme. Polaire, the French actress, who named herself "the homeliest woman in the world," which, of course, she is far from being. Her appearance might be termed eccentric, owing to her waist which *is* small and her eyes which *do* slant, her nose which *is* a trifle long and her mouth which, also, is what Mme. Polaire claims it to be, large. Her hair is short and bushy and the picture affords her several opportunities in which to display to advantage the waist, which is universally described as "wasp-like."

Madame Polaire in "The Sparrow."

"The Sparrow" is the name of the film in which Mme. Polaire makes her first appearance in a screen play; in it, she takes the title role. Her acting is vivacious and praiseworthy, the story runs smoothly and the photography is up to the usual high standard of that which distinguishes foreign Eclair pictures. The role of Muffle, the clown, is well taken by M. Caesar and Henry Roussel portrays that of the mayor.

Muffle finds "the Sparrow," as he nick-names her, when she is a tiny girl. He takes her with him to the circus and trains her to become a rider and trapeze performer. She grows up under his kindly influence but in drudgery to the manager and the remainder of the performers. She collapses in the ring, one night, and the mayor, who is present, takes her home with him, where she is derided by the servants. A runaway horse challenges the nerve of the groom, Charlie, and "the Sparrow" succeeds in catching it. The groom, jealous, quarrels with her and is discharged by the mayor, who with his sister makes the waif one of the family. A guest, a banker, makes unpleasant advances to her, and on account of this and the fact that the mayor is to marry his cousin, while "the Sparrow" has come to realize that she, herself, loves her benefactor, she leaves the new home given her, returns to Muffle and accepts an engagement in a new circus.

There she again meets Charlie, the groom, and when the banker bribes the latter to admit him to the dressing-room of "the Sparrow" he does, knowing of the latter's hatred for her unwelcome admirer. The banker presents her with a jeweled gift which "the Sparrow" refuses, he then seizes her and attempts to kiss her. She threatens him with a dagger and he leaves hurriedly. The girl's next act is one one the trapeze. When she has mounted to the highest platform, she discernes, in a box, the mayor and his cousin, who is now his wife. Her hopeless love causes her to invite death by a leap from the platform. The mayor has recognized her and pushes his way to her side and "the Sparrow" dies looking up into the face of the man she loves.

Briggs Entertains "Mutual Girl"

Miss Norma Phillips as Margaret, "Our Mutual Girl" in the series of motion pictures by that name being produced by the Mutual Film Corporation enlarged her circle of acquaintances with well-known persons yesterday (Thursday, April 2) when she met Briggs, the cartoonist and Franklin P. Adams, "F. P. A." of the staff of the *New York Tribune*. "Our Mutual Girl" was sketched by Briggs, who is best known in New York for his serious cartoons, "The Days of Real Sport" and "When a Feller Needs a Friend" and chatted for a few moments with the man who signs his initials each day at the bottom of "The Conning Tower." The films showing Margaret during her call on the two men of the *Tribune* staff and the sketch growing on the drawing board under Briggs' pen will be released in the near future.

Films on Lumber Industry

The Industrial Moving Picture Company has been officially awarded a contract to maintain moving picture departments at the Forest Products Exposition, which will be held at the Coliseum, Chicago, April 30 to May 9 and at the Grand Central Palace, New York City, May 21 to May 30.

At both the Coliseum and the Grand Central Palace, it will present complete moving picture entertainment showing every phase of the lumber industry. One of the big features of this entertainment will be the two-reel series of moving pictures taken for the Long-Bell Lumber Company which show lumbering in Louisiana. Also, other customers will be represented, as will films made for the various big lumbering interests throughout the world. This is one of the biggest events in the history of the lumber industry and has the co-operation of everyone in the lumbering and wood industry in this country.

Motography's Gallery of Picture Players

GLADYS HULETTE has been charming photo-play goers for the last two years by her delightful impersonations. Although extremely young, she has had an enviable career, having appeared with Bertha Kalich in the "Kreutzer Sonata," and with Mme. "Nazimova in "The Doll House." Her last appearance on the stage was played in 1911 in "Little Women," and since that time she has devoted all her energy to Edison photo-plays. Having always desired to play the part of a princess, Miss Hulette recently turned authoress herself and wrote "A Royal Romance," in which she played the young princess who fell in love with a musician. This is a role full of pathos in which she is seen at her best. Filled with ambition and endowed with talent, Miss Hulette is destined to fill a high position among the leading actresses of the photo-play world.

Gladys Hulette.

BENJAMIN F. WILSON, a native of Centerville, Iowa, received his education in that place and, after a short apprenticeship in a Western repertoire organization, came East as a member of the celebrated Spooner Stock company in Brooklyn. As a member of the Wagenhals and Kemper company he won distinction in the role of Jimsey Smith in "Paid in Full." Mr. Wilson has been an Edison photo-player for many years, and has played so many leading roles of merit, ranging from comedies to powerful dramas that it is impossible to enumerate them. He achieved universal recognition for his remarkable impersonations in "The Awakening of a Man," in which he played five distinct parts. Mr. Wilson is impersonating Cleek in "The Chronicles of Cleek," and the photo-play goer may well expect the great detective to be a man of unusual power.

Ben Wilson.

AUGUSTUS PHILLIPS is a new arrival in the world of photo-players, but in the short time he has appeared on the screen he has proven himself a valuable addition to the ranks of the Edison players. The immediate success which Mr. Phillips has enjoyed is partially accounted for by his experience on the stage, having spent eight years in a well-known Brooklyn stock company followed by two years at the Fifth Avenue and Lincoln Square theaters, New York. With wonderful powers of emotionalism and admirable characterization, Mr. Phillips will gain popularity as a motion picture player. But he does not restrict his activities to the serious side of life, for we find him in such delightful comedies as "Her Polished Family" and "Lost—Three Hours." If Mr. Phillips continues to gain laurels, he will soon be one of the most popular of motion picture actors.

Augustus Phillips.

GERTRUDE McCOY makes an instantaneous appeal through her personal beauty but her final charm lies in the deep sincerity with which she plays every part. She has taken prominent parts in many multiple reel features, as in "The Witness of the Will" and "Peg o' the Movies," but is perhaps at her best in such delightful comedies as "Nora's Boarders" and "The Stolen Models.'' Miss McCoy is a conscientious worker, striving always for the best in everything she attempts, and her ability has put her into the class of active film players. Her entire motion picture experience has been gained in the Edison company, which she joined several years ago, and today she ranks among the prime favorites of the motion picture screen. Her pleasing personality and beauty are winning her many admirers among those who delight in the histrionic films.

Gertrude McCoy.

A Strenuous Ramo Feature

"The Claws of Greed," the latest Ramo three-reel feature contains thrills aplenty but is splendidly acted and well photographed so that any improbabilities in the story can be easily forgiven. It tells how Julien Delmore, while studying music abroad, meets Lucetta, a music hall singer and believing that his generous love is honestly returned, marries her. This act does not surprise his friends among whom he has been affectionately known as "Mad Delmore" because of his many impulsive acts. His mother, a wealthy and aristocratic widow, however, to whom he has brought home his bride, is displeased and receives Lucetta coldly. Lucetta, in reality an adventuress, manages to introduce Carlos, a fugitive from Europe and the chief of the Black Nine Gang, as her brother, a count. Julien, again acting under impulse, adopts Lelia, a little street musician. Jacope and Madalena her supposed uncle and aunt reluctantly consent for a sum of money. The plans of Lucetta and Carlos are discovered largely due to Leila; and Julien, disillusioned, orders Lucetta from his house.

Julien, his mother, and Leila go abroad. Leila grows to womanhood and becomes famous in the musical and social world. Beseiged by suitors she loves Julien only. Realizing the hopelessness of their love, Julien still being the husband of Lucetta, she obeys the dictates of conscience and determines to leave home secretly. On the eve of her departure she receives a note from Madalena bidding her come to her before she dies. Upon entering Jacope's house, Leila finds herself a prisoner. Jacope has read in a newspaper that the Marquis di Rubini, whose daughter was stolen by a steward of her household, years before, has obtained clews leading to America and offers a reward for information. Jacope is in fact the steward and Leila the kidnapped child.

An exciting moment in Ramo's "The Claws of Greed."

Meanwhile, the Black Gang, disbanded for a time, have resumed activities. Battiste the hunchback artisan and bomb maker, mocked for his deformity and the butt of the gang's practical jokes, burns to punish his tormentors. Carlos, long cherishing his anger against Julien, lures him to the gang's headquarters. Leila, imprisoned sees Julien's capture. By Carlos' order, Julien is flung through a trap door into a rushing sluiceway. Battista betrays the gang to the police, but returns to the gang to avoid suspicion. One of the gang reports Battista's treachery. Battista, denounced by the gang, threatens them with a bomb. Carlos, draws a revolver, Battista throws the bomb and wrecks the house. Carlos and Lucetta are killed and Jacope fatally injured. Leila escapes and helps the police to find and rescue Julien. Jacope confesses and sends a note to the Marquis which brings about the re-union of mother and daughter. The future happiness of Julien and Leila is assured.

The cast is as follows:

Carlos	Stuart Holmes
Jacope	Charles Travis
Julien Delmore	Hugh Jeffrey
Madelina	Caroline Harris
Leila	Auline Stark
Battista	John West
Lucetta	Edith Hallor

"Blindness of Innocence" A Beacon Release

The story is told in five parts and is the first release of the Beacon Film Company. Arthur Bernede is the author of the scenario which gives the players plenty of material with which to carry the tale to the completion of its fifth reel.

The story revolves about Louise, the daughter of a railroad employe, and the fiance of a young inventor, Jean Leroy. Louise is saved from death in front of an express train by Henry de Lachesnayes, a wealthy young man, who falls in love with her, has a mock marriage ceremony performed and, just before their son is born, deserts her. Leroy demands satisfaction of Lachesnayes and the latter threatens him with a gun. Countess de Marsanges, sister of Lachesnayes, attempts to disarm her brother and the revolver is discharged. Lachesnayes dies and the countess tells the police Leroy is the murderer. His sentence is ten years imprisonment. Five years later, Louise, her son and parents find it difficult to make a living and the three older people determine to die.

Scene from Beacon Film Co.'s "The Blindness of Innocence."

They are saved, however, by the intervention of Peter, Louise's child, and there is a change in fortune for the impoverished family.

The countess confesses to the murder of her brother and Leroy, freed, learns that an invention of his has been accepted for the sum of 100,000 francs. He asks Louise to marry him and allow him to be a real father to her little son, Peter, and happiness seems at last to be in store for Louise.

Sans Grease Paint and Wig

By Mabel Condon

Marc MacDermott.

IT was funny how many times I almost had a chat with Marc MacDermott. If I could trip out to the Edison studio on Wednesday, that would be sure to be the day that Mr. MacDermott would be going to work in Boston.

Then there was the week that this Edison lead played hero in real life and a dentist's chair and allowed the operator of the chair to relieve him of seven teeth. And for the next few days Mr. MacDermott was indifferent as to whether he would ever care to chat with anybody again. But by the following week he had completely recovered and would be in the studio all day Thursday. And on Wednesday night, Frank C. Bannon dashed off the information on a post-card, that Mr. MacDermott was sorry but found at the last minute that he would have to throw himself on the railroad tracks at Perth Amboy. By which, it would seem that Mr. MacDermott had become desperate.

However, the next appointment materialized. It was late Friday afternoon. And that night the studio burned!

Anyway, we had the chat and some nice strong tea and pound-cake with fruit chopped up in it. Mr. MacDermott made the tea. It was easy, he said. We drank the tea and ate the cake from the top of a trunk in the dressing-room that Miriam Nesbitt and Mary Fuller shared, and there was more than one helping of both, meaning the tea and cake. After a subway trip clear to 245th street, one needs tea and cake! Especially if the day is one of those warm ones that prompts you to leave your muff in the office and then prompts you to regret it, just as soon as you get too far away to go back for it.

Five o'clock tea is one of the English customs Mr. MacDermott strictly adheres to; says five o'clock is such an in-between time that a person needs something like tea, about that hour.

"In England, business stops at five o'clock for tea," related Mr. MacDermott, cutting slices of cake that were long and thick. "I wish it were the custom here."

I wished it were too, and feebly demurred at receiving the largest slice.

"It only requires a few minutes preparation and it really refreshes one."

"What's that—tea? Wonder if I'll have time for a cup?" Miriam Nesbitt conjectured from the door-way.

"Yes—of course," the host decided for her, getting another cup from behind a curtain on the wall.

"What variety of occupation are those stiff curls in front of your ears supposed to intimate?" Mr. MacDermott wanted to know, when the sipping party was nearing the bottom of its second cup.

"Night cashier in a tango restaurant—and these are tango curls," Miss Nesbitt replied. A wild call of "Miss Nesbitt" came from the studio and she hurried away in answer to it.

"And now, tell me something about yourself," I requested after a lapse of time in which Mr. MacDermott's tea and cake and best stories had been stowed away, and yet he had showed no disposition to talk about himself.

"Do I have to?" he smiled.

"Certainly." No smile.

"I don't like to start out, 'I was born in London, raised in Australia and always wanted to go on the stage!'"

"But there *has* to be a start, you know."

"Yes; so we'll let that stand. Well, my first work on the stage was with George Grisnold, the English actor. I was with him for seven years and we played the big cities in Australia and I went to Europe with him. Then I came to the states and joined Mrs. Pat Campbell. We played "Magda" and went to England and put on Sudermann's "Joys of Living." A season with Frohman, then with Mary Dainton and Dennis O'Sullivan. They were Irish players—do you remember them? They were splendid.

"I joined Mansfield's company and was with him for three seasons. It was after a summer in stock, followed by an engagement with Klaw and Erlanger, that I came into pictures. That was four years ago and I started here, with the Edison company. I was the first one to use the yellow makeup. I got my idea from Japanese fans. Did you ever notice how yellow the faces of the Japanese figures on the fans are, in the day-time? And at night the tinting is just natural. That was what gave me the idea for a yellow make-up."

Yellow is rather partial to Mr. MacDermott, as his hair has a tinge of that color. You would guess right away though, that the "tinge" had once been red—and Mr. MacDermott admitted it had been.

"Fiery red and the curse of my young life," he said touching the curly locks that stand up high on his head and that look so black, in pictures. "But thank heaven, I was spared watery blue eyes," he consoled himself. The MacDermott eyes are a very bright and a very decided brown; his mouth is straight and firm and his slight accent is English. For a further description, though the public really needs none, he is tall, and broad, and attentively pleasant. And his funny stories are really and truly funny.

He likes best the roles that allow of dramatic action and dignity, rather than those of daring heroism. The favorites of those he has played, he says were in the films "The Antique Broach," "An Old Sweetheart of Mine," "The Sunset Gun," and "The Passer-by." The last is his special favorite.

Twice in the last two years he has gone to Europe for the Edison company. The last time going over, he was dreadfully sick, and the sensation was one he is not anxious to repeat. Each of these film trips took several months time. "The Black Mask" is the name of the picture series that is getting most of Mr. MacDermott's time, now-a-days—all but the tea-hour.

It was when I was putting on my things to leave, that I decided that thereafter, the filing-cabinet would serve as a tea-table at the sacred hour of five each afternoon. Would Mr. MacDermott drop in at some five o'clock for tea?

Mr. MacDermott would.

But I'm hoping he will telephone first, for the tea service is lacking, as yet.

Novel Invitation Received

One of the most novel invitations ever received in this office was sent by Edward M. Roskam of the Life Photo Film Company, New York, recently, by occasion of the dinner to publicity men connected with the trade journals. The invitation consisted of a standard film can, on the bottom of which was fastened a strip of film which was lettered by hand with the name of the party invited, stating that his presence was courteously requested to inspect the laboratory and studios and attend a scribe dinner at the Life-Photo Film Company's plant, 102 West 101st street, New York City.

Eddie Roskam's "scribe dinner party" assembled to have their pictures taken. Seated, left to right, are: Leonard Abrahams, vice pesident Life-Photo Film Corporation; Bernard Lowenthal, treasurer; E. M. Roskam, president; Jesse J. Goldburg, secretary; and Mr. Schmidt, Standing, left to right: Messrs. Beercroft, Kugler, Tobias, Surburg, Lewis, Ennis, Gillette, Milligan, Haddock, Malloug and Fairman.

"The Million Dollar Mystery"

For several weeks mystery has enveloped New Rochelle and the Thanhouser studio. C. J. Hite, Lloyd F. Lonergan, chief of the scenario department, leading members of the cast and producing directors have been holding secret meetings, after the lights of the studio had burned low and all but they had fled.

Now the secret is out. Thanhouser is to produce a genuine thriller, a hold-your-breath kind of film which will have weekly releases in two reels, beginning June 21.

Harold MacGrath and Mr. Lonergan will join efforts to make "The Million Dollar Mystery" the most stupendous film story of its kind yet produced.

This story will follow "The Adventures of Kathlyn" in the *Chicago Tribune* and about 200 other daily newspapers throughout the country. No film story produced thus far has presented the marvelous weaving of love, intrigue and mystery that characterizes the work of the authors of this Thanhouser production, now building.

Florence Gray, whose mysterious disappearance was reported recently in the New York and Chicago papers, will be found in this great story. Flo La Badie will play this part. Will the pictures find poor Florence Gray? Miss La Badie answers via the new series.

Marguerite Snow, veteran of the Thanhouser leading women, will play the "heavy" lead, that of a titled adventuress, and her work will show to the best possible advantage here.

James Cruze will portray a newspaper reporter, whose great knowledge of city life and the habits of the submerged few enables him to evade the snares of his enemies and make hard the paths of the unrighteous.

Sidney Bracy will play the part of an old, faithful family servant and other roles will be taken by Thanhouser veterans, in order that the very best in the way of cast and production may be given to the MacGrath-Lonergan scenario.

Reel Fellow Club Organized

The Reel Fellow Club of Chicago was given birth a month ago at the Union Restaurant where eleven Reel Fellows gathered to talk over the possibility of forming a social club such as now exists in New York and Los Angeles. It was the consensus of opinion at that time that it would take at least six months before any noticeable headway could be made. The enthusiasm and vigor with which the second meeting was conducted brought things to an issue with the result that the Reel Fellow Club of Chicago is now a permanent organization.

The charter was closed at this last meeting and included those who attended the first and second meetings. Besides these twenty attendants George K. Spoor, George Kleine, W. N. Selig, and S. S. Hutchinson were elected to charter membership.

Among those present, which also includes charter membership, were: Charles Nixon, Oscar Eagle and Herold Vosburgh of Selig Polyscope Co.; O. F. Sparr, Enterprise Optical Co.; L. A. Boening, American Cinematograph Co.; Tom Quill, Goes Lithographing Co.: Walter Early, *Morning Telegraph;* Don Meaney, Essanay Film Manufacturing Co.; Frank Hough, Kleine Optical Co.; Omer F. Doud, George Kleine Attractions; R. R. Nehls, American Film Manufacturing Co.; W. R. Rothacker and N. Sawyer, Industrial Moving Picture Company; John Rock, Vitagraph Company; I. Eisner, Mutual Film Corporation; Charles Andress, *Billboard;* Warren E. Patrick, *New York Clipper* and C. J. Ver Halen, *Motion Picture News.*

The officers elected were, R. R. Nehls, president; Oscar Eagle, vice prisident; C. J. Ver Halen, secretary and L. A. Boening treasurer. The board of governors consists of Warren A. Patrick, Charles Nixon, W. R. Rothacker, D. A. Meaney and Omer F. Doud.

Latest Ambrosio Feature

"The Angel of the Mine" is a three-reel Ambrosia picture with a theme of interest, photography of the best, and an artistic treatment of the subject. It tells a story of love and hatred, of passion and despair, of bravery and sacrifice, showing how love came into the life of little Sophie, "The Angel of the Mine" and how she rose superior to the call of her own heart that the man on whom her unrequited affection was bestowed might be happy with the woman of his choice.

Queen Wins Revolutionist's Respect

Tiny Monarch Triumphant

CHILDREN are always interesting in pictures, but particularly so when as pretty, clever and unaffected as the little lady who plays the principal role in "A Kingdom at Stake," the three reel Kleine-Eclipse drama soon to be released.

The charming little actress is called upon to assume a role of no mean sort, for in the photoplay she takes the part of a child queen and has not only to carry out the duties and formalities which beset royalty on all sides, but also to display considerable emotional talent. The tiny star does wonderfully well and as a result the children who attend theaters at which "A Kingdom at Stake" is shown are sure to be enraptured while their fathers and mothers will pass an equally pleasant evening.

The quaint old castles and other exterior settings displayed in this three reel picture are intensely interesting to Americans who have no public buildings of that character in their own country and so doubly attractive. While the story has little of the thrilling or spectacular element in it, it runs clearly along and seems entirely true to the conditions of which one so frequently reads, though Vandalia is, of course, a mythical kingdom.

The little queen shows her thoughtfulness of others.

Prince Vladimir of Vandalia, as the story opens, is greatly disquieted by the attitude of the Revolutionist Party, of which Yan Kador, a university graduate, is one of the leaders. The people of Vandalia are kept constantly in a state of unrest through the circulation of inflammatory literature issued by the revolutionists.

One day while walking near the walls of the royal palace Kador sees a little girl about to fall into the moat, and helps her to regain the gardens, little dreaming that he is saving the life of Yolande, queen of Vandalia, a child of but eight years.

As time passes the board of ministers and prince regent decide to court the friendship of the people by issuing a proclamation to the effect that the little queen is to receive lessons from one of the university professors. Kador, on visiting the basement workroom in which the revolutionist party has its headquarters, is urged by his comrades to offer himself for the situation and thus help the party.

Next day upon presenting himself at court, along with a number of other professors who are seeking the position of tutor to the queen, Kador is astonished to discover that the little queen and the child he had rescued a few days before are one and the same. The little queen recognizing the man who had saved her life chooses him to be her professor.

A meeting of the conspirators.

Kador is soon enraptured by the grace and goodheartedness of the little queen, but his comrades insist that he do his duty and help them in destroying "the tyrant." He therefore reveals to his comrades a means of reaching the royal chamber by way of a concealed staircase which little Yolande has shown him, and the revolutionists immediately decide that at midnight the royal castle shall be invaded.

A terrible struggle takes place in Kador's mind. Shall he be a traitor or a murderer? He prefers the first suggestion and reveals the plot to the prince regent. Consequently the revolutionists are trapped, arrested, and sentenced to death. Kador explains his

One of the beautiful exteriors from Kleine's "A Kingdom at Stake."

behavior, reveals himself to be one of the revolutionists, and his name is added to the fatal list. The laws of Vandalia state, however, that all death sentences must be signed by the sovereign. Yolande is presented with the fatal edict and, seeing Kador's name on it, writes immediately "I Pardon."

The royal decision will be obeyed. In the state room, notice of the queen's pardon is given the revolutionists, and those fierce opponents, moved by the kind action of the child, bend their knees before Yolande. Kador is set free, and continues the queen's education. The throne henceforward has no better and more loyal defender than the former revolutionists.

Hutchinson Home Burglarized

The prolonged absence of Samuel S. Hutchinson, president of the American Film Manufacturing Company, and family from Chicago has made his home a target for burglars. Recently entrance was gained by forcing a window in the rear. The house was ransacked from top to bottom but just what valuables and wearing apparel was taken cannot be determined until the return of the Hutchinsons from California. It is believed that the accidental ringing of the telephone caused the intruders to depart before they were actually ready. Detectives are working on the case. A former attempt to enter the house forcibly was frustrated. Mr. Hutchinson is not expected to return for several weeks.

Another New Concern

A new concern to enter the motion picture field is the Photo Play Productions Co. with executive offices on the tenth floor of the Candler building, 220 West Forty-second street, New York City. The new company, which will have for its policy the production of feature pictures, made on a pretentious scale and with painstaking care, has associated with it several persons whose names augur well for its success.

The leading man of the Photo Play Productions Co. will be E. K. Lincoln, an actor who has been consistently featured by the Vitagraph Company of America during his two years with that concern. Mr. Lincoln plays the leading part in the five part special production "A Million Bid," now being featured at Vitagraph Theater, Broadway and Forty-fourth street, New York City, and has played leads in many other important plural reel Vitagraph features. One of the most prominent motion picture actresses in the world has been engaged for the leading feminine roles. The announcement of the name of this star, which will be made within the next two weeks, should cause a sensation in film circles. William J. Sorelle will play opposite Mr. Lincoln. Mr. Sorelle was the first leading man ever engaged by the Edison Company and has been a favorite player throughout the whole history of the motion picture industry.

General manager and treasurer of the Photo Play Productions Co. is Frank A. Tichenor, the man who started the Manhattan Slide & Film Company and built it into prosperity. Through long experience in the motion picture industry Mr. Tichenor is familiar with it from many angles. It was he who engineered and managed the Motion Picture Exposition at the Grand Central Palace last July—the most successful expostion ever held. Two other important positions are well filled. The producer is Edgar Lewis, who made Reliance pictures for the Mutual program for a long time. The photographer is Philip Rosen, one of the country's best known camera men.

Another whose connection with the company will mean much as regards the producing end is Edward Peple, the dramatist. Mr. Peple is the author of "The Littlest Rebel, "The Prince Chap," "The Love Route," and "A Pair of Sixes," the latest hit on Broadway and the success of the current theatrical season. Not only are Mr. Peple's plays at the disposition of the Photo Play Productions Co., but he will personally assist as consulting director in their production in motion picture form. The first production of the new concern will be "The Littlest Rebel," the famous dramatic success of the legitimate stage. This will be produced with a specially selected cast of motion picture players.

Hiker Reaches Broncho Studio

Clarence A. Taylor, the Broncho Hiker, who started from New York, September 19, 1913, to walk to the Broncho Motion Picture studio at Santa Monica, Cal., arrived there March 22, 1914, taking three days over six months to do it. In that time he covered 5,650 miles. He passed through 18 states and traversed 65 miles of war-ridden Mexico.

Mr. Taylor of Bridgeport, Conn. wrote an application to E. H. Allen of the Broncho company, and Mr. Allen, being in a facetious mood, replied that they did not advance fares to prospective employees, but if he walked across the continent he would give him a job.

Mr. Taylor, being game, started out with Henry O'Neil, who quit at Atlanta, Ga. Taylor made his way through the country lecturing and showing a reel of film which Mr. A. Kessel, Jr., president of the Broncho Motion Picture Company had had taken of the Broncho Hikers in different parts of New York and shaking hands with the mayor at the time of their leaving. The mayor gave him a letter to the mayor of Los Angeles. Needless to say at this time, Clarence Taylor is on the pay roll of the Broncho Motion Picture Company.

"Littlest Rebel" Cast Engaged

The work of engaging the cast for "The Littlest Rebel" the first feature of the Photo Play Productions Company with offices on the tenth floor of the Candler Building, 220 West Forty-second street, New York City, has been completed. E. K. Lincoln, until recently leading man of the Vitagraph Company will play the leading part. William J. Sorelle, one of the first Edison leads, will be second in the cast. Miss Estelle Coffin, a star of the Universal Film Manufacturing Company, has been engaged as has Mimi Yvonne, one of the most famous of child screen actresses. Others in the cast are Elaine Ivans, Maude St. John, Martin Reagan, Bert S. Frank, Paul Pilkington and Fred Fleck. The cast has been engaged with particular regard for the acting ability of the members, their reputation and their fitness to the parts assigned them. The company will leave this week for the South to start producing the picture. Edgar Lewis is the director and Philip Rosen the camera man.

Cobb Touring Again

C. Lang Cobb was in Chicago on March 30 in the interest of Ramo features. C. Lang is on the way to Minneapolis, Omaha, Des Moines and Denver, where he will close contracts for his product.

Agnes Egan Cobb, the only lady film salesman, accompanied her husband, on a similar mission for the film brands she represents.

Motion Picture Making and Exhibiting

By John B. Rathbun

Chapter VIII (continued).

STARCH GRANULE PHOTOGRAPHY.

An early method of producing colors on dry plate transparencies involved the use of two glass plates, one of which was a clear transparent cover plate and the other, a panchromatically sensitized dry plate. Over the cover plate was spread an intimate mixture of minute starch particles which were fastened to the plate by a binder film of collodion or gelatine. One-third of the starch granules were colored blue, one-third were colored red, and the remainder yellow, and were very thoroughly mixed before applying to the plate so that a red particle, for instance, would be immediately adjacent to one blue and one yellow.

After the starch plate was thoroughly dried, it was placed upon, and face to face with the dry plate, and then inserted into the camera and exposed in the ordinary way. After exposure, the starched cover plate was removed and the dry plate developed in a dark room. The plate thus produced was in itself perfectly colorless, but when the cover plate was replaced in exactly its original position and the two plates were held up to the light, all of the objects were shown in their true colors. This result is due to the fact that the colored starch particles acted as minute filters both when the picture was taken and when exhibited, the red particles transmitting only the red rays, the blue granules the blue rays, and so on, forming a typical three color picture. The great difficulty in this system is the great care needed in exactly superimposing the granules in their original position after the development.

In motion pictures this difficulty would be increased owing to the necessity of a double film that would be nearly inflexible and which would spread the surfaces every time that they passed over a sprocket or idler.

COLORED RULING.

A system very similar to the starch granules is that of the three color ruled cover plate. The starch granules in this case are supplanted by very fine colored lines that are ruled on the cover plate, the lines being placed in very close proximity to one another. The lines are successively, red, yellow and blue and are placed in direct contact with the sensitized emulsion of the dry plate before exposure and after development. The difficulties would be the same with this system as with the starched plates, i.e., accurate registration, and the necessity of two plates or films.

TRIPLE EMULSION.

A system has been proposed that involves a film or plate with a triple emulsion consisting of three chemically different sensitizers arranged in superimposed layers. One layer would record only the red, the second all of the blue rays, and the third only the yellow rays. After development, three staining baths would stain the appropriate layers with an individual color, producing a directly colored film similar to those produced by hand painting. So far, the proper chemical compounds have not been discovered that would make this system even an approximate success, but it is possible that some research in this line would solve the problem and eliminate the evils of long films, excessive speeds and the inaccuracy of color filters.

COLORS BY REFRACTION (SPECTROSCOPIC PICTURES).

Pictures produced by refraction, or by a prism produced spectrum possess many advantages over those produced by other means:

1. All of the seven primary colors are present making any tint or shade possible.
2. A single picture could produce all of the colors, making long films and a multiplicity of pictures unnecessary.
3. Only a single lens would be required.
4. There would be no filters required, and therefore the registration would be perfect.

A method still in its experimental stages, but which seems to possess desirable properties is described in the following translation of an article taken from *"La Nature."* It should be understood that at the present time this has only been tried with still pictures, and that certain modifications would be necessary when applied to motion pictures.

The theory of the process is a simple one. It consists in producing by optical means a surface composed of hundreds of complete but very narrow spectra, lying next to one another, the spectra being so close together as to render the individual colors indistinguishable to the unaided eye, so that the surface appears to be white. The photographic positive is used as a mask to block out or weaken those colors which are not wanted, the remainder combining to form the picture.

The surface, composed of those contiguous narrow spectra, is produced by allowing white light to fall upon a fine line screen, of which the opaque lines are three times as wide as the clear interspaces, and forming an image on this screen by means of a lens with a prism just in front of it. The prism spreads each white line into a complete spectrum, and is so calculated that the spectra lie next each other on the focusing screen without interspace. If instead of white light falling upon the line screen we allow colored light to fall upon it, only those spectrum colors of which the line in question is composed appear on the focusing screen, the colors which are wholly or partially missing from the spectrum of white light being represented by spaces wholly or partially dark.

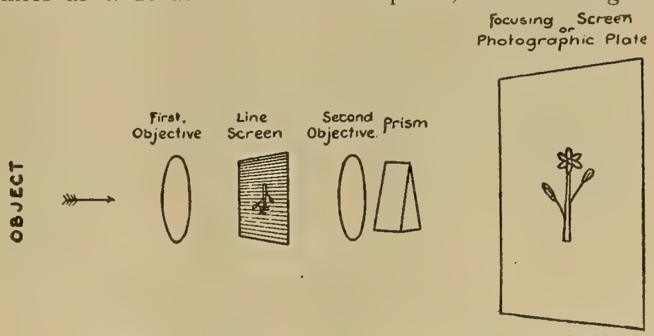


Fig. 61—Diagrammatic View of the Elements of the Color Machine.

In taking the photograph the image of the colored object is projected by means of any ordinary objective lens on to the line screen, the image of which is in turn projected by the second lens with the prism in front of it on to the photographic plate placed in the position of the focusing screen. (Fig. 61 shows diagrammatically the general optical arrangement.) The plate must be approximately equally sensitive to all colors, so that the resulting negative is completely darkened when acted upon by any color in its full intensity, and partially darkened where the incident color is weakened. A lantern slide positive from this negative will, of course, show the reverse effect, being completely transparent where the color has acted with full intensity, of partial transparency where the color has acted less strongly, and opaque where the colors were missing, i. e., in those parts coincident in position with the spectrum colors of white light that were not present in the object photographed. When, therefore, this positive is placed in the exact position of the negative, and white light is projected through the apparatus, it acts as the desired mask to block out those colors that are not wanted, and the picture is reproduced in the original colors.

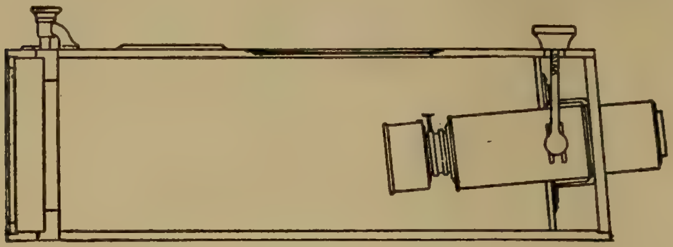


Fig. 62—Section Through Camera.

Like so many other scientific problems, however, while the theory was simple, in practice, difficulties in the way of the construction of the necessary apparatus (Figs. 62 and 63, arose at every turn, and matters were further complicated by the necessity of keeping the camera within portable limits. To indicate one of the main sources of difficulty, an ordinary glass prism produces a spectrum widely extended in the violet and blue region and crowded up at the yellow and red end, an effect very detrimental to the proper rendering of the latter colors. This was overcome by the use of a compound prism specially computed to give a spectrum in which the colors are evenly distributed, as in a grating spectrum. The introduction, however, of a thick prism of this kind introduced aberrations of all kinds, both in the images of the object and of the spectra, which had to be successively overcome. It was, for example, found necessary to place the line screen (which has 372 lines per inch) at a slant to bring the spectra all over the field sharply into focus; a cylindrical lens is used in front of the prism to correct for astigmatism; the front of the camera is placed at the proper angle to prevent wedge distortion; a narrow prism behind the first objective brings the object sharply into focus, and so on. The objectives used in the camera are two 75 millimeters, Zeiss, micro-planars. A field lens is interposed between the first objective and the line screen to direct the light toward the second objective. The whole optical system can be slightly rotated by means of a milled head on the left hand side of the camera in front; at the back is another milled head securing slight lateral movement, and a lever above the viewing screen permits of a slight backward or forward movement of one-half millimeter. These three movements are necessary to enable the lantern plate to be brought to the exact position of the negative, but correct registration is easily secured in a few seconds—the readings can moreover be noted on the positive.

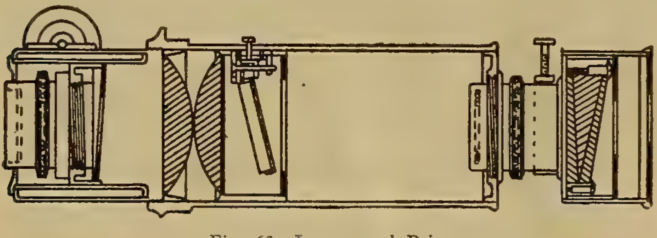


Fig. 63—Lenses and Prisms.

Besides the method of viewing the picture on the focusing screen of the camera which requires a strong the average experimenter, have reduced an innumerable host of color patents to three or four indifferently working machines.

The very fact that the use of three colors requires three times the length of film used in projecting black and white pictures suggests that the expense of film is greatly increased and that the machine is required to operate at three times the speed to project the same subject, thereby increasing the wear and tear on the projector. With two colors, one third less film is required than with three colors, but the amount of film is still excessive, and the projection is not as effective as it might be owing to the loss of an intermediate primary color.

Attempts to reduce the length of film by photographing all three colors directly upon a single picture have been made from the first, but while fairly successful with still life photography this method has proved an utter failure in motion picture work. The great magnification of the projection lens made the use of starch granules and prismatic oilings useless.

Because of the distortion in the light rays caused by the filter glasses, and the impossiblity of obtaining perfect mechanical adjustment in the camera and projector it has been very difficult to exactly superimpose the two colored images upon one another on the screen. This error creates a "fringe" of color around the most prominent objects very similar in effect to that noticed in cheap color printing where the colors are "out of register" and overlap one another. Fringing is one of the most apparent and disagreeable failings of the color photographic process for the continual shifting and color changes in the outlines has the combined effect of shutter fluttter and rain. In addition a heavily fringed picture has the appearance of being out of focus.

Two color pictures in which only red and blue-green are used can never, of course, be true to nature in regard to the coloring. True blue, one of the commonest of the primary colors in nature, is entirely lacking, with the result that grass and sky are shown in practically the same tint. Purple with two color projection is converted into a light green while yellow approaches orange, the latter being the product of the combination of the red with the yellow component of the green. One of the intermediate colors, brown, is rendered beautifully, however, and in almost any desired shade.

(To be continued.)

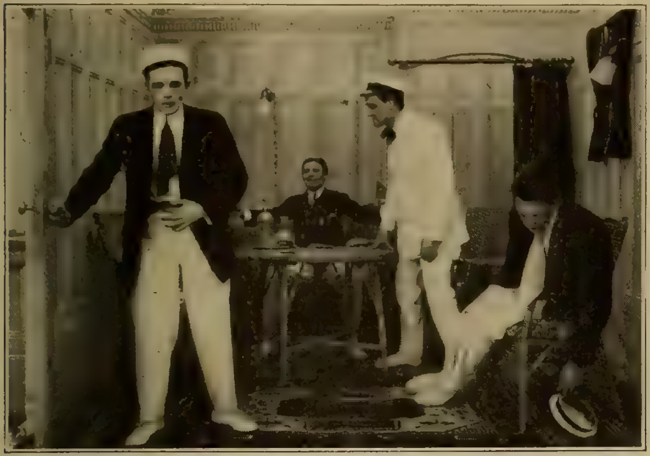
Solax Feature Scores Tremendous Thrills

In the four-reel feature film "Fighting Death," the Solax company has not only achieved a strong climax but has augmented this climax with four breath-taking stunts in which "Daredevil Rodman Law" figures. Constance Bennett is with him in his leap on horseback into Ausable Chasm and, alone, jumps into the waters of the East river. Law crosses a 250-foot cable hand over hand and make a leap off the Williamsburg bridge into the waters in which cakes of ice are floating. These four thrills alone would make "Fighting Death" a wonder picture, but in addition there is an interesting story of love, enacted.

Of Interest to the Trade

Second Lasky Release

"Brewster's Millions," second release of the Jesse L. Lasky Feature Play Company, will reach the public April 15. Edward Abeles, the original star of the piece again appears in the role with which the public associated him and in which he appeared eighteen hundred times, during the career of this piece on Broadway.



A cabin scene from Lasky's "Brewster's Millions."

The Jesse L. Lasky Feature Play Company, although but three months old, is making staggering announcements. The roster of this organization's leading players reads like a blue book of the theatrical business and includes Dustin Farnum, Edward Abeles, Edmund Breese, H. B. Warner, Thomas Ross, Robert Edeson and other prominent stellar artists.

The entire United States has been sold by the Jesse Lasky Company for the first twelve productions, an unusual occurrence in these days of such strenuous competition; but from what has been shown of the Lasky output, the various state right buyers displayed excellent perspicacity.

Conservatory scene in "Brewster's Millions," produced by Jesse Lasky.

"The Squaw Man," the first release of the Lasky Company, is meeting with a most phenomenal response throughout the entire United States, and is credited with having broken the house record at numerous theaters.

The third release of this company will be Edmund Breese in the "Master Mind." A review of "Brewster's Millions" will appear in our next issue.

Warning to Exhibitors

A notorious swindler has been forging the signature of Adolph Zukor, president of the Famous Players' Film Co., and passing bogus checks upon exhibitors throughout the country. Warrant for this forger is held by the Akron, O., police. He has defrauded hotels in New York, Connecticut, New Jersey and Pennsylvania. His description is as follows: name, Chas. P. Saunders; aliases, C. H. Baker, Chas. H. Sanders, B. W. Somers, Robt. O. Manning, A. P. Stiver; nativity, American; age, 35 years; height, 5 feet, 10 inches; weight, 140 to 150 lbs; build, medium; complexion, light, sallow; hair, dark brown; eyes, blue; clean shaven. If this swindler defrauds or attempts to defraud you, notify your police and cause his arrest.

A New Publication

Writers of photoplays and those who are attempting to enter the scenario field will find much to interest them in a new publication which has just issued from the press. *The Photoplay Scenario* is the title the new magazine bears, and it is issued by the Cloud Publishing Company of Chicago, Vol. 1, No. 1, bearing the date April 1. A. W. Thomas, editor of the *Photoplay Magazine* and head of the Photoplaywrights' Association of America, is the editor of the new booklet, which is forty-eight pages in size and contains contributions by William Lord Wright, now of the *Dramatic Mirror;* Anthony W. Coldewey, of the Universal's Hollywood studios; Ralph P. Stoddard, author of "The Photoplay;" Aaron E. Bishop, Bessie McIntosh and A. W. Thomas, besides a department devoted to questions and answers of interest to photoplaywrights, and one on "Who's Who in the Photoplays." The new publication will sell for $1.50 per year or 15c per copy.

Eclectic's Cincinnati Office

The Eclectic Film Company announces that it has opened another branch of the Eclectic Feature Film Exchange at 217 East Fifth street, Cincinnati, Ohio. This branch will be under the management of S. P. Hetteyberg, who is an experienced exchange man and thoroughly familiar with the wants of the exhibitors throughout his territory. Exhibitors desiring to book the many Eclectic features, are urged to get in touch with the new exchange office at once.

Elaborate Preparations

Word comes from Samuel S. S. Hutchinson, president of the American Film Mfg. Co., now at Santa Barbara, that the elaborate preparations for special feature productions are well under way, but no definite announcement as to the actual details will be forthcoming for some time. It might be stated that no expense is being spared in the matter of equipment and appurtenances to be at the disposal of the special directors for the best results. The first requisites of these productions are perfection in photographic quality, accuracy of detail and excellency of dramatic art. The splendid reputation of "Flying A" and "Beauty" productions is a positive guarantee of the high standard of the special feature productions.

Kleine Installs Equipment

The Kleine Optical Company received a contract for the installation of a projection system for the big new Springfield, Ill., house, the Vogue, said to be one of the finest picture palaces in Illinois. The *Illinois State Journal* devotes two columns to the theater's construction in its issue of March 29. Says the *Journal*, "The picture booth will be unusually spacious in dimensions, 10x8½ feet. It is constructed of metal and has all of the latest safety devices. It is also equipped with two of the latest type machines furnished by the Kleine Optical Company and is equipped with their lenses."

Sydney Ayres Now Producer

The popular leading man of the "Flying A" Company, Sydney Ayres, has been made a producer to succeed Lorimer Johnston. Mr. Ayres has had considerable experience as producer on the legitimate stage and also in connection with the Jack London pictures. William Garwood of moving picture fame will succeed Ayres as leading man, but Ayres will, nevertheless, jump in on the screen now and then, just to greet his old friends.

Lubin Sails for Europe

Siegmund Lubin, the moving picture king of Philadelphia, sailed on the Cunard liner, *Lusitania,* March 31, for Europe. During his stay he will visit London, Paris, Berlin and a few of the smaller cities. The trip is a business one as the famous film manufacturer proposes to extend his trade on the continent, and especially select a site for a studio in Paris. Mrs. Ira Lowry accompanies her father on the trip.

Balladur Off for Europe

Mr. Frank E. Balladur, late of the Gaumont Company, New York, has been sent to London to act as European representative, traveling between London and Paris, for the purpose of buying first-class negatives. We understand that Mr. Balladur is in the market for the purchase of comedy negatives in any quantity, also three and four-reel features. It seems a good chance for producers to get a first-class outlet, whereby to place their goods on the American market. Acting as he will be for a firm of this standing.

Billy Garwood Joins "Flying A"

Word comes from Santa Barbara, California, that Samuel S. Hutchinson, president of the American Film Mfg. Co. has engaged Billy Garwood as leading man to replace Sydney Ayres. Mr. Ayres becomes producer of the "Flying A" company in which he formerly played the lead, succeeding Lorimer Johnston, resigned.

Mr. Garwood will play opposite Miss Vivian Rich. His histrionic ability is a matter of record in the annals of motography and his many friends will be delighted to see him in the new environment.

Photographs of Itala Players

The Itala Film Company of America, Candler building, 42nd street, New York City, informs us that it has gotten out, in response to requests from exhibitors, a set of ten 8"x10" photographs of the principal artists in the well-known Itala Film Company of Turin, Italy. This set of photos may be had on request, at the address given, in return for $2.00. The Itala Feature players have the reputation of being one of the finest stock companies in the world.

Five Part Mendel Beilis Picture

The French-American Film Company with offices in the Times building, is offering the affair of Mendel Beilis, in five parts. The film was made in Germany and is the story as related by the Russian detective, Rosskovski, who believes that Beilis, whose trial was at Kiev, Russia, was not guilty, but placed the guilt upon a band of thieves. This theory forms the basis for the story. Rosskovski is in New York at present and the belief is that he is in search of a woman who, if found, will be forced to give some important evidence.

Malcolm Williams in "The Brute"

Malcolm Williams, one of the foremost character delineators on the American stage, will be presented by the Famous Players Film Co. in a production of "The Brute," by Frederick Arnold Kummer. "The Brute" is a tense, modern drama of the clash of wills between a strong man and a weak woman, the climax of which hangs in the balance until the man, in righteous indignation, exerts his full physical strength toward the subjugation of the woman, and through sheer force brings his willful and mercenary wife to see her folly and lovingly acknowledge her master for all time.

Mr. Williams, who plays the title role in the picture, was a leading factor in the great success of "The Typhoon," in which he gave a splendid portrayal of the artist.

Change of Address

The Eclectic Film Company announces that the New York City branch of the Eclectic Feature Film Exchange, under the management of Jule Burnstein, has been moved from the temporary quarters in the World's Tower building and henceforth will be located at 115 East Twenty-third street, where all inquiries regarding the Eclectic features in New York City and vicinity should be directed.

Universal to Have Serial

Forty of the leading daily papers the country over have contracted with the A. P. Robyn Syndicate of Chicago to publish "Lucille Love, the Girl of Mystery," one of the most fascinating romances ever written. The Universal Film Manufacturing Company has secured the exclusive right to produce in moving pictures this sensational masterpiece.

The author of this story is said to be one of the best known fiction writers of the day, but his name will not be divulged until the story has almost been completed. Scores of editors of the leading dailies have acknowledged the story to be one of the most thrillingly sensational productions that has ever come to their desks.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
3-28	The Battle at Elderbusch Gulch	Biograph	2,000
3-28	Broncho Billy's True Love	Essanay	1,000
3-28	A Leap for Life	Kalem	1,000
3-28	A Leech of Industry	Pathe	3,000
3-30	The Doctor's Trust	Biograph	1,000
3-30	A Passover Miracle	Kalem	2,000
3-30	The Salvation of Nance O'Shaughnessy	Selig	2,000
3-30	The Silver Snuff Box	Vitagraph	1,000
3-31	The Price of Silence	Celio	2,000
3-31	The Mystery of the Laughing Death	Edison	1,000
3-31	The Midnight Call	Selig	500
3-31	A Helpful Sisterhood	Vitagraph	2,000
4-1	The Raid of the Red Marauders	Kalem	1,500
4-1	The Fighting Blood	Lubin	2,000
4-1	When Thieves Fall Out	Selig	1,000
4-2	The Burglar's Sacrifice	Biograph	1,000
4-2	Dan Cupid, Assayer	Essanay	1,000
4-2	The Mansion of Sobs	Lubin	2,000
4-2	His Sweetheart's Child	Pathe	1,000
4-2	The Story of Diana	Selig	1,000
4-3	A Romance of the Everglades	Edison	2,000
4-3	The Wedding of Prudence	Essanay	2,000
4-3	A Man's Faith	Lubin	1,000
4-3	A Bond of Love	Selig	500
4-4	His Comrade's Wife	Edison	1,000
4-4	Fast Freight, 3205	Kalem	1,000
4-4	In Tangled Web	Pathe	2,000
4-4	The Crucible of Fate	Vitagraph	2,000
4-6	The Master of the Strong	Biograph	1,000
4-6	The Cabaret Dancer	Kalem	2,000
4-6	The Adventures of Kathlyn, No. 8	Selig	2,000
4-7	A Son of the Sea	Cines	2,000
4-7	The Black Mask	Edison	1,000
4-7	The Price of His Honor	Essanay	1,000
4-7	Memories That Haunt	Vitagraph	2,000
4-8	Captured by Mexicans	Kalem	2,000
4-8	The Rube	Selig	1,000
4-8	'Fraid Cat	Vitagraph	1,000
4-9	When a Woman Guides	Biograph	1,000
4-9	The Root of Evil	Essanay	2,000
4-9	The Greater Love	Pathe	2,000
4-9	The Fire Jugglers	Selig	1,000
4-9	The Little Sheriff	Vitagraph	1,000
4-10	The Impersonator	Edison	3,000
4-10	In the Moon's Ray	Essanay	2,000
4-10	On the Brink	Lubin	1,000
4-11	The Chinese Fan	Edison	1,000
4-11	The Treachery of Broncho Billy's Pal	Essanay	1,000
4-11	Under Desperation's Spur	Kalem	1,000
4-11	Detective Kelly	Pathe	2,000
4-13	The Bondage of Fear	Biograph	1,000
4-13	The Wiles of a Siren	Kalem	2,000
4-13	The Cherry Pickers	Selig	2,000
4-13	The Battle of the Weak	Vitagraph	1,000
4-14	The Secret Vault	Cines	2,000
4-14	The Resurrection of Caleb Worth	Edison	1,000
4-14	Pierre of the North	Essanay	1,000
4-14	A Romance of the Forest Reserve	Selig	1,000
4-14	He Never Knew	Vitagraph	2,000
4-15	The Navajo Blanket	Kalem	2,000
4-15	A Page from Yesterday	Selig	1,000
4-16	Melody and Art	Biograph	1,000
4-16	Strength of the Family Ties	Lubin	2,000
4-16	A Mad Love	Pathe	2,000
4-16	A Flirt's Repentance	Selig	1,000
4-16	The Kiss	Vitagraph	1,000
4-17	A Question of Hats and Gowns	Edison	2,000
4-17	The Winner	Essanay	2,000
4-17	A Race with the Limited	Kalem	1,000
4-17	A Chance in Life	Lubin	1,000
4-18	A Princess of the Desert	Edison	1,000
4-18	Broncho Billy and the Rattler	Essanay	1,000
4-18	The Fight on Deadwood Trail	Kalem	1,000
4-18	The Ghost	Pathe	3,000
4-18	The Vanity Case	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
3-28	Putting One Over	Edison	1,000
3-28	Detective Short	Lubin	400
3-28	Never Again	Vitagraph	2,000
3-28	The Bottom of the Sea	Lubin	600
3-30	The Vision in the Window	Edison	1,000
3-31	The Knave of Clubs	Lubin	400
3-31	In the Soup	Lubin	600
4-1	Mrs. Romano's Scenario	Edison	460
4-1	A Queer Quarantine	Essanay	1,000
4-1	The Missing Twenty-five Dollars	Edison	570
4-1	Professor Oldboy's Rejuvenator	Kalem	500
4-1	Whiffles Picks a Partner	Pathe	1,000
4-1	Stage Struck	Vitagraph	1,000
4-2	Tommy's Tramp	Vitagraph	1,000
4-3	The Confiscated Count	Kalem	500
4-3	Bunny's Scheme	Vitagraph	1,000
4-4	Bill Tell, Pawn Broker	Biograph	500
4-4	The Coming of Sophie's "Mamma"	Essanay	1,000
4-4	Skelley's Birthday	Biograph	500
4-4	She Was a Peach	Lubin	400
4-4	The Eyes Have It	Lubin	600
4-6	Clarence and Percy's Sailing Party	Edison	1,000
4-6	Cabby's Nightmare	Melies	500
4-6	Cherry	Vitagraph	500
4-6	Bobby "Some" Spiritualist	Melies	500
4-6	Pups on the Rampage	Vitagraph	500
4-7	All in the Air	Lubin	400
4-7	Whiffles' Night Out	Pathe	500
4-7	The Bully's Doom	Lubin	600
4-7	A Mix-up on the Plains	Selig	1,000
4-8	Andy and the Hypnotist	Edison	1,000
4-8	The Bargain Hunters	Essanay	1,000
4-8	Lord Algy	Lubin	2,000
4-8	The Grafters	Pathe	500
4-9	Snakeville's New Sheriff	Essanay	1,000
4-9	Fine Feathers Make Fine Birds	Melies	500
4-9	Batty Bill Wins a Baby	Melies	500
4-10	Gerties Gets the Cash	Kalem	500
4-10	Red-Head Introduces Herself	Selig	500
4-10	Hubby's Night Off	Kalem	500
4-10	All Mixed Up	Selig	500
4-10	An Easter Lily	Vitagraph	1,000
4-11	Hickville's Finest	Biograph	500
4-11	At His Expense	Lubin	1,000
4-11	Rings and Robbers	Biograph	500
4-11	The Girl From Prosperity	Vitagraph	1,000
4-13	Quarantined	Edison	1,000
4-13	The Three Geese	Melies	1,000
4-14	Business and Love	Lubin	400
4-14	The Peacemaker's Pay	Lubin	600
4-15	Lo! the Poor Indian	Edison	1,000
4-15	And He Came Back	Essanay	1,000
4-15	Whiffles' Affinity	Pathe	500
4-15	The Chicken Inspector	Vitagraph	1,000
4-16	High Life Hits Slippery Slim	Essanay	1,000
4-16	A Quack and the Would-Be Suicide	Melies	550
4-16	Batty Bill's Pertinacity	Melies	450
4-17	Red-Head and Ma's Suitors	Selig	500
4-17	Innocent, but Awkward	Vitagraph	2,000
4-17	Doc Yak, Over the Fence and Out	Selig	500
4-18	Mixed Mails	Biograph	500
4-18	Guaranteed Rainproof	Lubin	400
4-18	Ambitious Pa	Biograph	1,000
4-18	A Strenuous Ride	Lubin	600

EDUCATIONAL.

4-8	The Termite, the Insect Architect	Pathe	500
4-15	Flowers That Bloom in Spring	Pathe	500

SCENIC.

4-3	Historic Tarrytown	Kalem	500
4-3	In Amalfi, Italy	Selig	500
4-7	Ancient Ruins at Thebes, Egypt	Pathe	500
4-14	The Ruins of Angkor, India	Pathe	500
4-14	The Picturesque Coast of Catalonia	Pathe	500

TOPICAL.

4-6	Pathe's Weekly, No. 28	Pathe	1,000
4-9	Pathe's Weekly, No. 29	Pathe	1,000
4-11	Hearst-Selig News Pictorial, No. 15	Selig	1,000
4-13	Pathe's Weekly, No. 30	Pathe	1,000
4-15	Pathe's Weekly, No. 31	Pathe	1,000
4-18	Hearst-Selig News Pictorial, No. 16	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
4-6	Like Father, Like Son	American	2,000
4-6	Our Mutual Girl, No. 11	Reliance	1,000
4-6	Out of the Far East	Imp	2,000
4-7	A Debut in the Secret Service	Thanhouser	2,000
4-7	An Intercepted Getaway	Majestic	1,000
4-7	Retribution	Beauty	1,000
4-7	The Mystery of the White Car	Gold Seal	2,000
4-8	Shorty's Sacrifice	Broncho	2,000
4-8	A Gypsy Romance	Nestor	1,000
4-8	The Drug Traffic	Eclair	2,000
4-9	The Colonel's Orderly	Domino	2,000
4-9	The Ruby Circle	Rex	2,000
4-10	The Geisha	Kay-Bee	2,000
4-10	The Second Clue	American	1,000
4-10	The Little Mail Carrier	Victor	2,000
4-11	The Godfather	Reliance	2,000
4-11	The Poison	Frontier	1,000
4-11	Dangers of the Veldt	"101 Bison"	3,000
4-12	The Hunchback	Majestic	2,000
4-12	An Hour of Youth	Thanhouser	1,000
4-12	The End of the Feud	Rex	1,000
4-13	The Last Supper	American	2,000
4-13	Mutual Girl, No. 13	Reliance	1,000
4-13	The Bolted Door	Victor	3,000
4-13	Notoriety	Rex	1,000
4-14	The Musician's Daughter	Thanhouser	2,000
4-13	His Punishment	Majestic	1,000
4-14	"Lucile Love"—The Girl of Mystery	Gold Seal	2,000
4-15	The Independence of Susan	American	1,000
4-15	The Test	Nestor	1,000
4-15	The Heart's Highway	Eclair	2,000
4-15	Captain Junior	Broncho	2,000
4-16	Thieves	Domino	2,000
4-16	The Sea Coast of Bohemia	Imp	2,000
4-17	Her Awakening	Princess	1,000
4-17	Old Man	Reliance	1,000
4-17	Pitfalls	Powers	1,000
4-18	The Stilletto	Reliance	2,000
4-18	Man's Best Friend	Frontier	1,000
4-18	Dolores d' Arada	"101 Bison"	2,000
4-19	The Tie That Binds	Majestic	2,000
4-19	An Infant Heart Snatcher	Thanhouser	1,000
4-19	The Price	Eclair	1,000

COMEDY.

Date	Title	Maker	Length
4-6	Mack at It Again	Keystone	1,000
4-6	Scooped by Cupid	Victor	1,000
4-6	The Seat of the Trouble	Powers	1,000
4-7	Get Out and Get Under	Crystal	500
4-7	Universal Ike Has Ups and Downs	Universal Ike	1,000
4-7	An Undesirable Suitor	Crystal	500
4-8	A Happy Coercion	American	1,000
4-8	A Fatal Dress Suit	Komic	1,000
4-8	Shultz, the Paper Hanger	Joker	1,000
4-9	Where There's a Will There's a Way	Imp	1,000
4-9	Pretzel's Baby	Frontier	1,000
4-10	Too Much Turkey	Princess	1,000
4-10	Her Moonshine Lover	Nestor	1,000
4-10	The Baseball Fan	Powers	500
4-11	Hubby's Surprise	Royal	500
4-11	Mike and Jake in the Clutch of Circumstances	Joker	1,000
4-11	It Came by Freight	Royal	500
4-12	Some Bull's Daughter	Apollo	1,000
4-12	Lost, Strayed or Stolen	Crystal	1,000
4-12	Grandfather's Romance	Eclair	1,000
4-13	A Bathouse Beauty	Keystone	1,000
4-13	Lured From Squash Center	Powers	1,000
4-14	Mlle. La Mode	Beauty	1,000
4-14	An Up-to-Date Cook	Crystal	500
4-14	Universal Ike Makes a Monkey of Himself	Universal Ike	1,000
4-14	Three Men and a Girl	Crystal	500
4-15	Right Dope	Komic	1,000
4-15	The Sharps Want a Flat	Joker	1,000
4-16	The Boob Incognito	Rex	1,000
4-16	That Cuckooville Horse Race	Frontier	1,000
4-17	When the Girls Joined the Force	Nestor	2,000
4-18	Collecting the Rent	Royal	1,000
4-18	How Green Lost His Wife	Joker	1,000
4-19	Up and Down	Apollo	1,000
4-19	On Suspicion	Rex	1,000
4-19	How to Keep a Husband	Crystal	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

EDUCATIONAL.

Date.	Title.	Maker.	Length.
4-10	Protecting New York's Millions from Fire	Powers	500
4-17	U. S. Govt. Inspection of Beef	Victor	1,000

TOPICAL.

Date.	Title.	Maker.	Length.
4-9	Mutual Weekly, No. 67	Mutual Weekly	1,000
4-9	Animated Weekly	Universal	1,000
4-16	Mutual Weekly, No. 68	Mutual	1,000
4-16	Animated Weekly	Universal	1,000

MISCELLANEOUS FEATURES.

Coils of Calamity	F. R. A.	3,000
Moonshiners	Blache	4,000
The Romany Spy	Pathe	3,000
Rome or Death	Inter-Continent	5,000
A Celebrated Case	Kalem	4,000
The Old Curiosity Shop	Blinkhorn	5,000
The Price of Treachery	World	
The Blue Mouse	De Luxe Attraction	6,000
East Lynne	Craft	7,000
Sealed Orders	De Luxe Attraction	6,000
The Warden's Crime	Apex	4,000
King Charles II	I. S. P.	4,000
The Mystery of the Glass Cage	Ambrosio	2,000
Come Back to Erin	Warner's	3,000
Charlotte Corday	Kennedy	4,000
Zingo, the Son of the Sea	Warner's	4,000
Zingo's War in the Clouds	Warner's	3,000
Zingo and the White Elephant	Warner's	3,000
Zingo in Africa	Warner's	3,000
The Spy	Universal	4,000
The Redemption of David Corson	Famous Players	4,000
Brewster's Millions	Lasky	5,000
Queen of the Forty Thieves	Apex	4,000
Acquitted	Great Northern	4,000
Daughters of Men	Lubin	5,000
The Reckoning	Eclectic	4,000
Loyalty	Eclectic	5,000
The Night Riders of Petersham	Vitagraph	3,000
The Death Balloon	Globe	3,000
Tracked Across the Desert	Itala	3,000
The Hindu-Nemesis	Master Producers	4,000
Quincy Adams Sawyer	Puritan	4,000
The Sparrow	Leading Players	3,000
A Modern Mephisto	Green's	6,000
The Vampires of the Night	Green's	5,000
In the Hands of a Woman	Warner's	3,000
The Blindness of Innocence	Beacon	5,000
The God of Vengeance	Chariot	4,000
The Dead Man Who Killed	Apex	4,000
At the Hour of Dawn	Gaumont	3,000
Jealousy	Eclectic	4,000
The Mystery of the Mendel Beilis Case	French-American	6,000
The Claws of Greed	Ramo	3,000
A Venitian Knight	Masko	4,000
The Angel of the Mine	Ambrosio	3,000
Where is Coletti	I. S. P.	4,000
Fighting Death	Blacha	4,000
A Dungeon of Steel	Films Lloyd's	3,000
A Million Bid	Vitagraph	5,000
The Other Man's Wife	Gloria	6,000
When Men Would Kill	Warner's	3,000
The Road to Ruin	Warner's	3,000
Washington at Valley Forge	Universal	4,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

Brevities of the Business

PERSONAL NOTES.

Charles M. Seay is one of the Edison company's longest-in-service directors. He came to them after years of experience in variety, in stock, in the circus and in the legitimate drama. He likes the silent drama best of all and has established a most creditable name for himself not only as a director but as a scenario writer, as well. "I wrote eighteen scenarios before I sold one," said Mr. Seay, as he guided his much-in-service car along the Pelham road. "And now the Edison company takes nearly all I write. I like to write children's stories and I like to direct them. And I like educational stuff; there ought to be more of it made by the film companies." Mr. Seay was born in Atlanta, Ga., and cherishes a warm feeling for the state. It was just last summer that he took a company into its prettiest sections and made a number of pictures that were especially likeable for the beauty of the scenery. "In the Red Old Hills of Georgia" was one of these film stories. Mr. Seay has two hobbies; one is autoing and the other is contributing to magazines. His most recent article appeared in the American Boy magazine and was entitled, "Some Most Recent Facts About the Motion Picture." He handles his topic in a manner that allows of even very young people grasping it clearly.

This Edison director is a popular one. He is an earnest worker but when work-time is over, he transfers his earnestness toward the making for fun. Perhaps that accounts for a boyishness about Mr. Seay that is a happy and desirable trait.

Fred J. Beecroft has "come across" with the solid brass ash-tray which he promised last September, as the finishing touch for the decoration of The Room of the Green Rug, at 1022 Longacre Building. Mr. Alec Lorimore was the first caller at the R. of the G. R. after the arrival of the tray, and in the ashes of a Gaumont cigar—not the brand that is placed at the disposal of the projection room patrons—the tray of brass, with its glass lining, was christened "Frederick." A few "prop" cigar stubs and some "prop" ashes is all that is needed to make "Frederick" look at home between times, is Chester Beecroft's opinion.

D. Mundstuk, president of the Great Players Film Corporation and owner of Mundstuk Features, 909 Longacre Bldg., New York, has gone to Chicago on important business. Upon his return he will incorporate another new concern. Mr. Mundstuk was formerly president of the M. F. Feature Film Company and his work in that concern placed him permanently in the hustling class. He has arranged to bring his family East in May and has leased a house in Flatbush, Brooklyn.

K. W. Linn has sailed for Europe and during his absence, the responsibility of the office will be well taken care of by C. A. Karpen, manager of publicity.

Harry Raver, Joe Farnum and Augustus Thomas, telephoned an illness excuse to All Star Office, Saturday, the fourth, and none of them knew that the other had done likewise.

Hector Streyckmans has transferred his tact and ability from the sixth to the fourth floor of the World's Tower Building. His new affiliation is the W. E. Greene Feature Films Company.

Robert W. Priest, he who managed so well the Capt. Scott pictures, closed the Scott office in the Longacre Building last week and removed to the Schubert Forty-fourth street offices where he is in charge of the film bookings.

Margaret I. MacDonald, the "Wig-Wag" of the motion picture section of the New York Star is making that department show the result of her energy. The new department is about two months old and takes a larger lease on life with each issue.

Seymour Wilson Schulberg is the title which has been bestowed upon the young man who is proving himself a popularity winner at the B. P. Schulberg home. Though he has only been in the world since fifteen minutes before midnight of March 27, he voices his appreciation of it very frequently, and makes acquaintance with his parents' admiring friends in the same hearty manner. Likewise, has his advent been the cause of new publicity for the name and fame of Famous Players. And speaking of a name, Master Seymour has been handsomely treated. As to the "why" of this particular selection, his father explains, "It makes a good monogram." But the fact of it is that Seymour Wilson has been named for his grand-father and the President. Joe Roach of the Essanay scenario department wired congratulations and the suggestion "Patrick." Fortunately for Mr. Roach, he is still in Chicago. The little mother of the big Seymour is well and there's a new happiness note in the voice of the head of the family.

The Vitagraph company has completed a six-reel production of "My Official Wife," pictured from the novel and play by Richard Henry Savage. It is a thrilling story of Russian life, with the activities of the Nihilists as the foundation.

After persuing over three thousand letters containing suggestions for a name of the new brand of Universal films in which Ford Sterling will appear, Fred J. Balshofer, president of the Sterling Motion Picture Company, has named Mrs. Freida Decker, 8416 Seventeenth avenue, Brooklyn, N. Y., as winner of the $25 reward for the suggestion of the Sterling brand.

The Western branch of the American-Eclair company which is turning out such wonderful productions at the studio located in Tucson, Arizona, has acquired a large company of players and rough-riding cowboys, and considerably enlarged their quarters, so that this branch of the Eclair Film company now presents a most respectable and imposing appearance. Among those now working at Tucson, under the direction of Webster Cullison, are J. H. Johnston, Fred G. Hearn, H. Stanley, Richard Bartlett, Norbert A. Hyles, Hal Wilson, Henry Alrich, Webster Cullison, Edna Payne, Cath. Greely, Cecil Breton, Ann-Eve Mansfeld, R. Guissart, Lucie K. Villa, Pearl Cook, Bird. Challenger and Leonora Mansfeld.

Reaves Eason of the "Flying A" quarters made a plunge into the matrimonial sea on March 19. After a brief honeymoon Mr. and Mrs. Eason will return to Santa Barbara, where Mr. Eason will take up the duties of assistant to Sydney Ayers.

Lucile Younge, formerly leading woman with the Majestic and Usonia companies, has been engaged by Messrs. H. M. and E. D. Horkheimer of Long Beach, California, and will play leads with Director Bracken in all the productions of Balboa Feature Films.

Rosemary Theby, the Lubin leading woman, had to drive a car while posing for a late release. She became so interested in the mechanism of the auto that she knew no rest until she had purchased one for herself. And now she is very busy learning how to drive. She is literally motor mad, and her associates at the studio claim that she talks nothing but auto lingo these days. But they don't seriously object, for they all have cars of their own and know just how it is.

For the first time since he became an Edison star, Ben Wilson took a very minor part in an important performance. It was at the little Church Around the Corner, and the leading roles in this performance were played by Ben Wilson, Jr., and the minister, for the little fellow was being christened. He just simply monopolized the whole scene and showed lots of temperament. Poor Ben, Sr., got so rattled that he declared he was the child's mother and that his name was Thomas A. Edison, Jr. The baby so successfully drowned the voices of all present that Ben says he isn't sure whether the child is christened or not. When he arrived home the proud father offered up a prayer of thanksgiving that Ben, Jr., had not been twins.

George Cooper, late of the Vitagraph, has joined Allan Dwan's company at the Universal.

The Kennedy Features have passed into the hands of the Loftus Feature Film company, of which Millionaire Loftus is the head and Arthur Maude the general manager. Constance Crawley and Mr. Maude will be featured as before.

John Bunny, the Vitagraph motion picture comedian, has received an interesting publication from Moscow, Russia. It is a full page advertisement concerning himself, and the interest centers in the literal translations. In the Russian language, his name is Pockson. Underneath an electrotype showing his face is found "the fat man Pockson," our curious servant. Without him no program finishes." In referring to his likeness, is read: "The ever comical positions of our favorite's laughter face." And in giving the name of the picture, which was "Chased by Bloodhounds," their version was "Dogs Carry Fear to Pockson."

On Tuesday afternoon, March 24, a delegation of the American Bankers' Association visited the studios of the Vitagraph Company of America. They were received by Messrs. Blackton and Smith, escorted through the plant and otherwise entertained.

Henry Otto resumes his producing for the Balboa company after a short holiday. Mr. Otto is the secretary and treasurer of the Photoplayers club.

Last Saturday, Edwin August gave a house-warming at his charming bungalow which is situated near the hills of Hollywood. Over a hundred of the leading lights of the motion picture profession attended and music and dancing were the order of the night. Eugene Ormonde, the well-known legitimate actor who joined Mr. August's company met many old friends and had an insight of the "quality" of the coast screen performers.

Russell Bassett, the fine old actor who has been with the Universal for so long has severed his connection with them and has joined the Famous Players.

Milton H. Fahrney, the producer at the Albuquerque company is directing a big western Warner's Feature picture entitled, "The Daughter of the Tribe." Mr. Fahrney is a past master at this kind of picture and revels in big undertakings. A list of his feature productions would cover considerable space.

Permission has been obtained from the Secretary of War whereby the Vitagraph company will be enabled to take six important motion pictures destined for the Vitagraph theater, in which the entire Department of Texas, under command of General Tasker H. Bliss, and Brigadier General Frederick Funston, will be utilized.

Bennie Goetz, the handsome and hustling studio manager of the Crystal Film company, was married on Thursday, March 19, at 6 p. m. Ben led to the altar Miss Goldie Feldstein, of New York. The marriage took place at the home of the bride in New York city. The young couple spent their honeymoon in Atlantic City.

Phil Gleichman, vice-president of the World Film Corporation, returned from the West last week, after having opened new offices for his concern in Denver, Seattle and Los Angeles, and says business throughout the West is in a more flourishing condition than ever before.

Gwendolyn Pattes, who has been the leading lady with Pathe films for some time, is a new and attractive addition to the Selig Stock company. Her husband, Wm. Grew, an actor and producer, is now connected with the Selig company.

Carlyle Blackwell, who was for so long associated with the Kalem company, has been engaged for a special starring engagement by the Famous Players, and it is understood that he will work from their New York studios. There was a great deal of conjecture as to just what Carlyle Blackwell was going to do when the announcement came that he was leaving the Kalem company, and for once the correct state of news did not leak out.

Among the Mutual personnel who are members of the photoplay Authors' League are D. W. Griffith, Frank E. Woods, Russell, E. Smith, Jack O'Brien, Edward Dillon, James Kirkwood, W. Christy Cabanne and Miss Irene Hunt.

George Seigmann of the Reliance forces was called home from Los Angeles suddenly last week by the death of his mother in New York city.

George A. Holt, the popular leading and character man of the Western Vitagraph company, was presented on March 18, with an eight and a half pound boy, who is to be called after his father. "Father" sadly remarked that he could see a strong resemblance to himself and that probably meant that George, Jr., would be a "movie" man, too. Mr. Holt hasn't decided to what college he and Mrs. Holt will send their son and heir, but he is seriously considering several.

Renee Kelley, late leading lady in "The Speckled Band" has been engaged by the Selig company, and is appearing in plays at the North Side studio.

Edwin August has left the Universal company in order to manage his own concern which will probably be known as the "Edwin August Feature Film Company," back of which are some eastern capitalists. Mr. August is at present engaged in getting together a company of capable artists to support him and he will of course take the leads, and in order to devote his entire attention to his acting, a well-known director will be engaged to direct in conjunction with Mr. August.

Virginia Pearson, one of the most popular and beautiful leading women of the stage today, has been secured by Frank Powell, the popular Pathe director, to work in pictures, the first to be "The Stain."

Director George Lessey sailed for Bermuda on the "Arcadian," Saturday, April 4, with Ben Wilson, May Abbey, Mr. and Mrs. Bechtel, and John Sturgeon. Several weeks will be spent on the island in making productions which only the beauties of Bermudian scenery make possible. This is the third season that the Edison players have been sent to Bermuda, where they have made many notable productions, among them "The Relief of Lucknow," which is still being exhibited although nearly two years old.

One of the most remarkable moving picture actresses in the United States today is Miss Valentine Grant, leading lady with the new Sid Olcott International Productions, Inc., located in Jacksonville, Fla., and releasing through Warner's Features, Inc. The remarkable part of Miss Grant's career is that the public is just now to see her first production, "When Men Would Kill," a three-part Warner's Feature. She started very young to study music with grand opera as her goal, and it is the opinion of those who know that the lovers of grand opera suffered a great loss when she was forced to give it up because her health would not permit her to go on with the arduous work. It was at this time that Sid Olcott was fortunate enough to secure her as leading lady for his Warner's Features.

L. W. Atwater, sales manager of the Nicholas Power company, has returned from a western trip and is more than satisfied with the excellent results obtained by his salesmen throughout this territory. Mr. Atwater also attended the annual convention of the Photographic Dealers' Association in Chicago.

ROLL OF STATES.

ALABAMA.

The Elks theater in Huntsville changed hands, Daniel L. Singer having taken charge.

CALIFORNIA.

The C. H. Russell Company has been commissioned to prepare plans for a one-story brick store and theater building to be erected on the ocean front near Breeze avenue, Los Angeles, for Abbott Kinney. It will be 50x100 feet, with plaster exterior over brick, composition roof, cement foundation and floor, and will contain two small stores and a picture theater.

J. A. Quinn, manager of Quinn's Garrick, has secured a lease on the property at 518 South Broadway, and plans to remodel and make it the leading motion picture theater in Los Angeles.

Frank H. Reynolds has closed a deal for the purchase of the lease of Ray Vincent for the moving picture theater on Grand avenue, Escondido.

DELAWARE.

United Photo Plays Company, Dover. Capital stock, $250,000. To manufacture, sell and dispose of moving pictures of all kinds. Incorporators, M. M. Hirons, W. F. Cooke.

ILLINOIS.

Another moving picture theater for East Moline will be in operation by April 15. It is located on the first floor of the new three-story Mons Nelson building on Ninth street, between Fifteenth and Sixteenth avenues.

Homan Photo Play Company, Chicago; capital stock, $10,000; theater and amusement business. Joseph A. McInerney, Edward Byrnes and Beryl B. Collins.

The Hannifan building in Gridley is being remodeled preparatory to starting a moving picture theater.

Celebrated Players' Film Company Newspaper Service, Chicago; capital stock, $5,000; manufacturing and dealing in moving picture films, amusement enterprises. Alfred Hamburger, E. S. Hartman and S. M. Frankland.

Henry Nuelson is to erect a theater at 3233 West Fullerton avenue, Chicago.

International Film Trade association, Chicago; amended object; name changed to De Berri Scenic Company.

Chris Taylor, proprietor of the Dreamland theater on Third street, Kewanee, is contemplating considerable remodeling to his house.

Howard H. Hoyt, Jr., and Ludlow J. Washburn, of Evanston, have completed plans for a beautiful business structure to be located at 613 Davis street, and will cost about $60,000. One of the floors is to be used for a motion picture theater with a seating capacity of 800. Work will start about May 1.

It is announced that the La Salle theater, on Madison street, Chicago, intends to close its present musical comedy season early in April and immediately open as a high-class photoplay house for the summer.

Superior Feature Film company, Chicago, capital $5,000, to manufacture and deal in motion picture projecting machines, etc; incorporators, Frank C. McCarahan, John R. Hattstaedt, John J. Hattstaedt.

Work is being rushed on the new Farmer theater building in Cullom. It is expected that the theater will be completed by May 1, and will seat about 280 people.

The A. B. O. Feature Film company, Chicago; capital stock $10,000, to book up and show feature films, sell state rights to same. George W. Powers, James Devine and James F. Duffy.

A new theater building is being erected at 11053 Michigan avenue, Chicago, for Smith & Stell, to cost $50,000.

Chas. Heslip will erect a theater on Main street, Augusta.

H. T. Benson, one of the popular druggists of Milford, has purchased the Gem theater from Mr. Petrea.

H. S. Waterman has sold the Bijou theater at Waukegan to Ray C. Jones.

INDIANA.

Two new picture houses will be located in Fort Wayne within the near future. D. T. Costello, of Indianapolis, has arranged for locations—one in Bloomingdale and one in Nebraska, the former for a house to seat 410 and the latter to seat 315.

A deal was consummated recently whereby J. C. Held became the owner of the Etropal theater at La Porte, and has taken immediate charge. Paul Baker is the new manager.

The Arc theater in Crawfordsville, was opened March 9. Grimes Bros. are the proprietors.

The Etropal Amusement company of LaPorte was incorporated March 10 to run a moving picture theater. The capital stock is $10,000 and the directors are Jacob C. Held, Anna Held, Paul A. Baker, and Mabelle Baker.

A new picture theater, the name of which is to be the Twentieth Century, will be opened in a few weeks in the new Savage building at Sixth avenue, Gary, now nearly completed.

C. J. Poiry has opened a moving picture theater at 1311 Maumee avenue, Fort Wayne. It is known as the Pastime and seats about two hundred people.

Dode Fitzgerald bought the Orpheum picture theater on Main street, Anderson, from Harry Schies.

IOWA.

The store room at 613 Fourth street, Sioux City, is to be turned into a motion picture house at an expense of $8,000. This is the announcement made by John M. Waters and John McLean, who have leased the building for three years from T. S. Martin.

The Lyric theater at Boone, recently was sold by Harry Watkins to Harry A. Rick of Des Moines.

The Lyric theater was recently opened in Corning.

The Star theater, conducted by L. A. Brink, at Fontanelle, was opened March 7.

The Parkside theater, Lyons' new theater, is one of the handsomest picture houses in this part of the state. It is 40 by 160 feet, and has a seating capacity of 500. It is planned to have the theater opened some time the middle of this month.

Fred Gerbrecht, of Ames, has bought the Eagle theater at Eagle Grove of A. P. Bottgar.

Hospers business men have organized a company for the purpose of operating a moving picture theater.

A deal was made the past week whereby James Kelling sold the Gem theater at Malvern to Lee Wells.

Ed Lehman has sold his interest in the Electric theater at West Point to J. M. Conley.

E. J. Stow and Bernard Grey opened a moving picture house in Carroll, April 7.

KANSAS.

D. Guettel of 328 Exchange street, Emporia, is planning a new picture house seating 1,200 people.

Girard is promised another motion picture theater, to be located on the G. J. Jones lot at the corner of Liberty and Market streets. It is understood that Mr. Jones, P. L. Pennock and George Burns, the latter of Youngstown, are jointly interested in this most recent project.

The Yale theater, 506 East Douglas avenue, Wichita, was purchased by J. W. Pharo, proprietor of the Novelty theater and his two sons, R. W. and A. H. Pharo. The place is to be remodeled thoroughly.

KENTUCKY.

The Broadway Amusement Company has leased the Walnut theater at Louisville, and beginning Sunday, March 22, will exhibit moving pictures.

Another motion picture theater will be erected in Louisville this spring. Building Inspector W. J. O'Sullivan issued a permit to the Cherokee Amusement company for a thoroughly fireproof building at 1589 Bardstown road, the estimated cost of which is $10,000. It will be built of brick and have a seating capacity of 700.

MARYLAND.

The Palace motion picture theater in Cumberland was damaged by fire.

MINNESOTA.

John C. Karlsen is erecting a $22,000 fireproof moving picture theater at 2541 Nicollet avenue, Minneapolis. The place will seat about 600 and will open May 15 .

Mrs. Blanche Wright of Butte, Mont., purchased from F. E. Nemec, the Princess theater in St. Cloud.

The Iris theater at Wabasha, changed hands. A. T. Fisher, of Chatfield, became owner.

The Royal theater, in Albert Lea, has again changed hands. M. D. Whitney, who has been the proprietor and manager, has sold the business and equipment to Wm. Neslon and T. H. Thompson, formerly sole owner of the theater. It will be known as the Albert under the new management.

MISSOURI.

The Royal Motion Picture theater being constructed at 1022-24 Main street, Kansas City, probably will open on or about May 1.

The Rex, Hamilton's new moving picture theater, opened March 4.

The Grand avenue Presbyterian church property in St. Louis has been purchased by Louis Cella, and a theater will be erected on the site to cost $500,000. The plans are being prepared by L. Baylor Pendleton.

E. V. Kuntz has almost completed his moving picture theater on South Main street, Rockport, and will open for business in a short time.

The Star theater at Maryville was sold by John B. Cox to George Gordon of Davenport.

NEW JERSEY.

Shubert, Feature Film Producting Company, Jersey City; object, to produce moving picture films; capital, $25,000; incorporators, C. H. Jarvis, L. H. Guenther, John R. Turner, Jersey City.

NEW MEXICO.

Thomas E. Hull, manager of the Comet theater, has let the contract for the erection of a large and beautiful airdome on the vacant lot next to the Hotel Baker on Silver avenue, Deming. This property has a twenty-five foot front and back one hundred and ten feet and the new theater will have a seating capacity of 450. The new venture entails an investment of $3,000 and will be ready for opening April 10.

NEW YORK.

Sydco Photoplay Corporation, Manhattan; real estate, amusement, motion pictures; capital, $50,000. Incorporators, J. Siegel, F. Gilbert, A. M. Rosenthal, New York city.

Among the recent installations of Power's Cameragraph No. 6A projecting machines was one in the New Rochelle high school at New Rochelle. This machine was sold through the Picture Theater Equipment Company of New York city.

The Globe Theater company, New York; capital, $7,600; to furnish theatrical performances of all kinds, to construct concert halls, moving picture places. Incorporators, E. J. Forhan, F. B. Knowlton, S. V. Dowlin, all of New York city.

Smallwood Film Corporation, Manhattan; motion pictures; capital, $100,000. Incorporators, J. T. Hennegan, A. Mariner, J. Modica, New York city.

Imperator Film company, Inc., Manhattan; motion pictures; capital, $50,000. Incorporators, C. A. Houston, H. Salomon, J. R. Goldberg, New York city.

A Power's Cameragraph No. 6A motion picture projecting machine has been installed at the Grand Central Palace, and will be used from April 4 to 11 by the National Efficiency Exposition and Conference to demonstrate methods of efficiency.

Gronenberg & Leuchtag have filed plans for building a one-story moving picture theater on the south side of Seventy-second street, 200 feet east of First avenue, New York. It will have a frontage of 42.8 feet and depth of 102.2 feet. The Seventy-second street Amusement company, Anton Dito president, is the owner. The cost has been estimated at $15,000.

Plans for a $25,000 theater have been prepared to be built on the Sellers property on the east side of Main street, between Lincoln and Washington, Flushing.

Bryan Producing company, Manhattan; moving pictures; $5,000. Maurice Meyer, No. 32 West Ninetieth street, New York; William Wise and Arthur C. Kahn, New York.

The State Homeopathic Hospital at Middletown has installed a Power's Cameragraph No. 6A motion picture projecting machine.

Plans have been completed whereby the New Theater at Utica will be enlarged and improved generally. H. L. Stevenson & company, of Chicago, contractors. Work will start April 12.

Kinak Motion Picture Co., Inc., Manhattan.—Mfg., deal in postal card projectors, cameras, machines and general motion picture business and theaters; capital, $250,000. E. Underwood, Summit, N. J.; H. E. Webb, Cresskill, N. J.; J. S. Eaton, New York city

Standard Film Print Corporation, Yonkers, $15,000; Fred Hemley, Jacob Ginsburgh, H. G. Kosch, 115 Broadway, N. Y.

The Famous Players-Savage Co., Inc., Manhattan. Motion pictures; capital, $100,000. Incorporators: H. Harris, E. K. Harris, H. G. Wiley, New York city.

The two-story garage at 2182 to 2186 Broadway and running L shaped to 227 to 231 West Seventy-seventh street, New York, is to be made over for a moving picture theater with stores, at an estimated cost of $15,000. Edward Y. Eltonhead and Charles Furthman are the owners. E. C. Horn Sons are the architects.

The Rochester Motion Picture company, which has a studio in the Newell building at Main street west and Plymouth avenue, Rochester, has been incorporated with a capital of $50,000, and it is announced that plans have been made for the building of a new studio, and options secured on several places. The officers are C. J. Trumeter and James Shero. The company will manufacture educational photo plays, and news films, it is stated.

Proctor's Fifth Avenue theater in New York becomes a motion picture house March 23.

The Symphony Theater Company has been incorporated with $100,000 capital and will operate the Star and Symphnoy photoplay houses in Binghampton, featuring exclusive DeLuxe motion picture playlets.

Paul B. La Velle, architect, has filed plans for the construction of a one-story brick nicolette and stores, 159x92.6, on the west side of Southern Boulevard 163.7 feet north of Westchester avenue, New York, at a cost of $30,000 and an open air picture theater in the rear of the above, occupying a space 81.4x65 and to cost $2,000, for the Property Operating Corporation, George C. Oeters, president.

The Clarendon, on Flatbush avenue, between Canarsie lane and Clarendon road, Flat Bush, is to undergo extensive improvements to cost upward of $10,000.

The Excelsior Feature Film Co., Inc., Manhattan; motion picture films; capital, $75,000. Incorporators: H. Handworth, Lake Placid; W. A. Williams, New York City; W. H. Wright, Arlington, N. J.

Michael Kahn has leased for Joseph Corn the motion picture theater in course of construction on the east side of Southern boulevard, north of One Hundred and Sixty-Third street, New York, for a term of ten years to Charles Friedman.

Plans are being prepared by Shampan & Shampan for a $40,000 two-story motion picture theater, seating 600 persons, on a site 70x100 feet on the north side of Broadway between Havemeyer street and Marcy avenue, adjacent to the Williamsburg Bridge Plaza. Samuel Marcovici is the owner.

World Film corporation (takes over World Special Films coropration), Manhattan; motion pictures; capital, $600,000. Incorporators: V. H. Ely, W. A. Pratt, H. F. MacNamara, New York City.

Another motion picture theater is to be erected on Broadway at a cost of $15,000, by Frederick L. Mills. The building will be two stories high, of brick and limestone construction, and will be situated on an L shaped plot fronting 67.6 feet on Broadway, 59 feet north of Decatur street and 50 feet on the latter street with a depth of 120 feet from Broadway. It will seat 600 persons.

Plans were placed on file for altering the Metropolitan Roller Skating Rink, 1680 Broadway, between Fifty-Second and Fifty-Third streets, into a moving picture theater, a restaurant and a dance hall. George F. Kerr, who recently leased the property from Amos F. Eno will make the changes from plans by Koppe & Moore at a cost of about $20,000.

John N. Courts of Carthage, will erect a motion picture theater on State street, in the spring. Stanley D. Hall will have charge.

NORTH CAROLINA.

The Globe Theater Company, Mount Airy, capital $3,000 by A. Goldsmith and others for a moving picture and vaudeville business.

C. C. Collins has sold his interest in the Bijou theater at Greensboro, to C. M. Vanstory, Dr. W. J. Meadows and W. G. Balsley. The theater will be closed for the making of necessary repairs and thereafter will be operated strictly as a moving picture show.

OHIO.

J. C. and J. J. Steiner have leased their new theater, the Troy, 3344 Fulton road, Cleveland, to Abraham Potiker, who took possession. The Troy is a modern house of 750 seats.

Charles Phelps has sold the Pastime theater at Jefferson to W. C. Shaw & Son of Marion.

The Theater Supply Company of Akron was incorporated at Columbus by R. L. Miller, R. F. Machamer and D. F. Felmly. The object of the new incorporation will be to handle films for moving picture theaters.

Leonard Mulby awarded to Oscar Kiebele the contract for the erection of a picture theater in Linden.

The Majestic, a new moving picture theater, in South Akron, located on South Main street, at Long street, will be opened to the public this week. This splendid new house has a seating capacity of 600 and is one of the most up-to-date show houses in the country. It is equipped with a stage on which vaudeville is to be presented in connection with the pictures. The theater was erected by Messrs. Ozier & McCready.

The Imperial Theater company, Zanesville; motion picture theaters, $20,000; Sam Lind.

The new picture theater being erected by the Botzum Brothers' company on the west side of Main street, south of Market, Akron, promises to be the most elaborate of any of the recently built picture houses. The theater will cost $100,000.

The Ohio Motion Picture company, Cincinnati, $10,000; by B. H. Long, J. G. Reeder and Charles Long.

Architect Paul Matzinger has drawn plans for a motion picture theater to be built by August Kausek at 6210 St. Clair avenue, Cleveland. The playhouse will occupy exclusively a one-story brick building costing $2,500.

Architect Goldsmith is preparing plans for a motion picture theater on East Main street, between Grant and Washington avenues, Columbus, for Mrs. Blanche Kory. It will be a one-story brick building, 40x110 feet, with a seating capacity of about 300 persons.

A permit was taken out by John Ferko for a moving picture theater, at 2895 Woodhill road, S. E. Cleveland. The structure, plans for which have been prepared by W. W. Hodge & Co., will be one story, brick, 30x105 feet, to cost about $6,000.

Plans are being drawn by Architect J. A. Jones for a three-story hotel building, with picture theater on the first floor, for William Litchferd. It will be located at 90 North Fourth street, Columbus, and will be 32x192 feet in dimensions.

Plans are being prepared for a two-story business and picture theater to be erected at Linden, for Leonard Mulby. It will be 37x120 feet in dimensions.

PENNSYLVANIA.

Herman Miller is preparing plans for a moving picture theater, 105 by 68 feet, that will be built at Kensington and Lehigh avenues, Philadelphia, for John Knoell.

Lester M. Shestack filed plans with the Bureau of Building Inspection for a one-story picture theater, 30x120 feet, to be erected at 1032-34 North Fourth street for George Katz, 322 Dickinson street, Philadelphia. Cost, $10,000.

Burgard & Weiss, Drexel Building, are estimating on plans and specifications for a one-story brick and terra cotta picture theater to be erected at Fifty-second and Greenway avenues, Philadelphia, for John C. Conner. E. Allen Wilson, architect.

The theaters on the Reis circuit, of which M. Reis is the head and which include the Lyceum and Academy in Scranton, have been leased or sold to S. Morton Cohn.

E. Allen Wilson has completed plans for a revised front elevation and lobby for the motion picture theater to be erected at Fifty-second street and Greenway avenue, Philadelphia, for John E. Conner.

L. J. Chamberlain's new Victoria theater at Bloomsburg was opened March 19.

Moving Picture Theater, to be erected on Ardmore avenue, Ardmore. Revised plans by John C. Norton, architect, Bryn Mawr.

Williams, Brown & Earl, Philadelphia, report that they have sold a Simplex projector to the Pennsylvania railroad Y. M. C. A., Tyrone.

Four large moving picture theaters located in various sections of Philadelphia and formerly operated by the syndicate, of which Charles O. Kruger, president of the Rapid Transit company, is the head, have been purchased by Mastbaum Brothers & Fleisher. The purchasers represent the syndicate which controls the Stanley company. The properties purchased include: The Plaza, on the east side of South Broad street; the Imperial, at Sixtieth and Walnut streets; the Century, at Erie avenue and Marshall street, and the Park, at Ridge avenue and Thirty-third street. The deal just closed involves $500,000.

Picture theater; for John J. Schmidt, Hanover, one-story brick and terra cotta building, 36x115. Herman Miller, Architect.

Plans were filed yesterday by William H. Hoffman for the Empress theater to be built at a cost of $150,000, on Main street, above Carson street, Manayunk, on the site of the old Liebert Hotel. The building will have a frontage of 78 feet and a depth of 184 feet to Cresson street.

The borough of Bethlehem has leased its municipal moving picture theater to L. F. Heiberger of Bethlehem.

Bids will be taken for the erection of a theater building at the northeast corner of Germantown avenue and Venango street, Philadelphia, for George F. and Walter Stuempfig. The structure will be 153 by 200 feet and will cost $150,000.

The Tioga theater company will erect a theater at 3540 North Seventeenth street and Venango streets, Philadelphia.

The picture theater at 1211 Market street, Philadelphia, was purchased by Jules Mastbaum for $280,000.

The Freund-Siedenbach company has been awarded the contract for the erection of picture theater to be erected at the corner of Seventeenth and Annin streets, Philadelphia, for Frances Hennessy, to cost $11,000.

George Hogg has been awarded a contract for a one-story moving picture theater at Fifty-Ninth and Market streets, Philadelphia, for the Cross Keys Amusement company. The cost will be about $100,000.

Borzner & Wood are preparing plans for a one-story moving picture theater, 42x100 feet, to be erected at the northeast corner of Sharpnack street and Germantown avenue, Philadelphia, for Benjamin Haas.

A permit has been granted for the Empress, a large vaudeville and motion picture theater, which is to be built on the west side of Main street, Philadelphia, north of Carson, for the Manayunk Realty company, at a cost of $73,000. It will be of brick, 52x174 feet, and will seat 1,400 persons.

The moving picture theater at Frankford avenue, Amber and Sergeant streets, Philadelphia, has been conveyed by the Amber Amusement company to Edward Hampson for a nominal consideration. It is on a lot 206x151.3 feet and is assessed for $20,000.

SOUTH CAROLINA.

Columbia Feature Film company has been commissioned by the secretary of state with a capital of $10,000 to do a general moving picture business. Petitioners are: S. Schwartz and H. V. Knight.

SOUTH DAKOTA.

The work of converting the Brown Drug store building on Tenth street, Sioux Falls, into a theater building, is under way.

The Ruby theater at Webster was sold to Mrs. Victor Peterson and Miss Alpha Peterson of St. Paul.

R. A. Booth, a theatrical man from Iowa, has purchased the Bijou theater at Aberdeen, of F. A. Fellows. The Bijou is a vaudeville and motion picture house.

TENNESSEE.

Application for charter for the Imperial Motion Picture company, Memphis, capitalized at $25,000, was filed in the office of the county register. The incorporators are W. T. Watson, Robert Sterling, J. H. Phifer, Clarence Caldwell and J. B. Stansil.

A new theater building is being erected by J. Hardy Johnson on Ocoee street, near the Central avenue crossing, Cleveland.

Nashville's latest moving picture house, the Log Cabin, opened recently.

The new $40,000 theater which is being built here by Z. A. Robertson and Dr. J. H. Preas is nearing completion. The theater is located on Main street, Johnson City, and has been named the Washington. It has a seating capacity of 1,200 and will be opened soon.

TEXAS.

H. J. Howard is building a large brick building at Dallas, which, when completed, will be occupied by a moving picture theater.

Calvert's new playhouse, the Queen, which is situated on Main street, was formally opened to the public March 12.

A. Kent Watson has purchased half interest in the Skydome theater at Orange, from H. Thomas.

A recent fire damaged the Dixie theater at Waco; W. L. Terry, manager; loss, $8,000.

February 4 marked the opening of the Crescent theater at Austin. W. T. MacCormack is resident manager.

Contract was let to S. F. Self for the erection of a modern brick building 75x75 feet, at the northwest corner of Collett and Columbian avenues, Dallas, and will be occupied by a moving picture theater which is expected to be opened for business April 15. It will be under the management of O. F. Gould and known as the Gould theater.

The Best, Palestine's new theater, erected at a cost of $12,500, opened recently.

Ed Brewer, manager of the Elks theater in Port Arthur, has purchased the Palace theater, one of the largest moving picture houses in the city. He will redecorate and contemplates opening shortly.

The Ruby, in Plainview, was completed a short time ago. This play house is owned by W. A. Miller and cost $10,000, being one of the finest in West Texas.

The Star motion picture theater, at Laredo, was damaged by fire.

A new motion picture theater, to be known as the Crescent, is to be opened at Bartlett, the latter part of the month by Mr. Wutke of Austin. A corner building has been leased and is being overhauled and remodeled.

The brick building on Main street, Brenham, formerly the home of the Daily Press, has been remodeled, new walls, new roof and new floor put in, and is now occupied by Ben Orzeck with a motion picture show.

The new motion picture theater at 606 Austin street, Waco, which has been under course of construction for W. L. Terry for some time, was opened to the public January 31,

The Franz building on Main street, Eagle Lake, is being fitted up for a moving picture theater.

J. S. Bonner has opened his new motion picture theater the Mae I, in Plainview.

Foster and Fuller have purchased the Pearsall Photo Play Parlor at San Antonio, from L. C. Ross.

The Hoo Hoo theater at Lufton, is being remodeled by Dr. J. P. Hunter, at a cost of $2,500.

Fairman and Long purchased the Dixie theater in Rockdale from W. Cox.

Work will soon be completed on the $10,000 moving picture theater being erected by Miss Nell Chancey, at Lufkin.

VIRGINIA.

H. C. Elliott, of Roanoke, has purchased 56 feet frontage on Main near Tenth street, on which he proposes to erect a modern motion picture house. It is said the work will start as soon as plans can be drawn.

The Universal Film and Supply Company of Charlotte, capital $125,000 authorized and $5,000 subscribed by A. F. Moses and others.

The Globe Theater Company, Mount Airy, capital $3,000, by A. Goldsmith and others for moving picture and vaudeville business.

The Majestic theater, at Lynchburg, which has been operated for the past several months by Ballard and Shelton, was sold March 6 to the Piedmont Amusement Company, of North Carolina, and the purchasers took immediate possession and intend to make improvements and enlargements that will cost upwards of $5,000. The house will be in charge of J. B. Cravier, of Charlotte, N. C.

The Ben-Hur moving picture theater at Suffolk was recently opened.

Reliance Motion Picture Corporation, Richmond. Capital: Maximum, $1,000,000; minimum, $1,000. W. W. Crump, president, Richmond; H. O. Coughlan, secretary, New York City.

WASHINGTON.

The Liberty theater and store building on the east side of First avenue, between Pike and Pine, Seattle, occupying 120 feet square, is well under way and it is expected that this structure will be completed about the first of July.

J. E. Bonnell was recently awarded the contract for the erection of the John S. Baker theater building on C street, Tacoma. The cost of the building is approximately $25,000. The interior decorations and fittings will cost nearly twice as much, as it is proposed to make the new house the most elaborately furnished of any in the Northwest. Heavy draperies and thick carpets, with the finest cushion seats, elegantly fitted retiring rooms for women and men, are included in the plans. One of the novel features of this theater is an electric attachment for the information of ushers to indicate where seats are vacated. Construction work will be rushed to completion.

The American theater at Spokane has changed hands. A. T. Lambson, local manager of the General Film compnay, is in charge.

The immediate construction by U. L. McCurdy of a one-story concrete 50x100 feet photoplay theater building on Fourteenth avenue Northeast, between Fifty-fifth and Fifty-sixth streets, Seattle, is commenced. The building will cost $8,000.

Seattle's newest moving picture theater, the Broadway, constructed at Broadway and Pine street, at a cost of $40,000, opened recently.

The new Lincoln picture theater is to be erected on the corner of Lincoln street and Sprague avenue, Spokane, by August Paulsen.

Construction will soon begin on a new motion picture theater for Eugene Levy on C street, Tacoma. The theater will have a frontage of 100 feet with all the latest ideas for the comfort and safety of the patrons. The seating capacity will be 1,000. It will be known as the Colonial, and is exepcted to be completed about May 1.

B. W. Copeland and C. D. Robinson, owners of the Rex theater, on Riverside avenue, Spokane, closed a deal whereby they took a lease on the Empress theater and will turn it into a first-class moving picture house. The house will be dark for two weeks until it can be completely repainted and renovated.

WEST VIRGINIA.

Ross Heaten has completed plans for the proposed picture theater to be erected at Tiltonsville by Harry Walker, of Dillonvale. It will be a brick structure 42x115 and capable of seating 500 persons, and will be known as the Bijou. The front will be very artistic, following the style of Grecian structures.

WISCONSIN.

Frank Bonk, has purchased the Iris theater, which is located on Fond du Lac avenue, Milwaukee.

Hery Rockwell has purchased of Roy Thomas part of the ground between the Merchants' Hotel and Sweet's restaurant at Delavan and contemplates erecting an up-to-date moving picture theater building. It will be 60 feet long with raised floor, fireproof and have all modern equipments.

Frank Lezala is erecting a $13,000 theater building at Eighth and Euclid streets, Milwaukee. It will be 30x120 feet, and one story high.

Louis Simmet has purchased the moving picture theater formerly owned by Mr. Converse at Nekoosa and took possession February 1.

E. I. Daitch, manager of the Grand theater at Oconto, has sold his interest to Mr. Jimison of Galesburg, Ill.

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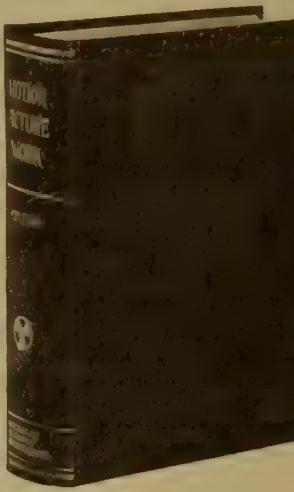

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Vol. XI CHICAGO, MAY 2, 1914 No. 9

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Personal—

From C. J. Hite

President Thanhouser Film Corporation
New Rochelle, New York

C. J. HITE, President

To the Exhibitors of America:

Our recent announcement of the coming of the stupendous production, "The Million Dollar Mystery," has so overwhelmed us with inquiries from exhibitors that I take this means of notifying theatre managers everywhere that arrangements have been perfected for releasing even a greater number of reels than originally planned—I hope sufficient to take care of the tremendous demand.

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New Rochelle, N. Y.

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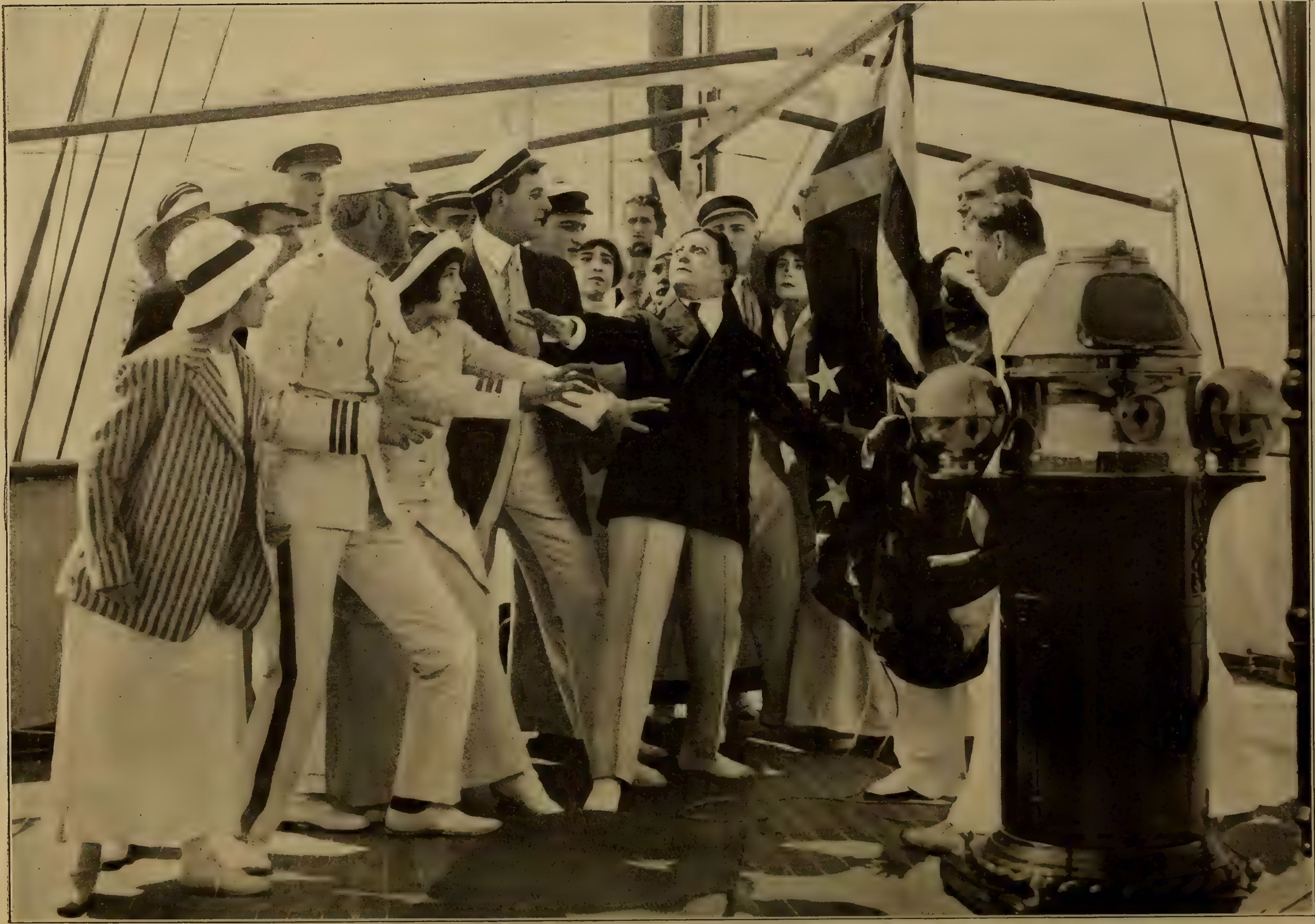
THE MILLION DOLLAR MYSTERY will be released through the Syndicate Film Corporation, 1421-71 W. 22nd St., New York, 166 W. Washington St., Chicago. Agencies Established Everywhere. Exhibitors should write the Syndicate Film Corporation for information. Thanhouser releases will continue to be regular features of the Mutual Program. The Million Dollar Mystery may be obtained regardless of what program you may be using.

Thanhouser Three-a-Week

Tuesday, April 28th	**"From the Flames" (2 reels)**
Friday, May 1st	**No Release**
Sunday, May 3rd	**"Getting Rid of Algy'**



"Stand back! I will be saved!" cries Edward Abeles in one of the biggest scenes in the Lasky production "Brewster's Millions."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, MAY 2, 1914 No. 9

Lubin Films "Gamblers" in Five Reels

Photography is Excellent

PRETTY Ethel Clayton, Lilie Leslie, George Soule Spencer, William H. Turner, Earl Metcalfe, Gaston Bell and other Lubin favorites are to be seen at their best in "The Gamblers," the latest five-reel feature picture to come from the Lubin studios. It, like the other big Lubin features, is an adaptation of one of Charles Klein's dramas, produced by George W. Terwilliger and is satisfying in every detail.

The inner workings of "Big Business" are shown, together with the frantic efforts which the wealthy criminals make to cover up their tracks once the government begins to investigate their shady transactions. The first and second reels of the five-reel subjects are largely introductory in their character, but the last three reels of the film are bristling with action and strongly dramatic scenes.

Mrs. Darwin defies her husband.

The photography throughout is excellent and the stage settings are most elaborate, many of them having unusual depth. The powerful scenes in the Darwin home, when Darwin returns unexpectedly and finds Emerson in his library, are even more impressive on the screen than when acted on the speaking stage, and at every stage the film version of the story equals if not excels the dramatic version.

The story, as outlined by the publicity department of the Lubin Company, reads as follows:

Isabel Emerson and Catherine Spencer are old school friends and it is the great wish of Isabel that Catherine shall marry her brother Wilbur. James Darwin, a young attorney, in the interest of business comes into the life of the Spencer family and falls in love with Catherine. Wilbur is so immersed in business that he does not play the love game satisfactorily and Darwin wins out. Catherine tells Darwin that she does not love him but he persuades her that she will in time, and they are married. Catherine, in a burst of confidence, tells Darwin that she really was in love with Wilbur and the husband being of a jealous disposition, they begin to drift apart.

Darwin invades the Emerson home.

Wilbur, in a desperate effort to amass a fortune, gets his fellow directors to go into a precarious scheme to extend their banking operations and Emerson senior endorses them. For a time things go well, until the rival bankers smell a mouse and commence an investigation which may mean states prison for some of the party, as the Emerson chain of banks is operating illegally. The

The conspirators discover treachery in their midst.

attorney general calls on Darwin to investigate. Wilbur scours the streets for money to cover risky notes. Darwin tackles the weakest link—one of the stockholders named Cowper—and he agrees to turn state's evidence.

Cowper steals the notes and substitutes forged ones. Wilbur pockets the substitute notes and returns to his room where he finds the investigators in charge. Darwin, at home, finds Catherine about to go to a ball given by Isabel and tells her she cannot go. After he leaves for the meeting she goes anyway. Darwin learns that he must go to Washington and returns for his bag. Learning that Catherine had disregarded his command, he goes to Emerson's for her, but she refuses to leave until the husband partly explains.

Cowper, realizing what it means to go to jail, starts for the Darwin house with the notes and leaves them on Darwin's desk, the maid only being present. Wilbur returns home and finds detectives watching the house. His colleagues are informed of the situation confronting them. Emerson is heartbroken but insists on standing his share of the trouble, though Wilbur manages to take the burden on his own shoulders. He gets Cowper to make a confession and goes to secure the notes.

By a clever ruse he gets into the Darwin library, where the package is, but is discovered by Catherine. She secures the packet and despite his pleading refuses to part with it. Darwin returns and confronts Wilbur, who, trying to explain the situation, makes matters worse. Darwin cross questions his wife and, not believing the story of the papers, suspects that Wilbur came simply to visit Catherine. To prove the matter he has Wilbur arrested for burglary.

Catherine refuses to tell where the papers are and also to make a charge against Wilbur and decides to leave Darwin. She makes her threat good and leaves and meanwhile Wilbur is released, as no charge can be made against him.

The next morning it is agreed that Wilbur is to be sacrificed and that charges are to be preferred by the others of the misuse of the notes. Catherine goes to the Emerson home and, telling Isabel all, endeavors to see Wilbur. Cowper discovers that she still has the papers just as Darwin enters. Wilbur gets the papers from Catherine, calls Darwin and Cowper in, and surrenders the papers, also his written confession, and offers himself to the law. Catherine declares her love for Wilbur and after getting a divorce promises to wait for him.

The cast is as follows:

Wilbur Emerson	Geo. Soule Spencer
John Emerson	William H. Turner
James Darwin	Earl Metcalfe
George Cowper	Gaston Bell
Giles Raymond	Jack Ridgeway
Frederick Tooker	Gilbert Ely
Hicks, the detective	Kempton Greene
Catherine Darwin	Ethel Clayton
Isabel Emerson	Lilie Leslie

Takes Remarkable Picture

Cameraman Harrison of Pathe's Weekly certainly secured a remarkable picture of the recent St. Augustine, Florida, fire. He was aroused from his slumbers shortly before 2 a. m. by hearing shouts that the hotel was on fire. He had only time to escape with his clothing and camera, being compelled to leave the rest of his effects to the flames. Getting out upon the street his cameraman's instinct came to the fore and setting up his camera he took one of the most remarkable pictures ever taken of a fire and that at two o'clock in the morning. The only light was of course that from the flames. The film was so good that Pathe has given Harrison a substantial reward. The picture appears in Weekly No. 30.

Cameramen to Mexico

A. E. Wallace.

The newspaper enterprise of the Hearst-Selig News Pictorial has been thoroughly demonstrated in connection with the ordering of the United States Atlantic Fleet to Mexican waters. This order was issued late Tuesday, April 14, and in the Hearst-Selig News Pictorial released Monday, April 20, nearly half the reel was devoted to a naval supplement, including pictures of the departure of the fleet and target practice aboard one of the big dreadnoughts, which was held shortly before the vessels sailed. Two of the Hearst-Selig operators accompanied the fleet to the South. Word has been received from A. E. Wallace, a Hearst-Selig operator, who has been at Tampico, the scene of the trouble, for the past ten days, and film should reach this country for exhibition within the next two or three weeks. Mr. Wallace is one of the foremost newspaper photographers in the country. In 1911, he covered the coronation of King George for the International News Service, acted as official photographer on the trip made by Ex-President Taft to Panama, and more recently made a trip to Mexico City for the Hearst-Selig News Pictorial, and sent in motion pictures of Huerta's Mexican army, Nelson O'Shaughnessy and other interesting scenes in that country. Ariel Varges, another operator for the Hearst-Selig News Pictorial at the front, acted as official photographer for the Central American Expedition of Secretary of State Knox in 1912.

Ariel Varges.

"Pauline" Pitches First Ball

"Pauline," now known from coast to coast, was the star attraction when the Pathe baseball team opened its season at the Jersey City Reservoir grounds on April 19. The little blonde heroine of "The Perils of Pauline" pitched the first ball and Crane Wilbur, the hero of "The Perils of Pauline" caught it. Pauline showed so much speed that Mr. Wilbur found that he was encountering a "peril" not in the scenario. Despite severe drains upon his team by reason of the big leagues drawing some star players from it, manager Miller expects to have a speedy hard hitting aggregation and to again land the championship of the motion picture ball teams.

A Wonderful Lasky Production

Edward Abeles Featured

"BREWSTER'S MILLIONS" filmed in five parts by the Jesse L. Lasky Feature Play Company, is a tremendous success. In it Edward Abeles who created the role of Monty Brewster in the stage version of the story, duplicates his success and there is every reason why the film should score a hit equal to that of the play and of the book itself. The latter is giving to its author, George Barr McCutcheon, the returns of a twelfth edition and the play, by Winchell Smith and Melville Stone, Jr., presented Abeles in 1,900 performances.

"Monty" deposits $100,000 in a defunct bank hoping to lose it, but he saves the bank and thereby earns a bonus.

Cecil B. De Mille and Oscar Apfel are responsible for the filming of this popular American story and the work was carried on at the Lasky studios in Hollywood, Cal., though the ballroom scene was taken at Sherry's restaurant, New York. The yacht aboard which Brewster entertained his friends is owned by Mr. Spreckels, the California millionaire sugar king.

The picture had its first private showing at the Carnegie Lyceum, and there was unanimous applause at its conclusion. The humor of the story was evident throughout and Abeles proved himself a consummate screen artist. Dorothy Kingston as Peggy Gray, Dick La Reno as Swearengen Jones, Mabel Van Buren as Mrs. Gray, Joseph Singleton as Edwin Peter Brewster, took their respective parts well, and the remainder of the cast offered commendable support. The photography was flawless and the choice of scenery and settings reflects credit upon the producers.

The story begins when Robert Brewster, a scion of a well-to-do family, elopes with Louise Sedgewick. Peter Brewster disinherits Robert and refuses to be reconciled to the marriage, and later drives the young couple from their home. A little son, "Monty," blesses the union, and when he is a full grown man, Peter Brewster dies and bequeaths a million dollars to him.

The newly acquired wealth staggers young Monty Brewster, and he is about to launch into the new life as one of the predatory rich, when he receives a communication from an attorney in the West, advising him that his uncle, George Brewster, has left him seven million dollars, contingent upon his getting rid of the million dollars left to him by Peter Brewster.

"Peter Brewster mistreated your mother and father and I do not want you to touch a dollar of his money. If you spend the million left to you by him and can, at the end of a year, show by receipts that you have judiciously spent, not squandered this million dollars, my attorneys will turn over to you my worldly possessions, aggregating seven millions. You must own nothing of value at the end of the year," said George Brewster, and Monty begins to spend the million.

He invests the money in a sure losing proposition in Wall street in an effort to dispose of some of his unwelcome money, and the proposition turns out a winner. He backs a flabby, fat pugilist, hoping to lose, and wins.

There is a clause in the will of George Brewster which says that Monty must not tell anyone of his desire to spend the million and his friends think he has suddenly lost his mind. Everything Monty touches with the hope of losing some of his money, turns out just the reverse, and he wins. He has a most terrible time disposing of the undesired million.

Finally, in a desperate attempt at magnificent spending, Monty hires a palatial yacht, invites several dozen friends to accompany him and goes on a long cruise. The friends mutiny in mid-ocean, thinking him suddenly insane the way he is squandering wealth, threaten to lock him up and Monty, to frustrate them, runs up a signal of distress. It costs him two hun-

Testing the "third arm" of the pickpocket in Lasky's best feature, "The Master Mind."

dred thousand dollars to be salvaged by a passing steamer, and the end of the year rolls around with Monty flat broke.

He has squandered the entire million dollars, possesses a room full of receipts to show for every dollar spent, and his sweetheart Peggy, believing him to be a pauper, consents to marry him. His friends, believing him broke, endeavor to press money and jewelry upon him, all of which he must not have in his possession or he loses the seven million. He dodges his friends, is met by the attorney and presented with the hard-earned seven million dollars, so that everything turns out happily.

In the cast are, also:

Jas. Sedgwick	Sydney Dean
Louise Sedgwick	Miss Bartholomay
Mr. Gary	James MacGregor
Monty Brewster at age of 5	Baby La Reno
Peggy Gray at the age of 5	Baby De Rue
Barbara Drew	Bernadine Zuber
Joseph McLeod, financial secretary	Dick La Strange
Nopper Harrison, general superintendent	Monroe Salisbury
Colonel Drew	Fred Montague
Subway Smith, composer	Sage Stuart
Horace Pettingill, decorator	W. J. Burns
Mrs. Dan De Mille	Jane Darwell
Prize fighters	Billy Elmer, Chas. Watkins
Trixie (actress)	Maurine Rasmussen
Janis Armstrong, athletic girl	Julia Hause
Shiek	Richard La Reno

"The Master Mind" Coming

The third release of the Jesse L. Lasky Feature Play Company will be "The Master Mind," with Edmund Breese, the eminent Broadway dramatic actor, in the role he played for eight months at the Harris theater during the season of 1912. "The Master Mind" in picture form will be a five-reel production and is now nearing completion at the Jesse L. Lasky studios near Los Angeles. Cecil B. DeMille and Oscar Apfel are directing the staging of the picture and a specially selected cast is supporting the star in the making of the film.

As a stage play "The Master Mind" enjoyed popular vogue and was presented two hundred times in New York and an equal number of times en tour. The author, Daniel Carter, died while the play was yet running, and one of his last official acts, as author of the piece, was to sign over the moving picture rights to the Lasky company. When recently a theatrical concern endeavored to enjoin Lasky from making the screen production of "The Master Mind," the judge, after reading the contract with the author, who was then near death, decided in favor of the photoplay concern and the work continued. Edmund Breese is said to appear as a most virile performer before the camera.

Theater Sets New Standard

The Peoples Amusement Co., a corporation of Mason City, Iowa, of which P. E. Johannsen is president and general manager, has surely set the pace for the northwestern states in the moving picture business, from the exhibitor's standpoint, in the erection of the large and palatial new Regent Theater in Mason Ctiy, Iowa.

The building alone cost in excess of $60,000. Nothing in any city within 500 miles of Mason City, in the line of theaters devoted exclusively to moving pictures can be found to compete with the Regent for beauty, completeness in details and appointments. The building occupies a frontage of 45 feet and 166 feet deep in the principal business center of the city. The auditorium, balcony, stage, dressing rooms and scenery loft are of re-inforced concrete construction and absolutely fire proof, insuring safety and comfort to the patrons at all times. The entire front including the ticket office, is built of beautifully designed and ornamental white enamel terra cotta. The lobby has a mosaic tile floor and marble wainscoating. From the lobby you enter the theater proper through three large double mahogany doors, elaborately trimmed in shining brass. The theater proper is finished in mahogany and the decorations are in various hues of Venetian blue. The seating is all of the best, all seats being 20 inch and upholstered in leather. The stage has a large and commodious loft, well filled with a full set of scenery and a special picture screen, made especially by P. E. Johannsen himself. The theater seats some 900 people and some 250 additional can be accommodated with standing room. Music is furnished by a $10,000.00 Photoplayer, which has already won the hearts and ears of many new patrons of the theater. The Regent was opened March 23 and has been playing to capacity business ever since. Already its opening is being heralded among exhibitors and many are making trips to Mason City to look over the much talked about theater and Mr. Johannsen is kept busy entertaining his many exhibitor friends.

The Regent Theater, Mason City, Iowa.

The picture booth is entirely separate from the theater and is 8x44 feet and 10 feet high, and is equipped with spotlight machine, Simplex and Power's 6A motor driven machines, a double dissolving steropticon, and both alternating and direct current.

Feature Film Directory

The Novelty Slide Company of 20 East Fourteenth street, New York City, has just published and begun distributing a feature film directory in which one finds a most complete and up-to-date listing of feature film productions, together with a list of feature exchanges. J. F. Coufal is the editor of the 24-page Booking Guide and expects to publish same monthly. It is furnished to exhibitors without charge, upon request.

"The Redemption of David Corson"

Farnum Is Starred

THE BEST of things can be said of William Farnum's work in the four-reel release of the Famous Players' Film Company, "The Redemption of David Corson." Robert Broderick as Doctor Paracelsus, the medicine fakir, and Hal Clarendon as Andy MacFarlane, the lumber-jack convert, appeared to especial advantage in their respective roles. But it was unfortunate that to Constance Molineaux should have been entrusted the role of Pepeeta, the Gypsy. It was a most desirable role, but Miss Molineaux made nothing of it. Its numberless dramatic moments meant nothing to her and so William Farnum and Robert Broderick had to contribute an extra share of talent; which fact is appreciated by the spectators.

David promises a new life for Pepeeta.

There are truly fine scenes and characteristic Quaker settings throughout the play, and the bowery mission scenes are realistic. In addition to those already mentioned the cast includes, Helen Aubrey as David's mother, William Cowper as Elder Sprague, Leonard Grover as Justice of the Peace and William Vaughn as the Gypsy chief.

The story begins with the rescue from the Gypsy chief of Pepeeta, who is fleeing from the tribe and finds protection at the hands of David Corson. Doctor Paracelsus, the medicine fakir, happens on the scene and, becoming infatuated with Pepeeta, takes her to the office of the Justice of the Peace and makes her his wife. David's thoughts dwell upon the beauty of the Gypsy girl and return again and again to interrupt him in his work and worship. For David is a pillar in the Society of Friends and is a powerful speaker in the little Quaker community.

He becomes known among the lumber-jacks and the foreman one day offers him a drink. David refuses and the foreman strikes him. In accordance with the teachings of his faith, David offers no resistance and one of the men seizes an axe and rushes upon the foreman. But David apprehends and disarms him and thereafter Andy MacFarlane is a staunch follower of the righteous David.

Dr. Paracelsus with his colored minstrels and wagons return to town and David holds a rival meeting at the church. Paracelsus marvels at his oratory and offers David the opportunity to demonstrate the wonders of the fakir's medicines. David refuses. Then he again sees Pepeeta. She follows him to church and he, not trusting himself in her presence, refuses to welcome her and is asked by the elders to leave the church.

The shock of this disgrace kills his mother and a week later David leaves with Dr. Paracelsus' company, that he may be near Pepeeta. This marks Satan's first victory over David. After this the Satanic one's triumphs are many. David asks Pepeeta to elope with him; she shows him her marriage certificate and David seeks out the justice and bribes him to declare the marriage a fraud. Pepeeta is convinced of this and marries David. Dr. Paracelsus follows the couple and, in a struggle with David, is beaten and left for dead.

The Medicine Man and his bride arrive.

The memory of Paracelsus haunts David and he drinks constantly to dim it. He quickly degenerates into an unshaven, ragged drunkard and Pepeeta leaves him. Entering a mission one day, he again meets Andy MacFarlane, now a preacher. MacFarlane cares for him and David again asserts his manhood. Then he meets Paracelsus, who is blind but still on the hunt for the man who stole his wife. David, in his regeneration, confesses to Paracelsus that he is the man he seeks and the blind man, seeking vengeance, draws his knife but in the realization that his moment has at last come, drops dead at David's feet. Fully redeemed, David seeks Pepeeta and with a new marriage ceremony, they begin life anew.

Greeting Nicholas Power

Greeting Nicholas Power on his return from a more than two months' trip to the British Isles, the Holy Land, Egypt, Turkey and a few other points of travel, offered a pleasant prospect. For the "boys" of the press it meant a stag banquet, but for the portion of the press not eligible to this variety of entertainment, it meant a subway trip to 90 Gold street, preceeded by a 'phone call to Publicity Manager William Barry.

"But don't mention the stag—it's to be a surprise," Mr. Barry's deep voice cautioned. I promised. The first one I met at the Power office was Arthur J. Lang.

"Mr. Power's in the projecting-room. I'll fetch him —But *don't* mention the stag." Again I promised. Then I was admitted to the Power sanctum.

The opening door emitted the odor of roses—and there on Mr. Power's desk was a tall vase crowded with three-foot stemmed American beauties.

"A remembrance from the boys," Mr. Power said shaking hands and then, advancing toward the flowers, he chose one and snipped it off for the company. Mr. Lang found a pin and while presenting it, re-cautioned, in a whisper, "Don't mention the stag." Sometime or other, Mr. Lang must have known somebody who couldn't keep a secret. "I won't!" I returned in what I thought was the same kind of a whisper.

"Beg pardon?" Mr. Power asked.

"Was your boat on time?" I answered.

"Yes; exactly. We got in at eight in the morning, April 14, and the boys were there to meet me and had a motion picture operator take a picture of our arrival for the Animated Weekly. Then there was another operator who took a number of views of all of us. I don't know what that was for."

But I did. The views were taken to be shown at the stag banquet. However, I remembered the Barry-Lang warning and let Mr. Power continue:

"The camera got us going through the custom office and along the dock and getting into our car. And then, when I got down to the office, there was this new rug on the floor and that picture of me, up there, all framed and hung and these flowers on my desk. The boys are very good to me; they never forget me."

And the smile that went with the remark would make anybody wish to be one of the Power "boys"!

"We had a nice trip all the distance. It was February second when we sailed and my first trip to the Holy Land, though I guess I had been everywhere else.

"Traveling is all right for a certain length of time, but when that time has been reached I want to get home. I never take a trip though, that I don't think up something new to try out when I get back; so I'm always glad when I do get back and settle down to work again. I have several new things I'm going to begin work on right away. My little vacation is over and I'm ready to forego social events for a while."

I thought of the stag for the night of April the eighteenth, but didn't contradict. Instead I took myself and the stag-secret out across the cobble-stones of Gold street. And I wished that Nicholas Power greetings happened oftener.

Just A Moment Please

We lamp by the last release of "Kathlyn" that the heroine has made her eleventh escape from the city of Allaha—or is it the twelfth?—and been captured and brought back again. Why don't Nixon buy her a commutation ticket?

—

Gee we overlooked the best part of that story about Chas. Ziebarth's mustache, when we told you, last issue, his better half was responsible for its disappearance. It seems Chas. was strong for keeping it, while the Missus objected to it (why we can't possibly imagine). Anyway the neighbors heard of the argument and declared that the outcome of the discussion would conclusively prove who was head of the house. Accordingly, on a recent Sat. eve. when Chas. and his missus were entertaining, the guests waited with baited breath to see if their host would appear with a mustache or not. When the excitement had risen to fever heat Chas. made his appearance adorned with only the East half of what had once been a glorious facial adornment. Needless to say the neighbors are still wondering who is "boss." Chas. seems to be a regular village cutup.

—

THEIR FAVORITE FILMS.

Harry Thaw:—"The Escape" (Kalem).
September Morn:—"Beauty Unadorned" (Vitagraph).
Ben Schulberg:—"The New Arrival" (Cines).
Ford Sterling:—"The Mischief Maker" (Vitagraph).
James Cruze:—"Beautiful Snow" (Princess).

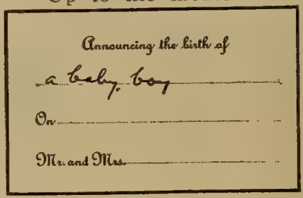
—

The Chicago Tribune of April 17 states that the day previous the Chicago Board of M. P. Censors cut a scene in Universal's "The Stranger at Hickory Nut Gap" showing "shooting man through window." Good work, say we. The public ought to be prevented from seeing such cruel and unusual deeds. If they'd only shot him in the doorway it might have been all right, but through "the window"—Horrible!

—

If film manufacturers keep on sanctioning the use of the word "movies," first thing they know the gentlemen responsible for the production and sale of the w. k. "Cascarets" are going to begin advertising "Movies. They work while you sleep. A movement in three reels."

—



Announcing the birth of

a baby boy

On

Mr. and Mrs.

Up to the moment of going to press nobody has applied for the space to the left, which we announced last issue would be reserved for use by anyone desiring to make an announcement similar to the one which Ben Schulberg displayed there recently. We hereby announce that the space will be reserved for another fortnight and if by that time there are no takers we shall cable "Teddy" to come back, as race suicide will be plainly on the increase. Send in your applications, fellows, there'll be room for all.

—

Modest though we are by nature, we are moved to insert to the right a futurist sketch of ourself as conclusive proof that "the juice of three Bermuda onions," which was recommended to us by a friend in the Effete East, as a positive cure for our baldness, is a rank failure. It has been applied carefully, but the area treated is still as barren and shiny as the surface of a billiard ball. Can no one suggest anything?

—

We're betting eight to five that the lightning will soon strike Philip Mindil, after reading his "thirteen" story on the "Mutual Girl." We aren't superstitious, but by golly, we know a "jinx" when we see one.

—

Omer Doud slips us the "info" that when Kleine's "Between Savage and Tiger" was shown at Ft. Myers, Fla., recently, Thomas A. Edison secured a seat in the fourth row and expressed his enthusiasm in glowing terms. Gee, what would he have said had he sat in the front row?

—

Or, perchance in the last? N. G. C.

Second Adventure of Richard Neal

Francis Bushman Featured

ANOTHER of the interesting and spectacular adventures of Richard Neal, private investigator of crime, is given the public by the Essanay Film Company in the two-reel release entitled "The Mystery of Room 643" which is to be issued on Friday, May 8. Richard Neal made his first appearance in "In the Moon's Ray," recently released, and many favorable comments have been made on the excellent type of detective drama which was offered in that subject. The Essanay Company is, accordingly, to be congratulated upon continuing the series and the public will undoubtedly eagerly await further adventures of the private investigator of crime.

Francis X. Bushman appears as "Neal" and makes him the suave, keen, gentlemanly type of detective, rather than the heavy-footed, slouch-hatted, gun-toting sort of sleuth who is so frequently seen on the screen. Neal relies on common sense and deduction alone to aid him in apprehending criminals and rarely resorts to what may be slangily termed "rough stuff," although he can, when occasion demands manhandle the crooks when he has cornered them.

Rapley Holmes as "Robert Hamilton" is doing excellent work in this series and is convincing in every detail. Bryant Washburn plays the role assigned him cleverly as does John Coasar, who has the other "heavy" role. Gerda Holmes again assures the character of Judith, the daughter of the wealthy Hamilton, though she has not much opportunity to display her talent.

During one of his visits to Mr. Hamilton's home, after the rescue of Judith, and the recovery of the priceless scarab, which was all told "In the Moon's Ray," Richard Neal, private investigator of crime, meets Milton Wade, Hamilton's secretary. He learns that the two young people are engaged and it is with a touch of disappointment; for perhaps—who knows?—he had cherished the idea that perhaps some day he might care for Judith himself.

Richard Neal meets Milton Wade.

Hamilton has been entrusted with some important papers which incriminate one Blackburn, and on visiting his office the following morning he is astonished to discover that the papers have been removed from the vault. After investigating he can find no clue as to how the robbers entered and so sends for Neal.

The private investigator of crime arrives and promptly proceeds to show Hamilton how the burglary was effected. He has Hamilton conceal another paper in the vault, lock the big steel doors, switch on the burglar alarm and then take his seat at his desk where he can clearly see the doors of the vault. Neal leaves the room, is gone but a minute, and returns. He directs Hamilton to again open the vault and the latter nearly drops dead in amazement when he discovers that the paper he had but a few minutes before placed within is gone. Neal smiles calmly and produces it from his own pocket.

"It's gone!" gasped Hamilton.

Then follows the explanation. Neal has noted the room next door, room No. 643, is vacant. Entering with a skeleton key he finds that the wall directly back of the Hamilton vault has been cut open, so that a man can easily run his arm and hand through the wall and into the Hamilton vault. It was the work of but a moment therefore for Neal, when he left the room, to run his arm through the opening, secure the paper left in the vault, and return to Hamilton's office to mystify the millionaire. The problem now is to capture the thief.

Neal reasons that Blackburn, the man the papers concern, must be aware of the robbery and so, disguised as a newspaper reporter, he visits Blackburn's office. While pretending to interview him, Neal secures a letter which asks Blackburn to come to a certain address where he can obtain papers of interest to himself provided he brings a check with him. Neal returns to Hamilton's office and declares that the address given in the letter will prove the clue needed to apprehend those responsible for the theft.

Closer investigation of the typewritten letter results in the discovery that every letter "e" in the letter is badly clogged and this Neal believes will enabe him to forge a still tighter link in the evidence about his man, for the thief must possess a typewriter on which the letter "e" is similarly clogged.

While Hamilton and Neal are discussing the new clue Hamilton's daughter Judith calls, and while waiting for her father to write her a check sits down at Wade's typewriter and hammers out with one finger the line "Milton Wade is the man I love." As she leaves the office Neal picks up the slip of paper on which she has been writing and is startled to behold the letter "e" is clogged and smeary the same as in the letter which Blackburn received. He boldly asserts that Wade is the thief, but Hamilton refuses to believe that such can be the case.

"A Snakeville Epidemic" bubbles over with fun.

That night Neal visits the house whose address is given in the letter to Blackburn and there, after a struggle, obtains the paper which was stolen from Hamilton's vault. Both Blackburn and Wade arrive and Blackburn is foiled in his efforts to secure the paper which means so much to him, while Wade is taken back to Hamilton's office by Neal.

Wade confesses his guilt to Hamilton and the three men are discussing what is to be done when Judith arrives. The girl is deeply grieved to discover that her fiance is a thief, but pleads with her father to merely dismiss him from his employ and not to appear against him. Hamilton consents and as the picture ends Wade is departing to start life anew, while Hamilton and Judith are congratulating Neal upon the cleverness with which he apprehended the guilty man. We cannot but believe that in time these characters will again be seen on the screen.

Dosing the donkey in Essanay's "A Snakeville Epidemic."

The complete cast is as follows:

Richard Neal, private investigator of crime	Francis X. Bushman
Judith Hamilton	Corda Holmes
Robert Hamilton, her father	Rapley Holmes
Milton Wade, his secretary	Bryant Washburn
Blackburn, a capitalist	John H. Cossar

"Pierre of the Plains"

"Pierre of the Plains," the five-reel release by the All Star Company, has splendid scenic effects, and good action on the part of its male leads, but lacks "pep" in the scenes that should be its biggest ones.

"Pierre of the Plains" featuring the author Edgar Selwyn, is played in northwest Canada, (the patrol grounds of the Royal Northwest Mounted Police.) Sergeant Tom Redding of the Mounted Police is in love with Jen Galbraith, an inkeeper's daughter, as also is Pierre. Durkin, a comparative stranger, takes a dislike to Pierre and joins the police in the hope of "getting something on him."

One day Jen's brother, Val, hears his sister spoken of insultingly by an Indian, and shoots him. A sealed warrant for his arrest is given to Redding for delivery at Ft. Desire. Redding stops at the inn to see Jen on his way, and Pierre, knowing he has the warrant, has Galbraith dope the coffee with laudanum. Jen, thinking to save Redding's honor, delivers the sealed order. Val is arrested, but escapes with the aid of Pierre and Jen. The police track them to a cache, where Pierre hides while Jen tells the police he is gone. The police leave, but Durkin, suspecting something, returns and comes face to face with Pierre. In the struggle which follows Pierre stabs Durkin. The police return, find Durkin dead, and track Pierre to Father Coraine's shack where he is to meet Jen, who had formerly hated him for his apparent worthlessness. On their arrival the police are eluded by a clever ruse. Pierre finds his reward in Jen's love.

New Bill at Vitagraph Theater

The Vitagraph theater, under the management of Frank H. Loomis, presented its new bill Monday evening, April 13, and the event was a typical "first night" one. Officially, the house belonged to guests and the press and for more than an hour "S. R. O." information was given to many who presented themselves at the box office in the expectation of purchasing an admission ticket.

The bill which had held reign at this popular theater since the latter's opening in early February, gave place to one which comprises a comedy-drama, "Mr. Barnes of New York," which is in six parts and features Maurice Costello; a silent comedy of which J. Stuart Blackton is the author, and which is responsible for the personal appearance of Lillian Walker, Flora Finch, Wally Van, Hughey Mack, Etienne Girardot and Albert Roccardi; and a three-part film comedy which makes much of John Bunny, Lillian Walker, Wally Van, Charles Wellesley and "a motor-boat enthusiast," who proves to be J. Stuart Blackton, and whose appearance on the screen was greeted by unanimous applause from the spectators.

A comparison of programs results in "A Million Bid," of the last program, taking honors before the new six-reeler, "Mr. Barnes of New York," but places the new silent comedy "The New Stenographer" a notch ahead of "The Honeymooners" and compromises in an equal division of honors between "Goodness Gracious!" of the old program and "Love, Luck and Gasoline," of the new.

Beautiful Tinting Adds to Picture

"In the Moonlight"

Frank and Sunshine go canoeing.

INDIVIDUALS easily affected by the silvery rays of the moon, or young couples of the kind whom Shakespeare had in mind when he wrote "In the spring a young man's fancy," etc., should beware the American Film Manufacturing Company's two-reel drama, "In the Moonlight," scheduled for release on Monday, May 4, unless they are prepared to suffer the consequences, for the picture fairly reeks with moonlight, sentiment and love trysts.

The tinting department of the "Flying A" factory has fairly outdone itself in making the exteriors a silvery, seductive moonlight shade, and the firelighted interiors a rich, warm, red tint. The scenes showing moonlight trysts between man and maid, in a canoe floating lazily across a quiet lagoon, and those depicting the lovers settled comfortably in cozy, cuddly nooks, before a glowing fireplace, are beautiful in the extreme and are sure to bring back long forgotten memories in the minds of those who behold them.

Winifred Greenwood, Charlotte Burton, Ed Coxen and George Field are all given splendid opportunities, of which they take full advantage, and these principals are capably supported by an excellent cast, though, after all, it is the moonlight which is featured in the production.

As the story unfolds we learn that George Lytton and Mary Langton are guests at the home of Mrs. Westley, Mary's sister, and that they have been strangely attracted by one another. While canoeing in the placid waters of a sequestered lagoon Lytton proposes to Mary and is accepted. The moonlight peculiarly affects the lovers and the hours pass as if by magic. Both suddenly awaken to the fact that they have lingered far beyond the hour which strict propriety can countenance.

When the two return to the house they encounter Mrs. Westley and Mary learns with astonishment that Lytton is already a married man. Upbraiding her sister for not having told her, before it was too late, Mary dashes upstairs to her room, feeling that she has been eternally disgraced. She knows that she has gone too far with Lytton and been deceived by his promises of marriage, and the thought of seeing him again being unbearable, Mary hastily packs a suitcase and leaves the home of her sister, determined to forget her troubles in travel. When questioned by Mrs. Westley, Lytton expresses surprise at the conduct of Mary and pretends to be unable to give any reason for her hurried flight.

Mrs. Westley has had a business acquaintance with Lytton for years and this continues and grows into a warmer friendship as the children of the two families come into maturity. Some three years later Mrs. Westley gives a house party for her daughter, Sunshine, and Frank, the son of Lytton, is invited. His father is to come also for the week-end.

Soon after Frank's arrival, the boy falls in love with Sunshine and the two are constantly together, since Mrs. Westley looks with favor upon the match. Mary unexpectedly returns and is greeted by her sister. Upon being introduced to Frank, Mary realizes that this is the son of the man who has spoiled her life and she suddenly determines to get revenge on the father, through the son.

Following a lover's quarrel, in which Sunshine breaks her engagement to Frank, the girl refuses to go canoeing with her admirer and Mary consents to take her place in the canoe. It is again a moonlight evening,

A Tense moment in American's "In the Moonlight," when Mary realizes Lytton has deceived her.

Frank arrives for the house party and is warmly greeted by Mrs. Westley and her friends.

and fair Luna again plays Cupid, for, ere they return to shore, Frank has proposed to Mary and been accepted.

Next morning, however, the light of the sun shatters fond illusions, for Frank awakens to the fact that Mary will not bear comparison with her younger rival, Sunshine, though the boy is too proud to beg off. Mary realizes however that Frank is not for her, and she returns his ring.

Meanwhile, Lytton, senior, arrives and is presented to Mary by Frank as her father-in-law to be. Instantly recognizing her, Lytton is frightened lest she breathe some word to his son of their former relations. Accordingly, when Mary leaves the house and strolls down to the shore of the lagoon, Lytton follows and seeks to speak to her. Though she at first avoids him, he finally manages to corner her and pleads with her to spare Frank any knowledge of his father's misbehavior. He even offers Mary money to keep silent, but she spurns him angrily and flees along the lake shore.

Chancing upon a canoe, resting upon the beach, she climbs aboard and pushes off. Her heart seems near the breaking point, since Lytton has added insult to injury by offering payment for her silence, and as the girl drifts for hours upon the surface of the lagoon she discards first one plan and then another for obtaining revenge. There seems no possible way by which her wrongs can be righted and she may finally discover happiness.

In the library, meanwhile, Frank and Sunshine have again come to an understanding, the engagement is renewed and the two lovers nestle down before the fireplace to discuss their coming honeymoon. Lytton is restlessly pacing the shore of the lagoon, wondering how he is to prevent Mary from telling Frank all that has passed between herself and his father.

Edward Coxen as Frank and Winifred Greenwood as Mary.

The film closes with a beautiful view of the moon sinking to rest behind a bank of clouds. As its rays glance upon the lagoon, and glitter and twinkle upon each tiny wave, they suddenly disclose the canoe in which we last beheld Mary, though now it is empty and alone, floating a derelect upon the quiet waters. Mary has found peace at last.

The lovers quarrel and Frank and Mary pair off.

The entire cast engaged in the production is as follows:

Mary Langton	Winifred Greenwood
Dora Westley, her sister	Josephine Ditt
Sunshine, Dora's daughter	Charlotte Burton
George Lytton, wealthy broker	George Field
Frank Lytton, his son	Ed Coxen
Henry Bruce, Lytton's Partner	Wm. Bertram
Mrs. Wallace, society woman	Ida Lewis
Mgr. Lytton's office	Reaves Eason
Broker	Harry De Vere

3,000 Acre Tract Purchased

The Photo Play Productions Company with offices in the Candler building, 220 West Forty-second street, New York City, which is making a pretentious feature production of "The Littlest Rebel" with E. K. Lincoln, late star of the Vitagraph Company, as leading man has just acquired for production purposes a 3,000 acre farm near Springfield, Mass.

"We will build a permanent studio on the property," said Frank A. Tichenor, general manager of the company, "as soon as the work can be rushed. Meanwhile we will content ourselves with an open air studio there. The many acres afford scenic values unequalled in the East I believe. It is near large cities, such as New York and Boston, and I am pleased with the acquisition, as I know it will give us excellent facilities for producing feature motion pictures."

"The Littlest Rebel" is now nearing completion. It will be in five reels and it is said that the battle scenes in which over one thousand men, including troops of United States regulars appear, are the most realistic and spectacular ever produced. Edward Peple, author of the play, who has just returned from the South where the picture is made, is enthusiastic over the work thus far accomplished. "It is the most magnificent piece of picture making I have ever seen" said Mr. Peple, "and I think 'The Littlest Rebel' will cause a sensation in film circles when it is released. There is a real surprise in store for the people who think they know what a photoplay masterpiece ought to be."

Edison Series Grows More Thrilling

The Hero's Troubles Increase

THE third story of Edison's "The Man Who Disappeared" series is entitled "The Double Cross," and Marc MacDermott as "John Perriton," the misunderstood hero of the series, continues his exciting adventures which seem to be getting him deeper and deeper into trouble with each successive story of the set.

The same photography and careful attention to detail which make the other Edison photoplays box office magnets prove equally effective in this instance and in addition the pulling power of a strong fiction story is added, for the *Popular Magazine* is running the stories by Richard Washburn Child the same week that the film tale is released.

MacDermott makes an ideal "John Perriton" and is undoubtedly adding hosts of new admirers to his already lengthy list of friends, by his splendid and strenuous work in this production.

In the opium den.

It will be remembered that John Perriton, after taking the blame of a murder to save the brother of the girl he loved, escaped to Long Island, and after a series of exciting adventures managed to evade the relentless pursuit on the part of the detective. By cleverly assuming the identity of another man, he managed to utilize preparations which had been made for the other's escape.

The Chinese opium joint to which Perriton was finally brought proved to have disadvantages in addition to its obvious advantage as a haven of refuge. Before he had been there a week Perriton was forced to join a band of criminals to avoid instant betrayal to the police.

A foxy-eyed little lawyer named Lipmann and a burly "strong-arm man" named "Biceps" were the chief agents in the present scheme of Perriton's new associates. The scheme was gorgeously simple. An advertisement was inserted in the newspapers to the effect that an heiress desired to meet a wealthy young farmer with matrimonial inclinations. The wealthy young farmer had already been found. It only remained to arrange the details of taking his money away from him.

According to the plan Perriton was to act as the girl's brother. It was arranged that a letter should be sent to the man directing him to come to the supposed home of his intended bride with a certified check as a proof of his wealth.

Perriton helps the girl to escape.

The plan worked out beautifully. The young man called at the beautiful apartment which the gang had arranged and was agreeably surprised by the appearance of the girl. Curiously enough, two things happened for which the gang had made no provision. For one thing, the girl fell in love with the man she was supposed to cheat. For another, Perriton had firmly resolved from the beginning that he would in some way upset the scheme.

Scene from Edison's "The Double Cross" in which Marc MacDermott is featured.

Owing largely to his endeavors, the girl confessed her duplicity to the young man and was forgiven by him. To escape from "Biceps," who was waiting outside the door, the pair left the room by the fire escape. When "Biceps" rushed in and started shooting at the escaping couple, Perriton crept up behind him and knocked him unconscious. Then Perriton escaped by way of the dumb waiter. When the astounded police broke in they found nothing but the body of the unconscious "Biceps."

"Banker's Daughter" a Hit

The five reel feature production of "The Banker's Daughter," the first release of the Life-Photo Film Corporation, proved a real treat to the audience which assembled to witness the private showing of the picture, and it seems safe to predict that it will meet an even more favorable reception when it is released to the public.

An excellent all-around cast has been chosen and this fact alone tends toward success for the film. Katherine LaSalle, who formerly starred with Edmund Breese in "The Master Mind" enacts the part of "the banker's daughter" and her charm of personality makes her one of the most winsome heroines of screenland. David Wall, who was formerly with Famous Players, appears as John Strebelow and gets everything possible out of the role assigned him. As the villain of the drama, Count de Carojac, Harry Spingler is most acceptable, while the balance of the cast are each well suited to the role interpreted.

Some of the exterior views are beautiful in the extreme, while the interior settings show much painstaking care on the part of the director and seem peculiarly adapted to the uses to which they are put. The photography and lighting throughout is worthy of praise.

Among the invited guests to the first showing of the films were Mrs. Bronson Howard, widow of the author; F. Hopkinson Smith, Richard Harding Davis, Kate Douglas Wiggin, Robert W. Chambers, Joseph Vance, William Gillette, William A. Brady, Marcus Loew, and other managers prominent in the motion picture industry.

As the story runs Lillian, the daughter of Westbrook, a banker, is secretly engaged to Harold Routledge, a poor artist, but carries on a mild flirtation with Count de Carojac, which eventually leads to a quarrel between the two lovers and breaking of their engagement. Her father becomes plunged in financial difficulties, and he arranges that his daughter marry Strebelow, who he knows will help him out of his troubles. Six years later Strebelow and his wife are living in Paris with their child Natalie. Lillian's husband meets Routledge, who is now a well-known artist, and invites him to call. Harold meets Lillian and his old love is again renewed. At an embassy ball he meets the count. The latter, believing that his rejection by Lillian was due to Harold, insults him and is challenged to a duel. Strebelow and his wife learn of the challenge, but arrive at the field only in time to see Harold die from a vicious thrust of the count's rapier.

A tense moment in "The Banker's Daughter."

A pretty exterior from "The Banker's Daughter."

Strebelow, coming to the scene of action, is also insulted by the count and another duel takes place, and this time the count is killed. Strebelow for the first time learns that his wife really loved Harold and he tells her that he will leave her, not to return until she proves to him that she has really learned to care for him. Later Lillian's aunt prompts Natalie to write a letter to her father imploring him to return.

Believing it to have been prompted by his wife, Strebelow comes joyously back, only to be disillusioned when he finds that it was not his wife who instigated the note. When the ties of love seem to have been broken again the child brings out a letter which had been dictated by her mother, but which had never been sent, and Strebelow realizes that Lillian has learned to love him.

Staging Five Reel Comedy

Romaine Fielding has skimmed the cream from the comedy crock in his latest screen production, "The Battle of Gettysgoat," a five reel comedy now in course of production. The picture is a travesty upon the present warfare in Mexico and deals with two small boys. The Ostrich Brothers who weigh 360 and 324 pounds each, who tiring of the "Watchful Waiting" policy decide to invade Mexico and lift the yoke from the downtrodden yokels. There they trip upon Colonel Furioso, "The Interchangeable Spy" presented in all his seething, diabolical, blundering person by the inimitable Fielding and the subsequent misadventures of the boys at the hands of Furioso who proceeds to be their nemesis, furnishes a comedy theme so fresh, rapid and entertaining that it is said there is not a foot in the entire 5,000 without its laugh.

On the Outside Looking In

By the Goat Man

SOME of the film makers are taking newspaper publicity for certain films all too seriously. This sudden clamor of the newspapers for film dope will have no great effect on the sale of prints unless it is worked out on the Hite-Thanhouser-Eclectic basis. It will never help any film that must find its market through the regular renting routine.

* * *

Let me illustrate: Jones the exhibitor finds the inquiry coming, timidly at first; then growing in volume; all trending one way: "Why don't you show 'The Adventure of the Stolen Slipper' on a regular night?" After a few weeks of this, he makes inquiry at his exchange and finds that the demand for this film has been so insistent that it is already demanding an extra fee. If the exhibitor isn't inclined to pay more for his service, the public can go hang for all of him, because the exchange will not undertake to buy more of that print, no matter how great the demand for it. The print the exchange has must serve that exchange's customers. The customer must wait his turn on the regular rental basis, or go without. Meantime, the exhibitor who falls for the bonus, shortens the life of the film by advancing its service into certain neighborhoods.

Irene Hunt and Courtenay Foote in "The Return of Cal Clauson," Reliance two-reel drama.

* * *

No better example can be found than that afforded by the Pathé experiment of a few years ago. The management of Pathé Frères wanted the public to know about Pathé's Weekly. Pathé carried advertising in the newspapers and used billboards extensively in three states contiguous to a certain exchange that was buying only two prints. "Aha!" said the exhibitor, "see what Pathé is doing for us." "Aha!" said the exchangeman, "now the Weekly will have to hump a bit." And "Aha!" said the public, "here's a worth-while film we'll have to see." So the newspapers kept up their din and the billboards blazed the message that Pathé Weekly was some regular film show and the public called at Jones' place and asked him when he was going to have the Pathé Weekly. Jones finally asked his exchange for the print and was told the old, old story. The exchange would make its two prints answer for the week and buy two more prints next week and the week after that it would buy two more, but be darned if it would spend $5,200 a year for one more print of the same subject. And the exchange didn't. The exhibitor could go hang. And the exhibitor told his public what he was up against. The Pathé experiment cost thousands of dollars but it was all wasted money and effort. Not nary a cent came back to the house. In truth, this experiment actually lost Pathé a lot of prestige with the public, because it was partial education only. The public would naturally blame any advertiser who couldn't deliver the goods and through no fault of its own, Pathé couldn't.

* * *

That is part of the danger of newspaper publicity. The maker puffs out his chest when he looks over the daily paper and sees the splurge about his films, but it is reasonably certain that he will wake up some of these fine mornings when his auditor presents the monthly balance sheets. The newspapers are bound to interest some people in the film it exploits to-day. If the neighborhood theater doesn't have the film that night, it is in dutch with the bunch who are wanting to follow up the story that is fresh in their minds. If you turn this kind of interest to credit you must have prints enough in your own exchanges to satisfy the demand—nothing short of that will prove out.

* * *

There is a big howl going out right now about the serial, or continued story films. The exhibitor contends that transient trade is killed off completely where the program offers part six of anything. They agree that the serial has its fans, but it isn't always convenient for the fan to get out Tuesday evening and if the story isn't extremely fetching they lose interest in it after missing an installment. It goes without saying that none of us start to read a story in the middle of the book and those of us who follow continued stories never

The Mexican soldier travels with his wife and family, we learn from the Mutual's Mexican pictures.

General view of Gomez Palacio; rebel cavalry in foreground. From the Mutual's Mexican pictures.

relish missing two or three chapters. The film offers the same complexities. Then it is argued that the serial that will start in dog days will have a sorry time of it next fall when people are returning from vacations. You have many things to consider when you indulge in film making.

General Angelo (in the foreground) waiting for orders to advance. Scene reproduced from Mutual's Mexican war film.

* * *

I will always believe that good, single reels should constitute the bulk of regular program. It comes more nearly filling all requirements. You go to a picture show for a short entertainment. When you breeze into the middle of a multiple reel, you don't get the drift of the story—you sit it out to the finish—hang through the candy vending intermission and have a look at the beginning. That hardly agrees with the thing you had in mind when you paid for a ticket, because you didn't stop to read the posters. Posters are only lobby props to most of us—at least for those who do not make the pictures our regular form of entertainment and we are a considerable crowd, taken numerically—the crowd that every exhibitor is wanting.

* * *

If Fred J. Beecroft will present himself "At the Sign of the Goat" we shall take pleasure in decorating him with something appropriate. Beecroft has joined the society which objects to the word "movies." It would seem that he saw "The Spoilers" at the Strand Theater, New York, after it had been given the thrice-over by Roxey Rothapfel, which included Sousa leading the band. By no stretch of the imagination can Beecroft associate the term "movie" show with what he saw. Those of us who are familiar with the masterful touch of Rothapfel can appreciate what admirable material Selig's big film gave him. Fred Beecroft is now included among my best supporters and the bet goes either way!

A pretty bit from "The Banker's Daughter."

* * *

Will Sam Spedon please furnish me with a print of that photograph of his good old jimmy pipe? We claim some credit ourself as a connoisseur.

* * *

From present indications, the second exposition of the Motion Picture Art to be held under the auspices of the International Motion Picture Exhibitors' Association at New York, in June, will exceed the first attempt in every way. There is genuine interest in the big New York enterprise. The space for manufacturers' display has virtually all been contracted and the demand for more is constant. Those of us who were fortunate enough to attend the last year's demonstration can better appreciate the magnitude of the present work. The committees having charge of this year's show are all actively engaged with their several departments. Provision for a ladies' headquarters to provide for their reception and entertainment, will be maintained at Hotel Imperial, which like last year, will be the rendezvous for all visiting exhibitors when they are not engaged with convention affairs. Exhibitors are urged to attend the New York exposition with the assurance that they will have little occasion to devote their time afterwards to other alleged national meetings.

"Our Mutual Girl" and the Vernon Castles.

* * *

Pittsburg film interests, which includes exchange men and exhibitors, have formed a protective association ostensibly to secure a more adequate rate of fire insurance. These side organizations usually have for their purpose those things which should be adjusted by a National Exhibitors' Association. Until all of the problems of exhibitors are cleared through a national organization there will be little hope for a strong, constructive body of motion picture men. The same thing that obtains in Pittsburg prevails elsewhere. That fire insurance has been singled out as the reason for this new body is only an excuse. When motion picture exhibitors regard the payment of dues as a necessary part of their operating plans and will trust that money to an organization of their making it is highly probable that they will get somewhere. With an open convention in New York, before very long it would seem that some plan might be adopted that would be broad enough to include exhibitors throughout the country. Until all exhibitors are enrolled under one banner we may expect to find these upstart special bodies which are always limited in their functions to do good work.

* * *

Our old friend, Billy Horne of Los Angeles, Deputy Goat of the film industry, is no longer actively engaged as an exhibitor. He has disposed of his house with the "gold pillars."

* * *

Sam Hutchinson is back in town for a short stay. He is Chicago's most famous commuter. If you care to reach him with personal mail, address his factory and mark on the envelope, "Please Forward." His family invariably travels with him.

* * *

May 14, after the sun goes down, will be the beginning of the Chicago Exhibitors' first annual conclave and ball at the Coliseum. Association headquarters in the Masonic Temple is a very busy place and will continue to be until this big event is out of the way. It is going to cost $1.00 to trip the light fantastic toe and hobnob with the galaxy of film stars on this glad occasion. It is the first time that Chicago has had the opportunity to get a close up view of film celebrities. Big Bill Sweeney, Sam Katz and Harry Hyman have returned from a hurry up visit around the circle, which included New York, quite naturally, and they report that practically all of the big manufacturers will not only become liberal patrons by reserving boxes for the occasion, but will fill these boxes with their prominent players. This will be joyful news to the Windy City's film fans.

A charming exterior from "By Power of Attorney," a Features Ideal release.

* * *

Major M. L. C. Funkhouser attained his reputation among the film fraternity as the holier-than-thou exponent of uplift stuff. Nobody connected with films loves the major—Joe Brandt and the Cochranes, especially. Film manufacturers and their aides have wept bitter tears on the major's epaulets in a vain endeavor to have him place his approval on the last inch of their alleged bad ones. But the major was unaffected. He was the court of last resort and if he saw ten feet of film that would lend charm to his collection, he snipped it out—tears or no tears. The major, you may recall, is Chicago's second deputy superintendent, department of police, and is the responsible head who hears the vice complaints of a great city. He is busy and pretty much in the limelight. Advertising begets notoriety and notoriety gets an audience. None of us have thoroughly understood some of the major's notions of film censorship, but the mystery promises to clear itself up. This is it. Major M. L. C. Funkhouser has patched his cut-outs together until he has some regular stock of reels. These he will now use to illustrate the lecture he delivers to social and civic societies! You can never get the best of a film man, my hearties. The major knew what he was about, after all.

Picture taken at Dayton, Ohio, of the National Executive Committee of the M. P. E. L. of A. Convention, Dayton officers, and General Convention Committee.

* * *

This edition of Motography, while far short of what we had expected, is epochal because it carries more advertising than any of its predecessors. Added to this prime factor, it offers the most thorough listing of the films that has ever been compiled in America. Experience in doing a thing is not without its compensations. We have been doing this particular thing for five years, imperfectly, to be true, but always with improvement until we have little more to learn. Early in October of this year we shall bring the record up to September 30, inclusive. That exhibitors and others approve the work has been amply proven by the constant demand that comes to us from all over the world. Including this record as a part of Motography will cause to be preserved the magazine you now hold in your hand. It becomes a reference work which will

Scene from Kalem's "The Swamp Fox," released as a General Film Masterpiece.

Welcome banquet tendered to Mr. Nicholas Power by the officers and associates of the Nicholas Power Company, Moquins, April 18th, 1914.

grow in value with the years. As a commentary on the tremendousness of film manufacture, nothing has ever been offered which so graphically presents the subject. Here are thirty pages of film titles, aggregating miles and miles of entertainment for millions and millions of people. Film manufacturers themselves will doubtless find much of interest in this combined record of their output.

"Tennessee's Partner" for Pictures

Arrangements have been made with Arthur C. Aiston, owner of "Tennessee's Partner," to produce this famous play in pictures. As among American plays "Alabama" is a representation of the South, and "Hearts of Oak" is typical of New England life, so "Tennessee's Partner" stands as the play that offers the most vivid depiction of the West. As many members of the original cast as possible will appear in the screen version, including Esther Williams, Jane Corcoran and Edmund Walters, who assumed leading roles in the original production. It is rumored that the arrangements for the presentation of "Tennessee's Partner" in moving pictures were made through Harry S. Goldman, of the Times building, New York City.

Another Thriller Coming

The shipwreck scene in "A Million Bid," which is now being presented at the Vitagraph theater, has made such an impression that the Vitagraph Company of America has purchased a manuscript calling for the actual wrecking of a large steamship. The government has several warships which have been removed from the list of vessels engaged in active service, so, if possible, one of these will be purchased and then run full speed on to the most dangerous rocky coast that can be found. The scenario calls for the most thrilling scene ever taken for amusement purposes; one which will far surpass the head-on collision between two trains, which the Vitagraph recently wrecked for a three reel picture and which, so far, has proven to be the most sensational event in the amusement business. The steamship will be completely wrecked, for, after going on the rocks, it will be blown up with dynamite, to depict the explosion of the boilers.

Lubin To Produce "The Wolf"

Director Barry O'Neil and a well selected company including Lilie Leslie, Ruth Bryan, Clara Lambert, George S. Spencer, Fred Tidmarsh, Gaston Bell, Robert Graham, Bernard Seigel, Richard Wangemann, Fred Chaston and others, with property men, have been sent by the Lubin Company to Saranac Lake to make some important feature pictures. The first will be Eugene Walter's "The Wolf," which requires northern atmosphere.

"The Story of the Olive"

A strong drama with a quasi-educational interest interwoven will be released on Wednesday, May 6, by the American Film Manufacturing Company. Sydney Ayres and Vivian Rich play leads, with Jack Richardson as the villain. Aside from a love interest the olive industry is exploited in a superficial manner.

George Kleine Visits New York

George Kleine made a flying trip to New York last week in connection with the opening of the new theater and other matters touching upon the release of some big features in the near future.

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CHICAGO, MAY 2, 1914

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MOTOGRAPHY'S FILM RECORD.

IN this number MOTOGRAPHY'S HAND BOOK AND FILM RECORD becomes a part of MOTOGRAPHY. This publication, familiarly known as "The Hand Book," has been issued every six months for the last four years. In that time it has become an absolute necessity to thousands of exhibitors. As regularly as the equinoxes there came to this office a semi-annual deluge of letters asking that their writers be not overlooked when the Hand Book went out. Many of these letters came registered, to make sure that we got them, although the Hand Book itself was free. Some exhibitors even wired for them, doubtless in some extremity that demanded immediate reference. For the Hand Book has been always the great answerer of questions and solver of problems when it comes to the location of past film releases.

MOTOGRAPHY'S HAND BOOK AND FILM RECORD has, since its first appearance, enjoyed the largest circulation of any publication ever issued in the motion picture business. The reason for its enormous distribution is that it is sent, not to a pruned and selected list, but to *every* name that is of record in existing lists of motion picture exhibitors. That fact, indeed, is the true secret of its great success—a success that far transcended its publishers' most sanguine hopes.

And that very success is now the reason for the Hand Book's amalgamation with MOTOGRAPHY, the magazine. It has ever been our aim to make MOTOGRAPHY as useful and valuable to the exhibitor as was humanly possible. The fact that we had already succeeded in this effort to so great an extent only added to our desire to make it the best by so great a margin that there could be no comparison with others. Although by no means the final improvement, the consolidation of the Hand Book with MOTOGRAPHY makes a combination whose value to the exhibitor cannot be overestimated.

The question may be asked why we did not make this arrangement before. But it becomes at once evident on examination that no such development as the Hand Book has enjoyed would have been possible under the post office restrictions which govern the mailing of such periodicals as MOTOGRAPHY. But now that the development work is completed, and the big circulation of the Hand Book assured, its combination with MOTOGRAPHY adds a tremendous value to that publication without distracting one iota from the value of the Hand Book itself.

Those exhibitors who have written and wired us for their spring copies of the Hand Book will understand and, we are sure, approve the change when they receive this number of MOTOGRAPHY, as they all will. It is needless to point out that regular subscribers to MOTOGRAPHY will hereafter enjoy all the benefits of the Hand Book without the necessity of keeping track of two separate publications.

The Hand Book will appear as a part of MOTOGRAPHY twice every year—in April and October. These particular issues will, of course, be special numbers, of immense circulation and extraordinary advertising value. These facts, however, will be so readily apparent to the shrewd advertiser that no further reference need be made to them at the present time.

Not content with merely combining MOTOGRAPHY and the Hand Book, it will be discovered that the latter has gained a new department. It is devoted to feature films, and will list as completely as possible the state rights and other features which are available. In view of the rapidly growing popularity and importance of these big special productions, the new list should prove exceedingly valuable to the trade.

THE PITTSBURGH BULLETIN

ON April 15, the first issue of the *Pittsburgh Moving Picture Bulletin* made its appearance. The new film publication is issued by the Mayer Publishing and Printing Company of 231 Collins avenue, Pittsburgh, and will be mailed free to every exhibitor in Western Pennsylvania and West Virginia. The *Bulletin* announces that it has no ambitions to become a national publication, but outlines its policy as "a weekly magazine for the dissemination of information and interchange of ideas among the exhibitors of the territory it serves." The first issue contains sixteen pages and bears a neat and tasty cover. Motography joins with the exhibitors of Pennsylvania and West Virginia in wishing the new craft on the journalistic sea success in the highest degree.

BIG AND LITTLE SHOWS

IT is no new prediction that the motion picture exhibiting business is bound to divide automatically into two classes: The big feature show which has already invaded the former legitimate theater, and the regular five or ten cent program made up of single reel subjects displayed in neighborhood and other small theaters. That condition, in fact, is almost established now.

Just for example, take Chicago—a good representative picture theater town. Chicago has over 600 theaters, of which probably nearly 575 are straight picture houses; while there are very few of any kind left that do not show pictures as at least a part of their programs.

Quite recently Messrs. Jones, Linick and Schaefer, best known perhaps as the operators of the famous Chicago Orpheum theater, have taken over the historic McVickers, the Colonial (formerly the Iroquois) and the LaSalle and Studebaker, of musical comedy fame. Alfred Hamberger has acquired the Ziegfeld, is reported to be negotiating for the Princess, and has now secured Orchestra Hall. These are but instances of the new invasion of the legitimate field by the pictures, and all of them will be devoted to big feature productions, of the five to eight-reel order.

Thus, by the simple method of taking possession of exhibiting points, the pictures have enlarged their market for big features—established them on a permanent and substantial basis where they had previously been dependent upon the luck of the day's work. The division of picture-exhibiting into two classes is therefore accomplished.

Meanwhile, the regular picture theaters are running their three or four singles at five or ten cents admission. There are a hundred of them to every one of the newly appointed feature houses. They continue to demand their daily change of program while the big feature runs for indefinite periods. Thus the market for the common, ordinary, garden variety of film, the single reel drama or comedy, is still, and will continue to be, a thousand times greater than the market for big features.

The big feature appeals to the manufacturer. It excites his pride and stimulates his ambition. The production of films shows a tendency to become a prize competition to decide who can make the biggest and most gorgeous spectacle. All of which is good in that it advances the art and establishes the dignity of its theater. But the big feature game, splendid as it is, is running at high speed and needs a balance wheel.

The thousand-fold demand for single reel productions of real merit must be taken care of. There is not so much glory in it for the maker; not even so much honor to the art. But the business was built upon the neighborhood theater, the single reel picture, the five and ten cent price; and the foundation must be maintained.

We have established the two classes of motion picture entertainment. Let us then take due care of both of them, and be sure not to neglect one for the other. The old is as important as the new.

FILMS OF SURGICAL OPERATIONS

THE Pathéscope industrial department has recently filmed a surgical operation in one of the prominent New York hospitals, and the film is now being exhibited by the operating surgeon, with his own Pathéscope, to his admiring colleagues.

The Pathéscope is peculiarly adapted to the safe and simple projection of similar subjects, and the Pathéscope industrial department is equipped to do all kinds of difficult technical and industrial filming in the highest class of the art.

PATHESCOPES IN THE SCHOOLS

THE Pathéscope was exhibited before the faculty and principal of the Washington Irving High School on Monday, April 13, with reference to its particular adaptability to educational use in the class room. The demonstration was attended by about seventy-five teachers, who were delighted with the simplicity of operation and beautiful projection of the instrument. The Pathéscope is the only instrument which can be used without fire risk or insurance restriction, on account of its system of incandescent lighting and the exclusive use of the Pathé non-inflammable film.

A CARTOONIST'S INSPIRATION

FORSYTHE, of the *New York Evening World,* whose "Axel" series of comic cartoons have been running in that newspaper for many years, is said to use the Thanhouser studio at New Rochelle for "atmosphere." At any rate newspaper readers have found in the "Axel" pictures mention of Peggy Snow (the studio name for Miss Marguerite Snow), Jim Cruze, Muriel (Miss Ostriche), Bert's racing car (Bert Adler's) and Fan Bourke (the Thanhouser comedienne), while a moving picture camera-man who has all sorts of fights with "Axel" is labelled "George," after George Weber, a Thanhouser photographer, it is claimed. If all this is true it's probably the first time a comic artist has used real names in a series of this kind.

The Capital Film Corporation of California has contracted with the Pan-American Film Manufacturing Company for the world-wide exploitation of its entire product. The first picture ready for release on May 1 is entitled: "The Cross in the Wilderness," and is a four-reel photodrama of the earliest Mission work among the Indians in Arizona and California, the first land of the Padres.

Motography's Gallery of Picture Players

WILLIAM E. SHEERER has spent most of 23 years working and studying up to his present position. He "went on" before reaching the dignity of long pants, because the experiment offered an agreeable change from the occupation of coaxing anthracite out of the Pennsylvania coal mines. Bill has had but two lapses from his theatrical career in twenty-three years—he was a volunteer in the Seventy-first New York, and the other lapse was when he had an opportunity to sell stocks and bonds. Bill was successful but the call of the calcium was too strong for him and he came back into the fold. He is an excellent singer, knows characters thoroughly, and has run the gamut from minstrel shows through farce comedies, comic operas and vaudeville, to drama. In his three years in front of the camera, Bill appeared for Edison, Vitagraph, Bison, Nestor, Reliance, Thanhouser and Crystal before Eclair branded him.

Will Sheerer.

BELLE ADAIR, now playing leads in Eclair productions, has won many friends in the few months she has been in films. Formerly Miss Adair had been a vaudeville "headliner," stock company favorite, and played a prominent part with Julian Eltinge in "The Fascinating Widow." Beautiful, and possessed of a charming personality, Belle Adair's future in screen-plays is bright indeed. She appears equally well in roles calling for society, underworld or athletic characterizations, can compete with men in riding, swimming, boxing, and running, while as a conversationalist she is most interesting. Miss Adair, though educated in Pennsylvania, is a keen New Yorker, and confesses to twenty-three years (concealing none). Although very successful on the legitimate stage, the photoplay appealed to her and she has taken up her work with an earnestness that predicts certain popularity and success.

Belle Adair.

MISS HELEN MARTEN is one of the Eclair girls who make the Eclair box, at motion picture events, one ever to be remarked for the beauty of its occupants. She is young, piquant and charming, she has dark hair that curls, brown eyes that attract and a smile that has made her friends legion. She finds the Eclair so happy a family that she says she wants to stay with them, always. Indian roles were the ones in which Miss Marten has won her highest praise, though now she has abandoned her dress of leather and beads for the fluffy ones of present day style and is seen to advantage in the various roles accorded her in modern pictures. Like many other film actresses, her start in this work was the result of her posing for artists. She won the first prize in a Gibson Girl contest and it was this honor that brought her into the Eclair family. Miss Helen is slender and is often cast in boy roles.

Helen Marten.

FRED C. TRUESDELL'S life story reads from banker to the stage and from the leading man in "The Pink Lady" to leading parts in motion pictures. Up in Quincy, Mich., is a fine old couple, who are mighty proud of their Fred. There, every one knows Mr. Truesdell, Sr., because he has one of those solid old country banks. It was here that Eclair's leading man made his start in the business world. At twenty he was assistant cashier in the bank. Then came the "beau actor" idea, and for a number of years it was big companies, little companies, musical, drama and stock for Mr. Truesdell. He was three years with De Wolf Hopper and was with "Alma, Where Do You Live?" at Weber's Theater, New York City, all during its year's run. Last season he was with "The Pink Lady." Mr. Truesdell has been with Eclair for about a year and has made an enviable reputation for himself in this short period.

Fred C. Truesdell.

"Chicot the Jester"

A three-reel production full of dramatic action and inspiration is that being released by the Leading Players of France and carrying the title "Chicot the Jester." Among other things it is noted for the exceptional beauty of scenic views and for the magnificence of its interior settings. And it has a notable cast, since the players are chosen from the Theater Sarah Bernhardt, the Theater Odeon, the Theater du Vaudeville and the Theater Porte St. Martin.

Chicot the jester attacked within deMeridar's gate.

The story deals with one Chicot, jester to his majesty, Henry III, a tall, handsome fellow, true friend or deadly enemy, who freely presents his views to the king, being the only one at court who dares to do so. Chicot is ordered by the king to arrest Count de Bussy on a charge of conspiracy, but Chicot, knowing de Bussy to be innocent, tears up the order and advises his friend the count to hide for a time in the castle of Diana, daughter of the Baron de Meridor.

Diana, as Countess de Monsoreau is unhappy.

Meanwhile Count de Monsoreau sees and is taken with Diana. He has her kidnaped and marries her against her will. Chicot hears of the event later and is able to prove that the real traitor to the king is de Monsoreau. Later Chicot is able to end a duel between his friend and the traitor to the crown, by killing de Monsoreau with his own sword. Wishing Diana and de Bussy peace and happiness, Chicot returns to court, though his heart is breaking with his own love of Diana.

A Four Reel Ramo Feature

The newest Ramo feature, "Through Dante's Flames" is even above the high standard already set by this concern and its producers were highly congratulated following the first private showing of the four part feature. Both from the standpoint of acting and of photography the picture is excellent and the story it tells holds one fascinated until the last scene fades from the screen.

Briefly, Kate Clarke and her brother Joe are alone in the world, and Kate had known nought of wickedness until the police invade her home to arrest Joe for being a member of a counterfeiting gang. Joe escapes and Kate, in a struggle, is so seriously injured that she loses her memory, wanders away to the city and becomes a cabaret dancer. An artist seeking a model discovers her and induces her to pose for a "Madonna" he is painting. Before the picture is finished Kate suddenly disappears and it develops was aboard a train which was wrecked. The shock causes Kate to regain her memory of the past though she forgets her life as a dancer in the city. The artist meanwhile writes his brother, a minister, of the disappearance of the model and the minister, not knowing Kate is the model, has taken her into his home.

The minister goes to visit his brother who is dying and in the painting of the "Madonna" recognizes Kate. Ere he returns, Jane Perkins, in love with the minister, discovers the letter written by the artist brother and at a church bazaar tells the story of Kate's past, thus turning the townsfolk against her. The minister returns to defend her, but is further embarrassed by the sudden appearance of Joe, Kate's brother, who is in the neighborhood and being sought by the police.

Fagin, a detective, captures the counterfeiting gang and follows Joe to the minister's home but death foils the detective of his prey. The minister presents his brother's painting, the "Madonna," to an art gallery, where the public flock to see it. Though the majority do not know it they are looking at the perfect likeness of the minister's present wife and child.

Developing and Toning Formulas

The Berlin Aniline Works, 213-215 Water street, New York City, which represents the "Agfa" brands of developers and toning colors, has just issued two neat little cards bearing the formulas for preparing developers for positive film, negative film, and over-exposed negative film, also instructions for the making of various colored toning baths, bleaching baths and a clearing bath. A request to the Berlin Aniline Works, at the address mentioned above, will bring the new formulae cards by return mail.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VIII (*continued*).

ANOTHER factor regulating the faithfulness of color in any system is that of the light under which the pictures are taken. An intense light dims the brilliancy of the color because of the extent of the high lights and the relative density of the shadows. Colors that appear rich and full in a subdued and diffused light become thin and flat under a brilliant sun.

As explained in a preceding chapter, the ordinary speed for black and white projection is at the rate of sixteen pictures per second. At this speed the eye is unable to distinguish the individual pictures and the motion is therefore apparently continuous. Unfortunately this is not rapid enough for two color pictures shown in alternate projection, for at the rate of sixteen per second the eye is able to distinguish the successive flashes of red and blue light. As a result, the strain on the machine is again increased, for the films are not only twice as long but must be run at a speed of two and one-third times that of the black and white picture. Even at this speed the independent colors may be distinguished by waving the hand between the eyes and the screen, an action that will result in a rapid red and green flicker on the edge of the hand.

Two color projection is limited to comparatively slow moving objects for the reason that the successive positions of such objects are alternately registered on the green and red pictures. The projection of the moving objects results in a disagreeable flicker, the entire surface of the figure being alternately green and red as it passes across the screen. A galloping horse for example will be shown with eight legs, four red and four green.

Still another difficulty is encountered in direct color photography with filters, that is the impossibility of photographing through a red glass with the ordinary photographic film. Every photographic amateur knows that even the most rapid of films are safe when exposed to the rays of a red dark-room lamp, and consequently can imagine the length of time that would be required to obtain a picture under these conditions.

To take motion pictures through a red filter glass requires a film that is equally sensitive to red, blue and green light. The solution of this problem was one due to chemistry, that is, the problem depended for its solution upon an emulsion of an entirely different character from that used in everyday photographic processes, a difficulty that was seemingly as near the impossible as that of obtaining correct projection. This, however, was finally mastered but at the expense of an increase of trouble in the manufacture of both the film stock and the finished picture, for now the film was sensitive to any form of light and required handling in an absolutely dark room, without even the aid of a ruby lamp. A weak picture taken under the red lamp meant a preponderance of red on the screen.

A film of this character, known as a "panchromatic" film, is generally obtained by treating an ordinary emulsion with a special sensitizing solution, such as pinacyanol or ethyl-violet. The exact proportions of such a solution and the details of its application is a trade secret carefully suppressed by the makers of the film. It is sufficient to mention that the additional handling, the short actinic life of the panchromatic films, and the difficulty experienced in handling it in total darkness all contribute to a great increase in the cost of production.

FRIESE-GREEN PROCESS.

The Friese-Green process, of which little is yet known commercially, is one of the oldest examples of color motion picture photography. Two lenses are used, both in the camera and the projector, which give two screen images of two colors each, the negative being of the three-color type—red, green and blue. The lenses act through filters giving a black and white negative which reproduces the original colors by being projected through corresponding filters in the projector. The projection speed is the same as with the ordinary black and white films, sixteen per second.

Two separate rolls of film are used in the camera, each roll being used with independent lenses, filters and shift mechanism, the duplicate parts being operated by a single crank. The two systems form practically separate cameras as far as the operation is concerned.

The two shutters open the lenses alternately, producing pictures alternately on the two films, so that a green light in one camera is succeeded by a blue light in the other. A further turn throws a red image on the first film and then a green light on the second. After this part of the revolution a blue light is thrown on the first film and a red image on the second. After the above reversals the cycle is repeated in the same order over and over again. The filter is in the the form of a continuous band that moves in unison with the shutter so that the three colors are brought before the films at the required moment.

Like the camera, the projector consists of two independent lenses and shift mechanisms driven by one crank with a three-color band filter. The projector shutters and filter colors pass through the light beam so that the images on the two films arrive in the same sequence on the screen as they did in the camera, except that the colors are allowed to overlap. That is, the image from the second projector is thrown on the screen before the image from the first is cut off. In this way many intermediate tints are possible, and as the colors merge one into the other, the danger of color flicker is reduced. Another apparent advantage of this system is the fact that there is always light on the screen and consequently a maximum of illumination.

KINEMACOLOR (URBAN-SMITH).

The Kinemacolor process, the best known example of true color photography, employs two colors which are alternately projected. The underlying principles of this type of machine were discussed in an earlier portion of artificial light source, the pictures may also be viewed direct on the line screen by means of a magnifying eye piece for which purpose ordinary daylight or a weak illuminate suffices. This method in practise does not however yield quite such good results. The pictures may be projected up to four feet in diameter on a lantern screen.

Until the advent of a really good bleaching out paper there is no possibility of recording the photograph in colors on paper.

STEREOSCOPIC PICTURES.

As the ordinary black and white picture camera is provided with but a single lens, the pictures are unnatural to a person who views the same objects with both eyes for the reason that the two eyes can embrace a greater angle and therefore can see "farther around the object" than the lens. A picture taken with a single lens is "flat," that is, the objects do not stand out in prominent relief against a flat and inconspicuous background.

To obtain an impression similar to that given by eyes it would be necessary to provide two pictures that have been taken from two different points lying in a line drawn perpendicular to the line of sight, corresponding to the separation of the eyes. If these photographs were now viewed independently, one with each eye, in their proper relation, the objects would appear in relief as they really do in nature. To obtain a perfect impression it would be necessary to place an opaque partition between the eyes so that the sight of each eye would be confined to its proper picture.

With still pictures, the stereoscopic effect is obtained with a very familiar piece of apparatus; at one time existing in nearly every home, called the "Wheatstone Stereoscope." This consisted of a wooden frame on which were mounted two rectangular lenses, contained usually in a wooden hood or shield that fitted close to the forehead. Opposite to the lenses was a sliding rack that held a double photograph (two pictures on one card), which could be viewed through the two lenses. On looking through the lenses at the photos they appeared as one picture, but unlike the originals, they appeared to stand out in bold relief.

These stereoscopic pictures were very nearly alike, but had in reality been taken by a double lens camera in which the lenses were placed in the same relative positions as that of the eyes. The result of this arrangement was that the right hand picture gave more of the right hand sides of the object than the left hand, and vice versa. As the right eye saw only the right hand picture, and the left eye the left hand picture, the natural conditions were reproduced and therefore prominent relief was obtained.

Another method afterwards obtained the same result with a single picture printed in two colors, red and green. The green picture was printed from the right hand lens of a double lens camera, and the red picture with the left hand lens, so that if the two colors were viewed, one with each eye, a stereoscopic effect would be obtained similar to that of the two photographs in the "Wheatstone" instrument. Viewing the picture directly with both eyes without a suitable instrument for separating the colors revealed a mass of muddled color blotches having only the slightest resemblence to the outlines of the picture that they represented.

A pair of spectacles having one green glass and one red were provided, the colored glasses acting as light filters in separating the different colored rays. With the green glass over the right eye and the red glass over the left, the green and red pictures were only visible to the right and left eyes respectively. As these pictures were taken with a double lens camera, the right eye saw that part of the object seen by the right lens, and the left eye saw the impression of the left hand lens,—giving a stereoscopic effect. Red and green being complimentary colors, the total impression was that of a black and white picture.

Since the ordinary two color motion pictures are often taken with a double lens camera it is sometimes possible to obtain stereoscopic effects with colored glasses as one lens only takes greens and the other, reds. This is most prominent with the use of alternate projection.

Up to the present time stereoscopic pictures in black and white have not been successful and even with colored pictures the effects have not been particularly prominent to the naked eye. To obtain stereoptical relief would naturally involve the use of either double films or superimposed two color photographs with their attendent evils. The trouble of providing each person in the audience with special viewing glasses would alone prohibit such films, neglecting altogether the cost of producing the films.

TALKING PICTURES.

Picture projectors interconnected with a phonograph in such a way that the action and sound are reproduced simultaneously have been proposed from the earliest days of the motion picture industry. Unfortunately the difficulties met with in the practical application of this principle have proved unsurmountable except in one or two cases.

In theory, the simplest way to make such pictures would be to place the recording phonograph and the motion picture camera as conveniently as possible to view the scene and hear the sounds, and run both of them at a constant speed, taking the two records simultaneously. Then for rendering the records for entertainment, it is necessary only to start the two records, the reproducing phonograph and the positive picture film in the projecting machine, simultaneously, and to run them at their proper and constant speed.

This is not so easy as it appears at first. In making the records, the camera and the recording phonograph would interfere with each other; and further, the requirement of uniform speed is one which is entirely theoretical; we do not have constant speed in general practice, and cannot attempt to attain it for theater projection work.

In the song and dance, or vaudeville sketch, which seems to be the most popular form for "talking pictures," the movement of the speaker or singer or dancer for the effect in the picture would act to given a very uneven phonographic record.

To obtain a perfect picture of this class it is absolutely necessary to obtain perfect "synchronism" in the motion and sound, or in other words, to have the motion and sound exactly "in step." The attainment of this requisite constitutes one of the greatest difficulties in making talking pictures. The film and the phonograph must start and keep together throughout the length of the act.

Exact synchronism and speed is made doubly difficult from the fact that the sound must proceed from the stage or the curtain at the front of the house while the projector must of necessity be located at the rear. This great distance between the mechanisms of the projector and phonograph makes a positive mechanical connection impossible, and therefore reliance must be placed on electrical or manual regulation, two rather erratic methods of control.

Another factor that enters the problem is that of film breakage, for even should the new film and phonograph record be in perfect synchronism, the absence of a few pictures taken in patching the film break will throw the machines out of step by the length of the patch. The jumping of the phonograph needle will land it in a groove either behind or in advance of the projector and again make adjustment necessary.

(*To be concluded.*)

The Eclectic Film Company announces the opening of a branch office at 622 Prospect avenue, S. E., Cleveland, Ohio, where exhibitors will be enabled to obtain bookings for the Eclectic features. H. C. Holah is the manager in charge of the Cleveland office.

Sans Grease Paint and Wig

By Mabel Condon

Gene Gauntier.

TO begin with, my victim was not "Sans Grease Paint and Wig," though by way of courtesy to the head of this page, she should have been. But she wasn't, for she had to "go on" any minute in the wide-stair-cased scene that was being fixed just under her window and she not only had used freely of the grease and paint but her brown hair was covered with a pompadoured white wig. And she wore a flowered dress that bespoke Colonial days.

The "she" was Gene Gauntier and she Juliet-ed out of the cretonned window that over-looked the Gene Gauntier studio; and from there offered encouragement over the piles of lumber and things that I had to pass to the stairway that took me into her pretty dressing-room.

"How lovely you look," I greeted her as she swept me a bow in the direction of the cleared-off chair. So I passed the wonderful jardiniere of Easter lilies with one sniff and sank into the indicated chair while Miss Gauntier balanced herself on the edge of the low-backed one in front of her dressing-table and powdered her elbows and looked through the top drawer for a bag to pin at her side.

"I wonder if this would do?" It was Irish lace and had long crocheted strings.

"Perfectly," I offered. She pinned it on and decided it was "just the note."

"Irish things seem always to be ready to serve you," I told her, apropos of the bag and the many Irish stories in which she has been so advantageously filmed.

"Yes, and I like the Irish," she returned. "I guess about three generations removed there were some of us Irish; but the middle West—Missouri—was my home.

"Whenever I have gone to Ireland I have brought back the nicest things with me," she went on, crossing to her desk and unlocking its little secret door.

"Look," she continued, triumphantly bringing forth a large cameo in a quaint, old setting. "I got that the last time I was there. Cameos are a hobby with me; I get them from all over. I have twelve wonderful ones, now.

"I also got 'Patsy,' the last time I was over. He is a real Irish terrior and was a gift to me. He came from Lord Kenmare's kennels, Killarney. Wait, I'll call him:

"Pat-*sy! Pat*-sy!" she halloed from the window.

In the middle of the old Colonial home setting, two dogs stood at attention, two tails began to wag and two pairs of eyes sought the cretonned window. Eight feet began a patter toward the sair-case but were stopped by Miss Gauntier's voice commanding,

"Not you, Patricia—just Patsy!"

And the Irish terrier resumed his forward-march in solitary haste.

"Patricia is just a tramp dog, but she's been around here for a week and Mr. Clark named her 'Patricia'—Hello there, Patsy! Don't you want to meet the lady?"

But Patsy's one desire seemed to be the cuhsion beside Miss Gauntier and he rolled himself into a ball and blinked out at the world of two.

"I love dogs. If I had room for them I'd have three or four. And I love cats. A great large spotted one wandered into my dressing room here today."

"Is it here now?" I had decided to go home.

"Why, don't you like them? Oh, I'm sure they'd never jump at your throat! But I have a funny fear, too. I'm afraid that sometime a sewing-machine needle is going to sew right through my finger. And I don't even know how to run a sewing-machine!"

There was the sound of much hustle and bustle from the stair-case setting; a quartet of carpenters harmonized on the top step and the high notes of "Mandalay" while a more every-day voice superintended the shifting of the side of the house.

"My thoughts have to be out there, too," commented Miss Gauntier, putting her head out the window to see that all was well.

The door opened and a ministerial appearing person in knee breeches, buckled shoes, a black coat that flared at the hips and a black wig entered. And because Miss Gauntier had told me that Jack Clark was to be the young minister in the picture, I knew the ministerial looking one to be he.

"How do I look?" he questioned, pivoting slowly while Miss Gauntier "gave him the up and down," to quote Briggs and legions of his readers.

"Your hair's too black," she decided.

Mr. Clark patted it in three or four places and asked, "Now, how's that?" Miss Gauntier admitted it was better and Mr. Clark went down and out and forth to the studio setting; and thereupon the activties started anew.

"This is the first six-reel picture I've written," Miss Gauntier informed, when Mr. Clark had gone. "But it's the fifth picture to be put on in our new studio. You'd know this had been a church, of course?" I agreed, "And this, where my dressing-room is, was the choir loft. We have six dressing-rooms but are going to build more; there's lots of room here. On the studio floor we can have seven sets in use at the one time. See, the lights move on those iron rails and we can shift them anywhere. That was Mr. Clark's idea and the Cooper-Hewitt people say that the Biograph and our studio have the most perfect lighting of any. After working under the various conditions I have for the last six years, I know that we couldn't have a better lighting system."

She came in out of the window and I asked if it was six years ago that she started at the Kalem studio.

"No, the Biograph. I played in my first picture there under Mr. Marion's direction. I had just come in off the road and had taken an apartment with my sister, to rest for the summer, when Mr. Olcott asked me to work in this picture. 'You may have to get your feet wet,' he told me and when the scene was ready to be taken Mr. Marion had picked out thirty feet of water into which I was to dive. I had never even tried to learn to swim but he said there would be somebody there to save me so I did it. And that was my start. I went with the Kalem company, shortly, made several trips to Europe for them, and wrote 'From the Manger to the Cross' while recovering from a sun-stroke in the Holy Land. There are ever so many things to be told about the making of that picture. One was that I made so thorough a study of the Bible that I feel nobody could confuse me on the subject of the four books.

"The clergy has asked me so often why I didn't show the resurrection of Our Lord instead of finishing the picture with the Crucifixion and allowing the spectators to go away saddened. But the reason is, that I aimed to picture the life of 'Jesus the Man' and not that of 'Jesus the Savior.' The making of that picture occasioned some remarkable incidents among the people of Jerusalem. It all seemed so real to them that they wept and followed us everywhere.

"It was interesting work—but it's so much more interesting to have one's own studio and to work for oneself," she concluded with a mistress-of-all-she-surveyed gesture, and an expression in her sincere gray eyes that bespoke great plans for what that work is to be.

The sounds from the setting below stairs caused Patsy to desert his cushion and me to forget my umbrella as I rose to go.

"Come again, very soon, will you?" Miss Gauntier requested, as she said good-bye in the little outer office, which was probably where the poor-box used to be.

I promised, and kept it two minutes later, upon discovering that the weather had turned into rain. So I went back for my umbrella and then slipped up to Tenth avenue and into a tiny car that transferred me to Forty-second street and Times Square.

There's ever so much more to tell about Gene Gauntier, but there isn't room.

Pauline's Perils Continue

Pauline's perils increase mightily in part three of "The Perils of Pauline," the thrilling Eclectic serial, and the part ends with the heroine and her gallant lover in a situation which is sure to bring theater patrons back to see part four of the picture.

Pauline listens to the pirate's tale.

A new character makes his first appearance in this part of the film, it being a pirate, played by Donald Mackenzie. This player's well-known ability should make the new figure in the complicated drama a strong one and interest in the series seems to increase with each new release.

A thrilling moment in the third part of "Perils of Pauline."

Owing to the early date of going to press with this issue our reviewer was not able to see the entire third part of the film but the story as given by the synopsis runs as follows:

Owen, bitterly disappointed at his failure to injure Pauline in the airship accident, plots with Hicks, in whose power he is. They decide that they must lure Pauline away from her home or from the influence of Harry, if they are to be successful with their plans. They finally locate an old sailor who agrees to tell Pauline a history of his life. They persuade Pauline to listen to this and the old sailor tells the most bloodcurdling stories of his life on a piratical treasure-laden ship on which he sailed as a boy. The pirate leads Pauline to believe that the ship was wrecked, but that he escaped ashore with the treasure, and buried it on an uninhabited island. Fearing to tell his rescuers of the treasure, it is lying buried all these years.

Pauline believes the story and agrees to fit out an expedition to help the old sailor to recover the treasure. Harry tries to persuade her not to take the trip, stating that he distrusts Owen. Pauline, however, having perfect confidence in Owen, defends him and the two lovers have a serious quarrel, which results in Pauline refusing Harry to accompany her. Harry, however, disguises himself as an old man and on board the liner in the presence of the three conspirators, warns her to have nothing to do with them. They do not suspect his identity, but fearing that his influence may persuade Pauline not to carry out her purpose, they decide to do away with the old man. They do not succeed, but their efforts afford a very spectacular dramatic episode.

Kleine Three Real Features

In the near future George Kleine will release some very remarkable three and four-reel features from the Cines studio in Rome. These have been carefully selected from a number of dramatic subjects and will constitute the flower of the Cines output in three and four-reel subjects for the past year.

Of Interest to the Trade

Reel Fellows' Club Booming

Twenty-four applications for membership were passed upon at the meeting of the Reel Fellows' Club held at the new Fort Dearborn Hotel, on Wednesday evening, April 15, and the board of governors voted favorably upon all the applicants, thus nearly doubling the club in size.

A vigorous campaign for new members is to be waged within the next six weeks and ere it is finished the club will probably have a membership above the hundred mark. Plans were also laid at the last meeting for an entertainment to be staged in the not-far-distant future at which not only burlesques of all the current feature films will be put on, but also favorite screen players may be seen for the first time in public. The club hopes by this method to raise funds toward the establishment of a permanent home. The committee appointed to suggest material for an entertainment consists of Harold Vosburgh, Allen Haase, Wallace Beery, Walter Early and Tom Quill.

During the dinner, which formed one of the most enjoyable portions of the evening, President Nehls received several telegrams which purported to come from notable men. Some of these wires read as follows:

"Via the Courier line from Torreon via Tampico. Have Tom Quill make 8's-24's and 36 sheet stand of Huerta's last stand in six colors, black border. Carranza, Gen. Commanding."

"The one drawback to my administration was that I did not use enough publicity. I understand there are those present who could have given it to me. W. H. Taft."

"Want 4,444 copies of Broncho Billy two step a la tango for Fareulli of Grand Opera in Milwaukee. Can you persuade Don Meaney to direct that night. Campanini."

"Can you persuade Early to join constitutional forces. His talk would do a lot to fill the vacant spots at Torreon. Francisco De Redergo Villa, Gen'l Constitutional Army."

"Shepherds Hotel, Cairo, Egypt. James Gordon Bennett having recovered wants his Motography served bi-weekly at breakfast. Speak to Haase and have it cabled complete including Caward's Cracks. He likes 'em. F. G. B., secretary."

"Hell's a poppin on the Mexican border and Willie Jennings is at a Chautauqua, otherwise would like to be with you to-night. Sincerely, Woodrow Wilson."

"I noticed a picture of your vice-president in the Clipper last week and if he can direct as good as he looks I will engage him for life. David Belasco."

Charles Nixon stated that he could vouch for the authenticity of the wire signed "Campanini" as he was able to recognize the grand opera impresario's handwriting.

The twenty-four new members voted in at the last meeting are: William Shaw Bastar, A. L. Haase, Edwin H. Hibben, Wallace F. Beery, Eddie Redway, Samuel H. Kinkead, Cullen Holmes Terrel, Homer C. Conde, Morton L. Vance, Albert V. Steis, Fred H. Wagner, William M. Young, Edward S. Gaylor, George Berg, E. E. Still, Charles A. Ziebarth, Frank S. Phelps, Joseph A. Roach, Richard C. Travers, Harvey E. Gausman, Rapley Holmes, E. L. Hickey, Merle E. Smith and Henry McRae Webster.

Peerless in New Quarters

The Peerless Piano Player Company is installed in its headquarters at 316 South Wabash avenue, Chicago, with a very large and complete line of automatic and player pianos, of which advertisements have appeared in Motography each month.

The Company is bringing out a new photoplayer which will have a double-roll arrangement, for playing two separate pieces of eighty-eight note roll music alternately. The mechanism will have all of the sound-making devices which have heretofore been contained in separate instruments, such as engine-gong attachment, castinets, violin, horse-trot, sleigh-bells, snare and base drum, organ, and many other attachments, of which a complete story will be given in the next issue.

A. D. Englehart, the proprietor of the Peerless Piano Player Company, is giving his personal attention to the sales work of the company, and exhibitors will do well to call on this gentleman at his office, where they may be shown the countless styles and types of piano players which this company has been manufacturing for many years.

Strand Theater Opens

Broadway's big theater, The Strand, built exclusively for the showing of photo-plays had its opening Saturday night, April 11, and its 3,500 seats were spoken for by 7,000 applicants. But the night was a complimentary one from the management to the people of the industry and the capacity attendance bespoke appreciation of this fact,

The big lobby was lined on either side with floral offerings, from the various well-wishers of the owners, and of the managing director, S. L. Rothapfel. For Mr. Rothapfel, it was a night of triumph, though he seemed nowhere visible and probably devoted his time to the projection-room, the regions back of the stage, and to any other parts of the house which may have needed his attention.

Within the doors, guarded by uniformed ticket-takers, a surprise greeted all arrivals in the way of a roomy promenade and a mezzanine floor which swept the broad width of the house in an oval-shaped promenade. This is a decidedly new note in theater construction and was one of the ideas which Mr. Rothapfel brought back with him from his recent trip to Europe. The theater itself is large, the seats are roomy, and the stage, with its miniature garden and triple fountain, and orchestra, are symbolic of the Rothapfel policy of theater arrangement and decoration. The colors which blend and add softness to the newness of the house, are French gray, old rose and gold. There are murals on the walls and decorative figures in relief which present the dreams of life. And there is also a heavy curtain of embroidered velvet and a steel curtain, which shuts off the stage from the remainder of the house.

The program which officially opened The Strand began with a section of film made by the Edison Company, entitled, "The Star-Spangled Banner." During its showing the orchestra and orchestral organ played the strains of this national air and the audience remained standing. Then came an overture from Liszt, directed by Carl Edourde, scenes from Italy, accompanied by vocal music, Pathe's Weekly, a stretch of "Our Mutual Girl" film in which she meets the owners and director of The Strand, a quartet from

"Rigoletto" by The Strand Quartet and a Keystone comedy.

An intermission of five minutes and the spectators were brought to attention with the introduction of those characters who live so well the story of Rex Beach's "The Spoilers." From the first to the last of its nine reels, there was no deviation of attention and during the fight scene William Farnum (Glenister) and Thomas Santschi (McNamara), the interest and silence were intense. It is a wonderful picture and was worthy of the occasion which gave it to the film people of New York.

Its close was accompanied by the gradual growth of amber-toned light, which system of illumination is but another feature of the house on Broadway, at Forty-seventh street, which was built as a tribute to the art of the photo-play.

Experienced Stars For "Littlest Rebel"

That there is a great difference between the technique of the speaking stage and the motion picture studio never becomes so apparent as when legitimate stars enter the realm of the photoplay, is the opinion of E. K. Lincoln, late star of the Vitagraph Company of America and now star of "The Littlest Rebel" produced by the Photo Play Productions Company, whose offices are in the Candler building, 220 West Forty-second street, New York City.

"While I do not wish to decry the work of legitimate stars in any way," said Mr. Lincoln, "their appearance in motion pictures has impressed on me the fact that often times a very smart person may not understand another's business. The art of the photo-play differs from that of the stage. Even 'making up' is done differently. Playing before the camera is far different from playing before an audience. To get the best results one must have experience and have studied.

E. K. Lincoln.

"That is my opinion and it is the policy of the Photo Play Productions Company. Mr. Frank A. Tichenor, the general manager, and myself have made an exhaustive study of this phase of the producing end of the motion picture industry. We wish our pictures to reach the public as the highest form of visualization of the plays from which they will be adapted. Take our first production 'The Littlest Rebel.' It has played in every hamlet from coast to coast and as a play ranks among the most popular. Now we will present it in motion pictures and naturally we want to do it in the best possible way. After studying the work, on the screen, of players who have made a success as motion picture players, and of the players whose reputations have been gained by work on the speaking stage, we decided to make up our cast of persons experienced in the silent drama.

"Our decision to compose the company of screen players has been reached because we know before hand just exactly what to expect from their work. They understand the technique of the business. It is foolish, I believe, to expect to transplant a speaking actor or actress to an entirely new atmosphere and method procedure at one fell swoop and expect him or her to get the best results.

"This idea is amply born out by the appalling number of failures that have been made recently by legitimate stars in expensive motion picture productions. I believe that it would not be placing the average too high to say that not one in ten of these great people of the spoken drama have been satisfactory in their work in pictures."

Berkson's "Chicago" Opens

I. E. Berkson, owner of the Roseland Theater, Michigan avenue and 113th street; Hamilton Theater, 6811 S. Halsted street, Chicago, and the Family Theater, Indiana Harbor, Ind., opened his new Chicago Theater at 1742 Chicago avenue, Chicago, on Monday evening, April 20. The new house has a seating capacity above the eight hundred mark and is lavishly decorated. A. C. Krebs is in charge of the new Berkson house and will run a four reel licensed program daily except Saturday and Sunday, when special features will be run in addition to the regular program and the admission price will be raised to a dime. Mr. Berkson has the New Roseland theater, in the neighborhood of the present Roseland, well under way and the opening of this house will occur in the near future. The many friends of Mr. Berkson unite in extending congratulations on the successful opening of his new theater and wish him continued prosperity.

"Shotgun Jones" Powerful Story

Some months ago a complete novel entitled "Shotgun Jones" appeared in the *Popular Magazine,* over the name of Bertrand W. Sinclair. Its leading character was one of those strange frontier types of the "sure shot" class, whole hearted, generous and popular among his fellows, but a "holy terror" when aroused. Everyone who read the story must have enjoyed it immensely, but now thousands who never saw the *Popular* are going to be given a chance to meet Jones, for the Selig Polyscope Company has adapted the story to pictures and it will be released on April 27 as a two-reel subject.

Excellent work is done by the entire cast, among whom are to be found Wheeler Oakman, who played Broncho Kid in "The Spoilers"; Jack McDonald, who was "Flapjack"; and Frank Clark who was "Dextry" in the same feature production.

As the story runs Thomas Lattier, a well-to-do Western cattleman, sells a herd of cattle and receives his payment in bills of large denomination. Bretall and Hayes, two renegades, have learned of the transaction, plan to waylay Lattier when he is on his way to the bank to deposit the money. Lattier foils them, however, by placing the money in his boot and hurling the boot into the bushes adjoining the trail. Accordingly, when Bretall and Hayes finally shoot Lattier from his saddle they fail to find the money.

Shortly afterward "Shotgun Jones," following a spree in the various "thirst parlors" of the frontier town, sets out with a pack animal to find his fortune in the hills. By chance he discovers Lattier's boot and with this money as a "stake" he goes over the line into Canada, buys a large ranch and goes into the cattle business.

In the meantime, Tom and Sally, the young son and daughter of Lattier, cannot meet a mortgage on their place and it is foreclosed so they set out into the world to shift for themselves. Arriving at a little town in Canada, near the place where "Shotgun Jones" has established himself, Sally obtains a job as a waitress in a little restaurant while Tom hires out for service in a livery stable.

"Shotgun Jones" is made to perform.

Some time later Bretall and Hayes reach Canada and begin to make it unpleasant for Jones and others in the neighborhood. While Jones is in town he takes lunch at the restaurant where Sally is a waitress and is present when a careless cook scalds her as he is dipping up hot soup. Jones immediately orders her taken to his ranch where she can have the best of care and every comfort without regard to expense. During her convalescence "Shotgun" grows more interested in his fair patient and regard soon ripens into love.

While Jones is riding one day he is set upon by Bretall and Hayes and a running gun fight ensues which ends with the killing of both the renegades. Sally rides to bring help for Jones and arrives just as "Shotgun" finds certain papers in the pocket of the dead Hayes, which give him a clue as to the ownership of the money he found years before in Lattier's boot. Putting two and two together, Jones discovers that the ranch, the cattle, and in fact everything that he now calls his, rightfully belong to Sally and Tom. After a tremendous struggle with his conscience, Jones decides that the only square thing to do is to turn the whole property over to its rightful owners. Accordingly he writes a note explaining the circumstances, which he leaves where it will readily be found and goes off to begin life anew.

Sally discovers the note almost immediately and rides after Jones. She insists upon his coming back and after some argument he consents to do so. As usual, love finds a way and Jones eventually becomes a co-sharer with the two rightful heirs, who are glad to have him made the head of their family.

"Neptune's Daughter" to Open

"Neptune's Daughter," the multiple reel photoplay produced by Gerbert Brennon recently for the Universal Film Manufacturing Company with Annette Kellermann in the featured role, will be shown at the Globe Theater, New York City, commencing Saturday, April 25. The picture was produced from a scenario prepared by Captain Leslie T. Peacocke and since a number of the Universal favorites are cast in the leading roles and Mr. Brennon superintended the production in person, besides enacting a role in it himself, it seems likely that it will score a tremendous triumph.

Blache Forms $500,000 Company

Under the name of the U. S. Amusement Corporation, Herbert Blaché, president of the Exclusive Supply Corporation, and Blaché Features, Inc., has formed a $500,000 company for the production of large feature photodramas. Besides Mr. Blaché, the directors of the company are Madame Alice Blaché, president of the Solax Company, Joseph M. Shear, Charles D. Lithgow, Joseph Borries, Henri Menessier and Jules E. Brulatour.

The product of the new company will be pretentious photodramas of five or more reels in length, picturized from well-known plays and novels. The first feature, which is already well under way, will be the well-known English star, Mr. Tom Terris, and his Charles Dickens' Associate Players in "The Chimes."

Stellar Company's Debut

The old style melodrama "Forgiven, or, the Jack o' Diamonds" is the medium through which the Stellar Photoplay Company makes its debut in the film world, and a highly successful one it is too. The production is skilfully handled by many well known players, and the director is to be congratulated on the excellent way in which he has staged the melodrama.

Though the story contains many exciting incidents, the film is absolutely free from any "blood and thunder" and the players are so excellently cast that they make even the few inconsistencies of the story seem plausible and natural. Edwin Forsberg, who played opposite Dorothy Donnelly in Henry W. Savage's production of "Madame X," appears in the role of "Jack Diamond" and scores a tremendous success. Frederick Burton, who just closed with "General John Regan;" Luke Loring, another legitimate star under the Savage management; Hector Dion, former Reliance leading man; Daniel Bertona, who has long been with the Imp Company; Caroline French, who played opposite Tully Marshall in All Star's "Paid in Full;" Ricca Allen, late of the Biograph and Reliance Companies; Fritzi Brunette, former Star of the Victor

From "The Jack of Diamonds" first Stellar release.

Company, and Lois Alexander, who has been featured in many Universal productions, are also included in the list of principals.

"Home Sweet Home" Completed

Work of producing the great feature picture "Home, Sweet Home," has been completed by the Mutual Film Corporation. This big multiple reel production was staged under the personal direction of D. W. Griffith, "The Belasco of motion pictures" who gets more than $100,000 a year for making Reliance and Majestic pictures. In its cast are twenty-five famous motion picture players. "Home, Sweet Home" is expected to be the greatest all-star motion picture ever produced.

Among the screen favorites in the cast are: Blanche Sweet, Henry B. Walthall, Lillian Gish, Dorothy Gish, Mae Marsh, Mary Alden, Irene Hunt, Fay Tincher, Teddy Sampson, Mrs. Crowell, Miriam Cooper, Ralph Lewis, Robert Harron, Courtenay Foote, Earle Foxe, Owen Moore, Donald Crisp, Jack Pickford, John Dillon, Edward Dillon, W. E. Lawrence, F. A. Turner, Spottiswoode Aitken, George Siegmann and W. H. Long. Each will be seen in the type of part to which he or she is best adapted.

The picture is a series of plays within a play, showing the life, work and death of John Howard Payne, author of the immortal song, and the effect of the song on the lives, actions and morals of many persons.

Five Part Mundstuk Feature

The Mundstuk Feature Film Co. has a new five-reel picture ready for release. It is entitled "Treachery." The story is that of Enrico Fiori, a sailor, the only living survivor of a shipwreck. He comes upon a desert island, where he discovers a cave, in which he finds several skeletons, also a book that tells about a Spanish fort where some red diamonds are hidden.

In order that he may be rescued from the island he writes a note which he throws into the sea. A fisherman finds Enrico's note and goes to his rescue. He brings him back to civilization and puts him in a hospital, where, in time, he recovers. On his recovery he tells the docton and the nurse about the red diamonds and they find the fort and secure the diamonds, which are given into the keeping of the doctor, who falls in with a gang of bandits. He tells the bandits that Enrico and the nurse have the jewels, and thereupon is set free while Enrico and the nurse are captured.

Enrico manages to free the nurse and himself, lights a fuse that leads to a barrel of powder underneath the fort, and escapes leaving the robbers to be blown up with the fort.

Enrico and the doctor again meet. They quarrel and both fall into a stream, where, under water Enrico secures the diamonds and comes to the surface, while the doctor, who cannot swim, drowns. Enrico Fiori swims to shore with the gems, climbs out and returns to civilization with the nurse.

Keystone Four Reelers Coming

Marie Dressler, America's leading comedienne, will be seen soon in a series of special Keystone comedies, three and four reels in length. Work of production has been going on for some time under the direction of Mack Sennett, head producer of Keystone films, and the comedies featuring Miss Dressler will begin to appear before the public by the first of July.

This became known upon the return of Charles O. Baumann, vice-president of the New York Motion Picture Corporation, from the producing studios of that company near Los Angeles, Cal., where he has just spent two months in consummating several important business deals.

Miss Dressler was last seen on the speaking stage in "Tillie's Nightmare." Her advent in motion pictures means the first appearance on the screen of America's funniest woman. As she will work under the personal direction of Mack Sennett, the famous comedy director, she will be seen to the best advantage. Mr. Baumann also announced that the New York Motion Picture Corporation is producing special feature pictures, four, five and six reels long. These will soon be released through the Continental Feature Film Corporation, which handles the special features produced by the Mutual's affiliated firms. The first of these will be a five part feature, "The Wrath of the Gods" with the Japanese actress Tsuru Aoki in a leading role. In this picture a whole Japanese village is destroyed by the volcano Sakura-Jima. Another will be a multiple reel production of "The Typhoon," the play in which Walter Whiteside starred on the speaking stage. Charles Swicard's version will be used. Miss Tsuru Aoki will also play in this picture.

Spectacular Kleine Subject

"Judge Not," a magnificent four-reel subject made by Cines, is soon to be ready for booking by George Kleine. The story has a distinctly out-of-the-ordinary plot and is conspicuous for its interesting situations and swift action. A prosecuting attorney, subject to spells of temporary mental aberration, and a dear friend of a judge, murders the judge one evening while strolling down the street. Another man is accused and the prosecuting attorney with no memory of his deed throws himself vigorously into the prosecution. How a scientist untangles the skein of destiny is not only unusually interesting, but highly scientific.

Pathe Lead Attains New Honors

Pearl Sindelar, the well known picture star of the Pathe Company, has been chosen by Al Woods to play the leading feminine role in "Potash and Perlmutter" at the Cohan Theater, New York, succeeding Louise Dresser. Miss Sindelar will continue in her work with Pathe and will be advertised by that company as "The Broadway legitimate star," at the same time Al Woods will feature her as "the Pathe favorite."

This is the first time in the history of the world-sweeping motion picture industry that any actor or actress has appeared simultaneously in "canned" and "legitimate" drama and marks an interesting development in theatrical procedure. Miss Sindelar was formerly well known on the speaking stage. Her last appearance was with Al Woods' "The Girl in the Taxi."

Miss Sindelar is a granddaughter of John Temple McCarthy, an original "Forty-niner" and founder of Phi Gamma Delta, one of the largest and most powerful Greek letter fraternities.

Mace Heads Own Company

The Fred Mace Feature Film Company is not only an assured fact but has started vigorously on the business of making photoplays. Fred Mace heads the concern and with a capable assistant is directing one of the comedy companies. Harry Revere is directing another comedy company and Fred Mace will act in both of them. Mr. Revere is not only a capable director, but one of the finest photographers in the business and some new effects and trick photography are promised, with Bert Longnecker at the camera. He will also manage the laboratories in conjunction with Geo. Peters, who will operate the other camera.

Included in the stock company is Margarita Loveridge, who has for so long been associated with Fred Mace comedies. Carrie Clark Ward, the well known comedienne, is a prominent figure and Sydney de Grey brings his funny personality to the fore. Mr. De Grey also acts as business manager, and he is eminently suited to this position.

The Fred Mace Feature Film Company occupies the studios at Boyle Heights, recently vacated by the Majestic Company, and they are complete in every way both as regards offices, an enormous stage, dressing rooms and laboratories.

The Staircase of Death

Excellent photography and a good story well acted, briefly describes Gaumont's "The Staircase of Death." The interior scenes are very appropriate, while the exteriors could scarcely have been selecetd with better judgment. Much care has been given to detail, especially in the department store and staircase scenes. The story is as follows:

Scene from "The Staircase of Death," a Gaumont release.

Before the idol in Gaumont's "The Staircase of Death."

While shopping, Admiral Trent's niece, Sybil, becomes the victim of a plot which causes her to appear as a thief. As arranged, Jack Burgess, the leader of the plot, intercedes and Sybil, grateful, makes him acquainted with her uncle and several of their friends, one of whom is an art collector. Burgess claims to have an antique statuette at home and invites Sybil and Mr. Pascal to see it.

At his home, Jack's accomplice detains Sybil while Jack takes Mr. Pascal to see the statuette. Walking ahead of Burgess, the art collector is dropped into the cellar by means of a revolving staircase, then robbed, and his body thrown into the Seine. Sybil, suspicious of the excuse given for Pascal's absence, returns home and is met that night by Jack, who threatens her with some letters she had written him and orders her to open her uncle's safe. She does so and is suspected by the detective, whom her uncle hires to find the thief. Sybil receives an order from Jack to pay him $1,000. Parker, the detective, follows her and after overhearing their conversation is discovered while ascending the staircase, and dropped into the cellar. His coat catches in the stairs and breaks the fall. He jumps into the Seine, swims to shore, and on his return home lays a trap for Burgess. Burgess and his accomplice are captured and their infamy made public, but Parker keeps Sybil's part secret.

New Feature Office for Denver

The Notable Feature Film Company announces the opening of its Denver branch office in the Keely building, 1641 Stout street, Denver, Colorado. Harry C. Drum, formerly manager of the film masterpieces and exclusive service of the General Film Company at its Denver branch, has been engaged as manager. Mr. Drum will personally look after the bookings of all productions of the Famous Payers Film Company, the Jesse L. Lasky Feature Play Company, and other great productions handled by the Notable Feature Film Company in this territory.

Simplex for "The Service"

The Mutual Film Corporation of St. Louis has installed a Simplex projector at the post exchange Jefferson Barracks, Missouri. A Simplex machine has also been installed at post exchange Sacketts Harbor, N. Y.

Thos. Ricketts of the "Flying A" studios is producing a polo story featuring Elmer Boeseke and his wonderful pony, "Blue Knot." A number of scenes in this subject will reproduce the thrills of gymkhana sports.

Recent Patents in Motography

By David S. Hulfish

Patent No. 1,052,835. Issued to Zeno Littman, New York, N. Y., assignor to Baseballeon, Inc., New York, N. Y.

The invention pertains particularly to the lantern of the steropticon type, for fixed slides, and has as its object the provision of improvements in mechanism for reproducing a game of ball and for projecting the same upon a screen before an audience. The apparatus is of such design that it may be readily inserted into an ordinary lantern and removed, leaving the lantern for ordinary use.

Patent No. 1,053,650. For an improved picture exhibiting device. Issued to Charles W. Saalburg, New York, N. Y.

This device is intended for projecting pictures upon a miniature screen within a dark cabinet, the observer then viewing the picture through a small window, assisted by a magnifying device. The object is to display pictures in shop windows or elsewhere, in full daylight.

The form shown in the illustration has a lamp *1* throwing light through an image *2* either the fixed lantern slide or a moving picture film. The light then strikes upon a concave reflector or picture screen *3*, which is the focusing screen for the image to be viewed. From the screen *3* the light passes to the concave mirror *4* and then passes out of the opening *5* in the cabinet *6* and then reaches the eye of the observer. The casing *6* is black inside and forms no reflection in the mirror. The reflector or picture surface *3* is opaque white and of such a curvature as to produce a distortion which will just balance that of the mirror *A*, thus producing an undistorted image.

The concave mirror does not throw back to the observer any of the outside light of day. Light entering the window *5* is thrown by the mirror against the black walls of the cabinet. The result is that the observer sees the picture, magnified and erect and in strong contrast, even though the apparatus be exhibited in full daylight.

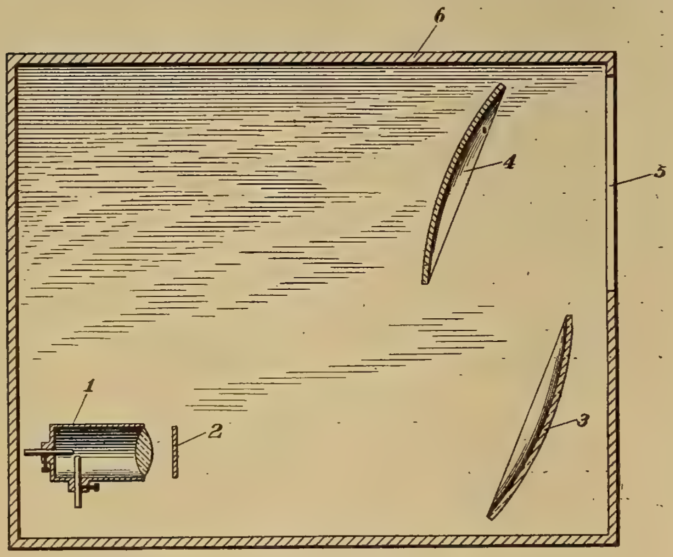

Fig. 1,053,650.

Patent No. 1,053,887. For a process for photagraphing objects with projected backgrounds. Issued to Hugo Sontag, Erfurt, Germany.

The illustration will show the general principle of this invention. While it is shown for fixed photography, or portraiture, it is available for motography also. The following paragraphs are excerpted from the patent as published:

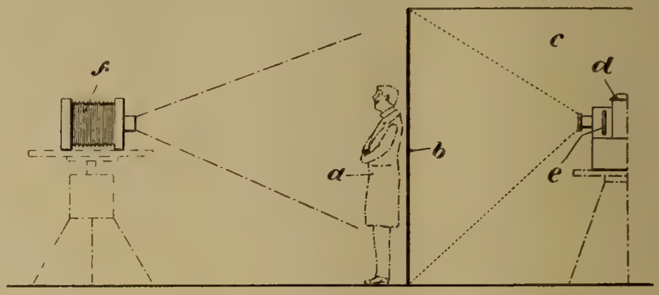

Fig. 1,053,887.

> My invention consists in a process for photographing and has for its object to provide for a method which enables a background to be projected from behind on a transparent screen, and the object and the back-ground projected to be photographed with only one exposure of the plate.
>
> By a suitable adjustment of the projector apparatus and by insertion of colored disks or by the use of colored diapositives for the projecting apparatus, it is possible in carrying out the new process to obtain the most varied effects in the pictures obtained. It it at the same time possible to photograph directly both by daylight and by artificial light, the object and the projected background by a single exposure of the plate, and to combine on the plate the projected back-ground and the object in the most effective manner. The picture is photographed in the usual manner and with the same length of exposure, so that the advantages of working with a projected back-ground are for the first time made accessible for practical purposes.
>
> What I claim is:—A process of photographing objects with any desired back-ground which consists in projecting the background upon a translucent screen slightly tinted with a nonactinic color or a color having a weak actinic action located behind the object, lighting the face side of the object and subjecting the sensitized plate or film to a single exposure to simultaneously impress thereon the images of the said object and the projected back-ground.

No. 1,049,859. For an Improved Film Rewinder. Issued to Dennis Hensel, York, Penna.

The inventor says, in his preliminary statement:

> My invention embodies among other features a device in which the friction produced when the films are rewound, will be automatic proportional to the speed at which the films are rewound, means for automatically causing the reeling operation of the film to cease in case the film should break, means for adjusting the tension of the film during the rewinding operation and means for automatically stopping the machine when the film has been entirely rewound.

Between the full reel to be rewound and the empty reel upon which the film is to be wound, a friction device is placed, which serves (a) to make uniform the tension applied to the film as it is run upon the new reel, (b) to operate by force of gravity to engage and release stopping latches to stop the rewinder in case the film should break during rewinding and (c) to act similarly to stop the machine when the end of the film passes at the completion of the rewinding. There are eight claims in the patent, all specific to the mechanical features.

Brevities of the Business

PERSONAL NOTES

Some time ago we told you about Mr. Kurt Waldemar Linn sailing for Europe to look over the various films manufactured there, for the purpose of securing the best of these for releases on the American market. When Mr. Linn returned from Europe he opened the Eclectic Film Company at 145 West 45th St., but soon outgrowing these quarters he took space at 110 W. 40th St., where larger offices could be secured. Having in the last year put the Eclectic Film products into practically every city in the United States, having arranged with newspapers throughout the country to run the serial story on "The Perils of Pauline," and after having established some twenty or more offices throughout the United States, Mr. Linn now leaves us again for Europe, where it is understood he will be in entire charge of the selection of the various films which are to be marketed through the Eclectic Film Company.

Bert Ennis' cheery voice again comes to his numerous friends over the telephone or from the depth of that roll-top desk of his. His trip to the south in the interest of Eclair films was a successful one and results have already begun to say so.

Frank Tischenor has entered the front ranks of the now-you-see-him-and-now-you-don't class. He is one of the here-again-gone-again members and when this item has told you that he left for the west after a several weeks' trip to the south, he is apt to be speeding away in another direction. And all for the name and fame of the Photoplays Production Company in Room 1002, the Candler Building.

Edward Earl, J. F. Skerrett, E. C. Smith, William Barry, A. J. Lang and J. F. Fairman comprised the committee which went to Hoboken at eight on the morning of April 14, to give Nicholas Power a three-cheers welcome home.

Alec Lorimore, since assuming charge of the Gaumont office on the sixteenth floor of the World's Tower Building, has revolutionized the office, the posters, the projection-room and everything, in fact, having to do with making for the further high standard of things Gaumont. Mr. Lorimore's day begins with an early visit to the Flushing factory and ends with the late locking of the sixteenth floor office in New York. The lights in the Gaumont offices are a beacon to late home-goers and Mr. Lorimore's ever-ready welcome to all callers is always a pleasant event. The artistic quality of the posters heralding Gaumont offerings is worthy of especial mention. And the credit is that of Mr. Lorimore.

Frank Carroll has journeyed from his presidency desk in the office of the Stellar Photoplay Company on the ninth floor of the Longacre Building, to the west as far as Chicago during the past week and has also tripped to nearby cities outside of New York. One of the hustlers is Mr. Carroll, and this fact is spoken for in the sales of his film, "Forgiven, or The Jack o' Diamonds."

D. Mundstuk, whose Feature office also adds to the importance of the ninth floor of the Longacre Building, reports a successful trip to Chicago and the further successful purchase of many-reeled features.

Arthur J. Lang, manager of the export department of the Nicholas Power Company, is responsible for the writing and placing of a splendid article entitled "Safe Moving Pictures," which appeared in the April 11 issue of "Scientific American."

Harold Rendall, of the *Motion Picture News*, has had many of his friends guessing lately as to what important engagement it was that demanded his time every evening of every week. The explanation came with the production of the comic opera, "The Man from Paris," given on the evening of April 20 at the Labor Temple. It showed Mr. Rendall in fine voice and a leading role. The fact that he lost his cloth-of-gold cape and had to drape a satin skirt about his shoulders in the second act, in which he appeared as "the army," fussed him not a bit and he clearly was the hit of the production.

Willard Holcomb warns that cameras are trained night and day upon the Kinemacolor kitten and if ever it stays quiet long enough for a "still" to be taken, the pages of the press journals can promise their art lovers some exceptional illustrations.

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Company, is treating the world to a broad smile these days as the result of the general popularity which greeted the initial showing of "Brewster's Millions." "Give us more like it," is the wish of those who laughed through the five reels.

Earnest Shipman promises an early day when he will have time to get acquainted all over again with his friends. The Pan-American Company has kept him so busy during the winter that he has not had time to look out of his window at Bryant Circle and is dubious as to whether or not spring has come. Will someone kindly tell him?

Julius Murray is the busy man at the busy desk of the Schubert Feature Films publicity desk. It is a large desk and is always completely covered with important documents.

Francis Carlyle of the Pathe Company was among the senders of first-night telegrams to Pearl Sindelar of the Pathe studio and the "Potash and Perlmutter" Co. The Phi Gamma Delta fraternity, which was founded by Miss Sindelar's grandfather, had a representative number present and sent back a four-foot high basket of roses and Easter lilies; and a party of friends calling themselves "the Screen Friends" sent a rival basket.

A. R. Grossman, the authority in the office of the Inter-State Vending Company at 406 Longacre Building, is looking forward to volunteer service in the interest of Uncle Sam. "If we have war, I'm going," Mr. Grossman has announced and some of his friends are already saying farewell.

The first annual meeting of the Photoplay Authors' League was held in Los Angeles on April 10 and much serious business was transacted and not the least important was the endorsement of Representative Willis of Ohio in his endeavors to alter the copyright law as regards photoplays and the promise of the League's active support in every possible way. The membership of the League is growing rapidly and contains such names as Richard Harding Davis, Robert S. Stodart, Dvaid W. Griffith, Ernest A. Dench of London, etc.

William D. Taylor who gave such a stirring performance as the lead in "Captain Alvarez" at the Western Vitagraph, bears quite a resemblance to Courtney Foote of the Reliance. Mr. Taylor is particularly good in romantic and costume parts and did notable work on the legitimate stage. He and Dick Stanton of the Kay Bee have apartments and can swap many stirring tales of adventure.

J. P. McGowan the Kalem producer, has made a big name for himself by specializing on railroad photoplays. He has produced and is still producing them from every angle and his company is almost as well versed in railroad lore as he is himself. Helen Holmes, his beautiful leading woman, declares she almost lives on, in, around or under trains, and truth to tell, she seems to thrive on it.

Dustin Farnum, Mary Picford, J. Warren Kerrigan, Hobart Bostworth, Owen Moore, Melville Ellis and a half dozen other celebreties of the motion picture world were the guests of Mr. and Mrs. Phillips Smalley, of the Universal at a week-end party given at Laguna Beach, last week. Mr. and Mrs. Smalley are at Laguna Beach for three weeks with a company of 18 players from the Hollywood studios of the Universal company. A half dozen stories are to be staged at the beach resort.

F. J. Grandon, the gifted and resourceful producer of "The Adventures of Kathlyn," spent a few days in Chicago last week, en route to New York on a wedding trip. Mrs. Grandon, nee Miss Clifton, the scenario writer, visited friends in Chicago during her brief stay here. They have since returned to the Pacific Coast.

The West Coast Photoplayers' Baseball League has just been formed out in Los Angeles and three of the Mutual organizations have organized teams to play the Universal and General Film companies teams. The Reliance, Majestic and American teams have already gone into practice and a local firm has put up a big silver cup as a trophey. The Mutual players are being measured for their uniforms which are to be resplendent blue ones with "Mutual Players" across the breasts and the big Mutual Movie clock on the backs.

On April 9, H. P. Wolfberg assumed the management of the Milwaukee branch of the General Film Company, succeeding Mr. LeBeau, resigned.

Edwin August is busily engaged upon the formation and details of his own feature company and will start up as soon as the preparations are forward enough. A friend met and congratulated him upon having a brief holiday. "Ye Gods man, holiday?" exclaimed Edwin. "Why I'm working twenty hours a day getting matters fixed up." Mr. August is receiving sterling assistance from Eugene Ormonde who is as good a business man as he is an actor.

Kathlyn Williams, the heroine of "The Adventures of Kathlyn," after months of strenuous experience in jungle-land, dodging wild beasts and thwarting the villainies of Umballah, having concluded this line of daring and picturesque adventures, took a brief rest in her own mountains of Montana, unvexed by the terrors of the jungle. She returned last week to the Selig studios at East Lake, reporting for service.

Joseph Smiley, one of the Lubin Directors, to get a realistic effect for his feature film "The Windfall," by Norbert Lusk, purchased an old wooden house and burned it down to the ground. Clarence Elmer, Justina Huff and Carrol Halloway are playing the principal roles.

Josephine West, of the Colorado Motion Picture Company, entertained her fellow players on the night of the seventeenth with an old fashioned beef steak fry at the top of the famous Sky Line Drive near Canon City. The steaks were broiled on forked sticks held over an open fire, a la Buffalo Bill and Kit Carson.

Carlyle Blackwell entertained one hundred guests at his beautiful home in Los Angeles recently, the affair being attended by all the stars from the studios, the stage and the variety platform. A huge canopy covered a portion of the garden and an excellent band discoursed melodious strains for several hours. Carlyle is such a bright debonair host. He speaks of holding another reception before he departs for New York on his starring engagement with the Famous Players.

H. B. Coles, general manager of the Precision Machine Company, of New York, makers of the Simplex projector, has just returned from a trip to the Pacific Coast. He reports splendid conditions now existing in California, Oregon and Washington, with prospects for a healthy increase in the entire trade for the next few months.

The Los Angeles chapter of the Static Club of America recently moved into its new quarters in the Westlake Park district and as an adjunct to moving, gave a house warming party. A half hundred persons prominent in motion picture doings were in attendance, among them being Phillips Smalley, Allan Dwan, Hobart Bostworth, Lois Weber, Fred Balshofer and Dustin Farnum. Phillips Smalley and Miss Lois Weber contributed $50 to the local chapter, to be used in purchasing technical books for the library.

Frank Montgomery's camera man is making a series of permanent lantern slides in natural colors which will prove to be very valuable in time. The subjects are confined to Indians, their dress, weapons, blankets, habitations, etc., and nothing is allowed to go on a slide unless it is natural and correct. Mr. Montgomery contemplates a lecture tour later on.

Mrs. George W. Gould is a photodrama devotee. On Easter Sunday evening she entertained a party of friends with a private exhibition of "Between Savage and Tiger," George Kleine's latest masterpiece, at her palatial home at Georgian Court, Lakewood, N. J.

Harry Myers, who recently accepted directorship at the Lubin studio is producing a film which deals with election life. Three hundred supers were engaged for the political parade and Earl Metcalfe was made Captain of the supers' squad. Myers and Metcalfe are under a throat specialist's care.

W. H. Bell, formerly manager of one of the General Film branches, returned from Europe on the Imperator last week, with something big up his sleeve that is going to be made known to the trade very soon. While in Europe Mr. Bell located offices in London, Paris, and Berlin, and made extensive observations of moving picture conditions there—consequently this proposition which he is not yet ready to give out.

Pearl Sindelar, popular leading lady of Pathe players, has also taken up work on the legitimate stage. Succeeding Louise Dresser, she is playing the part of Ruth Goldman, the designer, in "Potash and Perlmutter." Though with such well-known stars as Alexander Carr and Barney Bernard, Miss Sindelar's talent is by no means in shadow. From her first appearance on the stage the audience is hers. The role of the designer is a popular one, and enables her to show her ability to the best advantage, while her beautiful and tasty gowns are a fit background for her personal attractiveness. Miss Sindelar's success has but one drawback—she cannot sit in the audience and appreciate her acting as others do.

Thomas W. Ross, who will make his appearance in the motion picture production of "The Only Son," for the Jesse L. Lasky Feature Play Company, has left for the Lasky studios at Hollywood, Calif.

Among the audience, opening at the Strand, we noted Wm. Farnum in one of the upper boxes, and Malcolm Williams, who is making his first screen appearance in "The Brute," seated in "orchestra row"; while John Bunny held an informal reception to everybody in the lobby.

Mr. and Mrs. Maurice Costello, seated in a box at the Vitagraph opening night of the new bill, were very much interested in that familiar person, "Mr. Barnes of New York." Bert Adler, playing opposite the ticket collector at the door gave them all the "once over."

S. W. Bishop has just completed a contract with H. M. Horkheimer, of the Balboa Amusement Producing Corporation of Long Beach, California, for the sole European agency of all films produced by Horkheimer Bros., and the Balboa companies.

Mr. Leon Gaumont, who has already received one or two prizes for being first and foremost in the Cinematographic world, has now been presented with the first prize as the discoverer of cinematographic projection in natural colors. This prize was given to him by E. Wallon in the name of the Commission of the French Society of Photographie.

Philip E. Rosen has been engaged to head the Camera Department of the Photo Play Productions Company and has already started work on "The Littlest Rebel," a five-reel reproduction of Edward Peple's great stage success. Mr. Rosen left the Universal to join the Photo Play Productions Co., prior to that he was for two years with the Edison Company. It is the custom of the latter company to give prizes among camera men for the best photographs and it is interesting to note that Mr. Rosen captured eight of the prizes in ten months for the best camera work done by the Edison force.

Another distinguished actor has been added to the Vitagraph staff of players. Alan Campbell, son of Pat Campbell recently married to Lord Cornwallis West, has been engaged to accompany Sidney Drew's company of Vitagraph players on their tour to Florida in the portrayal of a Florida enchantment.

A. M. Eisner, manager of the Chicago offices of the Mutual Film Corporation was a caller at MOTOGRAPHY's office Monday.

Clarence W. Hutton and George Cox of the Advance Motion Picture Company have left the city for a two weeks' trip, accompanying the Chicago Association of Commerce on its Southeastern tour. Mr. Cox has been requested to "do" five reels of pictures on the trip.

ROLL OF STATES.

ALABAMA.

Phoenix will shortly have a moving picture theater located in the Old Bird Millinery store.

CALIFORNIA.

The Oz Film Company, with a capitalization of $100,000, has been formed in Los Angeles by a number of prominent California men. The object of the company is the production of motion-picture extravaganzas. A studio will be erected in the Santa Monica Mountains.

CANADA.

Calgary is soon to have another moving picture theater of the most modern type. It will be reared out of the old Empire theater, which when completed will be a place of beauty, safety and convenience.

The Regent theater company, a local organization, will shortly file articles of incorporation and from its headquarters in Calgary will commence the operation of a chain of moving picture houses and a film exchange. The initial venture of the company will be the opening of the Regent theater in Calgary, which will be the name of the rejuvenated Empire. Meyer Cohen will be manager.

Regina's new picture theater will be called the "Rose," and will be erected on the southeast corner of Rose street and Eleventh avenue. D. M. Mackney is the owner, and will lease the building to D. W. Fisher. The new theater will have a frontage of 100 feet, and will be 60 feet deep, and will seat over 800. The building is to be completed not later than July 1.

The Canadian Film Exchange is erecting another moving picture theater in Regina, seating 1,500 people.

FLORIDA.

J. E. Barksdale, of Dunnellon, will open a moving picture theater at Jacksonville for three nights in the week, same to be in the J. T. Flemming store.

ILLINOIS.

The Princess theater is the latest of the Chicago playhouses to be captured by the moving picture interests, according to an announcement made recently by Alfred Hamburger, lessee of the Ziegfeld theater. The picture plays may not be installed in the Princess for some time to come.

After having been closed for several weeks while being remodelled, the Kozy theater of Galesburg re-opened its doors April 7.

The Monmouth Amusement company, Monmouth; capital stock, $2,500; moving picture business, films, machines, etc. Scott B. B. McQuown, A. N. Cochran and Harlan Copeland.

The Idle Hour theater, the new moving picture house in Rossville, was opened recently and is being conducted by Smith & Walker.

Illinois Industrial Motion Picture Co., $25,000; motion picture business; Michael Broderick, J. Broderick, George Lindon.

Dick Diamond is planning for a modern moving picture theater in Havana. It is his intention to spend $8,000 in the structure and the seating capacity will be 500 persons.

The theater to be erected at 3325 to 3329 Fullerton avenue, Chicago, has been leased by Henry F. Nuelsen to Max Hyman and Joseph Hirsch and Samuel Katz. The theater is to contain not less than 775 seats and is to be occupied as a photo play house.

INDIANA.

Fort Wayne is to have a new picture theater.

E. E. Cunningham of the Broadway theater in Logansport, disposed of his interests to H. E. Mangues and V. W. Jeffries of Ladoga.

IOWA.

O. A. Kintz, formerly of Des Moines, has taken over the Elite theater, "300" block, West Second street, Davenport.

The Palace theater on Sycamore street, Waterloo, was recently opened to the public.

KENTUCKY.

A building permit was granted to the Rio Realty Company for a motion picture theater at 2817 Dumesnil street, Louisville. The structure will be of brick, two stories in height, and will cost approximately $7,500.

Chief of Police Luther E. Herron and associates are building a theater and picture show house on Stanford avenue, Lancaster. It will be 40x90 feet, and will be two stories in height.

LOUISIANA.

About the middle of next month D. E. Lyons expects to open to the Crowley public another amusement place—the Airdome, an open-air theater.

MAINE.

Stero-Film Co., Portland. To manufacture and conduct a general photographic and moving picture business; cap., $250,000. President and treasurer, E. W. Freeman, Portland.

Safety Projector & Film Company, Portland; $500,000; Albert F. Jones, Albert A. Richards, B. M. Maxwell, Portland.

MARYLAND.

Plans are now under way for the erection of a motion picture theater on the lot of the former Traymore Amusement Garden, on the north side of Franklin street at Paca, Baltimore, which, when completed will be one of the largest and most attractive in the city.

MASSACHUSETTS.

Master Production Film Company, Boston; Abraham M. Greenblatt, Joseph M. Levenson, Max L. Levenson; $18,000.

MICHIGAN.

A modern moving picture theater costing $10,000 will be built at 144 St. Joe street, Three Rivers, work starting May 1. Theodore Godshalk owner.

MISSOURI.

The new Fern theater opened recently in Maryville.

The Willis Wood, in Kansas City, became a moving picture theater recently.

NEBRASKA.

A new picture theater is to be built at Tenth and Hickory streets, Omaha, by the American Amusement Co. It has bought a site of J. J. O'Connor for $2,000.

NEW JERSEY.

Louis Gottlieb will erect at 549 Main street, Patterson, a one-story brick motion picture theater to cost $4,000.

NEW YORK.

The Regent is the name of Brooklyn's newest photo play theater, which is located on Fulton street, near Bedford avenue. The new house has a capacity of 600.

George A. Kirkland has contracted to sell the Mansion House stables property at the northeast corner of Lafayette street and Broadway, Utica, to the American Motion Picture Company of Buffalo, possession to be given May 1. The company is one of the large concerns and is establishing a chain of moving picture houses. It is said the company will erect a theater that will seat 2,000 people.

The Rochester Motion Picture Play Company, which recently was organized under a New York charter, has leased the fifth and sixth floors of the building at Main street East and North Water street, Rochester, and will locate there after April 15. Fifty acres of land in West Brighton have been acquired and a studio will be erected for the production of motion pictures.

Film News, Inc., New York; motion pictures, etc; capital, $10,000. Incorporators: Pell Mitchell, Robt. Nolden, Wm. H. Golden, Jr., all of 154 Nassau street, New York City.

An open air moving picture theater to cost $10,000 will be erected on the north side of Seneca avenue from Hunt Point avenue to Irving street, New York, by the Economy Real Property company. Plans are by Herbert M. Baer.

The Empress Amusement Corporation, New York; motion pictures, etc.; capital, $50,000. Incorporators: E. K. Harris, Harry Harris, Ralph A. Kohn, all of 31 Nassau street, New York City.

Broadway's newest theater was formally opened April 11, when the Strand began its career as a moving picture house. It has a seating capacity of 3,500, and is said to be the largest motion picture theater in the world.

The New York Motion Picture Corporation declared usual monthly dividend of 2 per cent, payable April 15.

Plans have been filed for a two-story moving picture theater with stores and offices for the site of the Hotel Sterling on the west side of Third avenue, fifty feet north of Thirteenth street, New York. The Stuyvesant estate is the owner. The Variety Photo Play company is the lessee. Louis A. Sheinhart, the architect, has placed the cost at $12,000.

NORTH CAROLINA.

The Universal Film & Supply Company, Charlotte, $125,000, is authorized to make, lease, buy or to operate all the machinery pertaining to the moving picture business, including films. The company is also authorized to own or to operate theaters.

The Favorite, a moving picture show, owned and operated by Messrs. Perry and Morrisette in the new Hinton building, Elizabeth City, has been sold to Urner Davis and will be consolidated with the Alkrama theater.

OHIO.

The new picture theater built by the Messrs. Dusenbury in Mt. Vernon avenue, Columbus, is now nearing completion and will be opened to the public shortly. It will be called the Vernon. Its capacity is 1,000.

The Star theater in Deshler, owned by Colwell Bros. was damaged by fire.

The Independent Feature Film company is the name of a new organization formed in Cincinnati, with a capital stock of $25,000, to handle feature films exclusively. Nelson E. Evans of Cleveland is president; I. W. McMahon of Cincinnati, first vice-president; W. J. Finlay, Jr., of Toledo, second vice-president; Jerome M. Jackson of Cincinnati, treasurer, and C. F. Evans of Toledo, secretary.

Youngstown's newest theater will be built by Messrs. John

C. Leavitt and Max Schagrin and will be a combined vaudeville and moving picture theater located on the east side of Market street, between Williamson and Marion avenues. This building will cost approximately $25,000. Work will be rushed without delay and will be completed about the middle of August.

Architects Robertson & Fahnestock have been commissioned to make the plans for a photo play house to be built on Ludlow, near Telford, in Clifton, by the Clifton Amusement Company. The house is to contain 750 seats.

The Miller-Oak theater situated at the intersection of those two streets in Columbus, will shortly be opened to the public under the management of Henry Moon.

The Williams Amusement Company, Cleveland, $5,000; by E. E. Williams, B. M. Williams and J. P. McGrath.

Ohio-West Virginia Realty Company is constructing a photo play house at the northeast corner of Fifteenth and Central avenue, Cincinnati, at a cost of $110,000.

OKLAHOMA.

Southern States Film company, 27 West 7th street, Oklahoma City, will operate plans here and New Orleans to manufacture moving picture films; install machinery, including tanks, etc.; Carl D. Pryor, president; A. E. Cooper, vice-president; P. V. Steddom, secretary; Ralph Stults, treasurer. (Lately noted incorporated $25,000 capital stock.)

PENNSYLVANIA.

Plans for a theater to seat 1,200 persons have been made and work will be started about June 1 by Silverman Brothers, of Altoona, who purchased the Einstein property, at 221 Market street, Harrisburg, fronting 122 feet on Market street and 125 feet deep. The price was approximately $75,000.

Plans were filed by Samuel Morrison for a stone and brick moving picture theater, 44.6 by 110 feet, at the southeast corner of Sixty-first and Vine streets, Philadelphia, for Herman Beyer & Co. The building will cost about $5,700.

Film Theater, Forty-sixth and Market streets, Philadelphia. Brick and terra cotta, one-story. By William Mitchell, builder.

John McKenna & Son have a contract for a one-story brick moving picture theater at Nos. 905-907 South Fifth street, Philadelphia, for Henry E. Silk.

Sauer & Hahn are preparing plans for a moving picture theater with a seating capacity of 2,000, on Seventeenth street, below Venango, Philadelphia, for the Tioga Realty Company. The building will have a frontage of 42 feet on Seventeenth street, and the main body of the building at the rear will be about 120 feet square. The structure will cost about $50,000.

The Lam Building company is estimating on a picture theater, 45 by 100 feet, to be built at 2907 to 11 North Fifth street, Philadelphia, for Levick & Waldow.

Levick and Waldo have purchased from D. J. Smyth et al. the premises 736-38 South 52d street, Philadelphia, lot 60 by 100 feet, on which a moving picture theater to seat 750 persons will be built.

Lam Building company is estimating on plans and specifica- at Front and Hope streets, Philadelphia, for Margolin and Block. 40 by 120 feet. The architecture will follow the French lines.

Larn Building company is estimating on plans and specifications for a one-story brick moving picture theater, to be erected at Front and Hope streets, Philadelphia, for Margohn and Block.

The new Cosy moving picture theater, at 2416 Union avenue, Altoona, was formally opened to the public December 20. The theater is owned by M. O. and M. G. Orner and was erected by M. V. Orner, contractor. The building is of brick, 45 by 75 feet, and will comfortably seat 400 people.

A. Raymond Raff, E. E. Hollenback, Joseph McCort, George Hogg, Freund and Seidenbach, A. Whitehead and Samuel Harting are estimating on plans for a two-story moving picture theater, 49 by 114 feet, at Germantown avenue and Graver's lane, Philadelphia. Sauer and Hahn are the architects.

John McKenna and Son have secured a permit for the erection of a one-story brick moving picture theater 37.6 by 76.6 feet, at 1526-28 West Cumberland street, Philadelphia, for W. J. Vernon, to cost $8,000. Henon and Boyle, architects.

A. Whitehead, incorporated, took out a permit for the erection of a one-story brick moving picture theater 33.3 by 86.2 feet, on the west side of Germantown avenue, south of Graver's lane, Philadelphia, for the Sagamore Realty company, to cost $11,000, Sauer and Hahn, architects.

William Libby, Philadelphia, owner of the picture theater at Pen-Mar, which was damaged by snow weight, has decided to rebuild the structure, on a larger scale.

George Hogg has been granted a permit for the erection of a one-story brick and terra cotta moving picture theater 30 feet by 113 feet 3 inches, at 412-14 Market street, Philadelphia, for May H. Powers, to cost $10,000. Hoffman Company, architects.

E. Allen Wilson is preparing plans for a moving picture theater to be erected in West Philadelphia. Building will be one story, 50 by 100 feet; seating capacity, 800; cost, $12,000. Plans will be ready for bids in the near future.

B. Bornstein and E. Hollenbeck company are estimating on a moving picture theater to be erected at 765-67 South Second street, Philadelphia. Building to be one story, brick and terra cotta, 36 by 114 feet; seating capacity, 500. Fred N. Greisler, architect.

Grant Bolmer, of Franklin, will open, about February 1, a new picture house to be known as the Park. The theater will have a seating capacity of 700, and its programs will be composed of Mutual releases.

Famous Players Film Service, Inc., Pennsylvania; total capital, $12,000; amount in Indiana, $1,200; to lease and rent picture films; J. B. Clark R. A. Rowland, J. Steele.

Plans were filed with the Bureau of Building Inspection by George H. Hogg for a one-story brick and terra cotta moving picture theater, 30 by 113.3 feet, on Market street, near Fourth, Philadelphia, for Mae H. Powers, to cost $9,500.

The Colonial moving picture theater and apartment building, Merchant street, Ambridge, was destroyed by fire with $25,000 loss.

Lam Building Company are estimating on revised plans and specifications for a brick and stone moving picture theater to be erected at Front street and Susquehanna avenue, Philadelphia, for Margolin and Block, 203 South Fifth street.

The Felt Amusement Company has commissioned Stuckert and Sloan to plan a fireproof moving picture theater to seat 1,000, to be built at the northwest corner of Fifty-second and Locust streets, Philadelphia.

SOUTH DAKOTA.

D. F. McPherson has started work on the remodeling of the building at 216 South Main street, Aberdeen, preparatory to installing a motion picture house to be known as the Lyric.

TENNESSEE.

American Photoplay Theaters Co., Memphis, capital, $50,000; incorporators, W. T. McDowell, C. N. Wilhoite, W. B. Bell, F. S. Omberg and Geo. J. Alban.

TEXAS.

The Breish airdome in Uvalde, has been leased by Tom Kane and J. W. Griffith who will open it shortly.

WISCONSIN.

The Vandette theater, in Manitowoc, has been sold by I. S Ludwig to B. H. Healy of Appleton, and the transfer will take place March 1.

Contract for the moving picture theater that is to be erected at the north end of Barstow street bridge, Eau Claire, has been let to the Hoeppner-Bartlett Co., and the construction work will start soon. It will be a concrete and brick structure and will have all the latest improvements.

The Park moving picture theater on Mitchell street, Milwaukee, will be remodeled. Its new dimensions will be 24x120, and the theater will be fireproof and have an indirect lighting system.

WYOMING.

Sheridan's new motion picture theater, the Gem, was opened recently under the management of Mr. Bezold.

A part of Villa's telegraph corps snapped by the Mutual camera a few hours before party was attacked by Federals.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
4-11	The Chinese Fan	Edison	1,000
4-11	The Treachery of Broncho Billy's Pal	Essanay	1,000
4-11	Under Desperation's Spur	Kalem	1,000
4-11	Detective Kelly	Pathe	2,000
4-13	The Bondage of Fear	Biograph	1,000
4-13	The Wiles of a Siren	Kalem	2,000
4-13	The Cherry Pickers	Selig	2,000
4-13	The Battle of the Weak	Vitagraph	1,000
4-14	The Secret Vault	Cines	2,000
4-14	The Resurrection of Caleb Worth	Edison	1,000
4-14	Pierre of the North	Essanay	1,000
4-14	A Romance of the Forest Reserve	Selig	1,000
4-14	He Never Knew	Vitagraph	2,000
4-15	The Navajo Blanket	Kalem	2,000
4-15	A Page from Yesterday	Selig	1,000
4-16	Melody and Art	Biograph	1,000
4-16	Strength of the Family Ties	Lubin	2,000
4-16	A Mad Love	Pathe	2,000
4-16	A Flirt's Repentance	Selig	1,000
4-16	The Kiss	Vitagraph	1,000
4-17	A Question of Hats and Gowns	Edison	2,000
4-17	The Winner	Essanay	2,000
4-17	A Race with the Limited	Kalem	1,000
4-17	A Chance in Life	Lubin	1,000
4-18	A Princess of the Desert	Edison	1,000
4-18	Broncho Billy and the Rattler	Essanay	1,000
4-18	The Fight on Deadwood Trail	Kalem	1,000
4-18	The Ghost	Pathe	3,000
4-18	The Vanity Case	Vitagraph	2,000
4-20	The Scar	Biograph	1,000
4-20	The Secret Formula	Kalem	2,000
4-20	The Adventures of Kathlyn No. 9	Selig	2,000
4-20	Sunny Jim at the North Pole	Vitagraph	1,000
4-21	Her False Friend	Cines	2,000
4-21	The Hunted Animal, Second Story of "The Man Who Disappeared"	Edison	1,000
4-21	The Spirit of the Madonna	Essanay	1,000
4-21	The Second Wife	Selig	1,000
4-21	The Spirit and the Clay	Vitagraph	2,000
4-22	Wrong All Around	Essanay	1,000
4-22	Gray Eagle's Last Stand	Kalem	2,000
4-22	The Klondike Bubble	Lubin	2,000
4-22	The Last Man's Club	Selig	1,000
4-23	The Death Warrant	Lubin	2,000
4-23	In Spite of the Evidence	Selig	1,000
4-23	A Little Madonna	Vitagraph	1,000
4-24	A Man for a' That	Essanay	2,000
4-24	A Salt Mackerel Mine	Kalem	1,000
4-24	Will Blood Tell?	Lubin	1,000
4-24	Mike the Avenger	Selig	1,000
4-25	Brute Force	Biograph	1,000
4-25	On the Heights	Edison	1,000
4-25	Broncho Billy, Gun-Man	Essanay	1,000
4-25	The Nurse and the Counterfeiter	Kalem	1,000
4-25	Her Great Scoop	Vitagraph	2,000
4-27	The Dance of Death	Kalem	2,000
4-27	Shotgun Jones	Selig	2,000
4-27	The Awakening of Barbara Dare	Vitagraph	1,000
4-28	The Wedding Present	Cines	2,000
4-28	The Mystery of the Silver Snare	Edison	1,000
4-28	Yarn A-Tangle	Essanay	1,000
4-28	The Tatoo Mark	Vitagraph	2,000
4-29	A Fugitive from Justice	Edison	1,000
4-29	The Stolen Rembrandt	Kalem	2,000
4-29	The Inventor's Wife	Lubin	2,000
4-29	The Pirates of Peacock Alley	Selig	1,000
4-30	The Soul of the Desert	Biograph	1,000
4-30	A Pack of Cards	Lubin	2,000
4-30	In Royal Bondage	Pathe	2,000
4-30	Tony the Greaser	Vitagraph	1,000
5-1	Frederick the Great	Edison	2,000
5-1	Seeds of Chaos	Essanay	2,000
5-1	The Getaway	Lubin	1,000
5-2	Her Big Scoop	Biograph	1,000
5-2	Her Grandmother's Wedding Dress	Edison	1,000
5-2	A Secret Crime	Kalem	1,000
5-2	The Accusing Eye	Pathe	2,000
5-2	Mareea, the Half Breed	Vitagraph	2,000

COMEDY.

Date	Title	Maker.	Length
4-10	All Mixed Up	Selig	500
4-10	An Easter Lily	Vitagraph	1,000
4-11	Hickville's Finest	Biograph	500
4-11	At His Expense	Lubin	1,000
4-11	Rings and Robbers	Biograph	500
4-11	The Girl From Prosperity	Vitagraph	1,000
4-13	Quarantined	Edison	1,000
4-13	The Three Geese	Melies	1,000
4-14	Business and Love	Lubin	400
4-14	The Peacemaker's Pay	Lubin	600
4-15	Lo! the Poor Indian	Edison	1,000
4-15	And He Came Back	Essanay	1,000
4-15	Whiffles' Affinity	Pathe	500
4-15	The Chicken Inspector	Vitagraph	1,000
4-16	High Life Hits Slippery Slim	Essanay	1,000
4-16	A Quack and the Would-Be Suicide	Melies	550
4-16	Batty Bill's Pertinacity	Melies	450
4-17	Red-Head and Ma's Suitors	Selig	500
4-17	Innocent, but Awkward	Vitagraph	2,000
4-17	Doc Yak, Over the Fence and Out	Selig	500
4-18	Mixed Mails	Biograph	500
4-18	Guaranteed Rainproof	Lubin	400
4-18	Ambitious Pa	Biograph	1,000
4-18	A Strenuous Ride	Lubin	600
4-20	The Adventure of the Stolen Papers	Edison	1,000
4-20	Batty as a Guardian Angel	Melies	500
4-20	Handsome Harry Minds the Shop	Melies	500
4-21	Outwitting Dad	Lubin	400
4-21	Whiffles Hunts the Swag	Pathe	500
4-21	The Rube's Duck	Lubin	600
4-22	When East Met West in Boston	Essanay	1,000
4-22	Col. Heeza Liar in Mexico	Pathe	500
4-22	Fanny's Melodrama	Vitagraph	1,000
4-23	A Man in the House	Biograph	1,000
4-23	Slippery Slim and the Stork	Essanay	1,000
4-23	The Tango Flat	Biograph	500
4-23	Winky Willie and the Cherries	Mellies	500
4-23	The Tango Craze	Pathe	2,000
4-23	Batty Bill's Bustle Makes Everyone Hustle	Melies	500
4-24	The Unopened Letter	Edison	2,000
4-24	Doc Yak, Artillery Man	Selig	1,000
4-24	Tangled Tangoists	Vitagraph	1,000
4-25	Little Breeches	Lubin	400
4-25	Breaking Even	Pathe	2,000
4-25	A Dream of the Circus	Lubin	600
4-27	Hop Head's Dream	Biograph	500
4-27	In High Life	Edison	1,000
4-27	Along Came a City Chap	Biograph	500
4-27	Knockabout Kelly—Magician in Spite of Himself	Melies	400
4-27	Bobby and the Banker	Melies	400
4-28	The Tale of a Chicken	Lubin	750
4-28	The Schooling of Mary Ann	Selig	1,000
4-28	Another Tale	Lubin	250
4-29	Curing a Husband	Essanay	1,000
4-29	Prof. Spuff's Romance	Pathe	500
4-29	Setting and Style	Vitagraph	1,000
4-30	Pill for Sophie	Essanay	1,000
4-30	Differences Between Tangoes	Melies	250
4-30	Little Miss Bountiful	Selig	1,000
4-30	Batty Bill, Monkey and Pelican	Melies	650
5-1	Stung	Kalem	500
5-1	A Knight of Trouble	Selig	500
5-1	Dippy's Dream	Kalem	500
5-1	The Plot That Failed	Selig	500
5-1	Bunco Bill's Visit	Vitagraph	1,000
5-2	Broncho Billy's Close Call	Essanay	1,000
5-2	He Never Found Out	Lubin	1,000

EDUCATIONAL.

Date	Title	Maker.	Length
4-15	Flowers That Bloom in Spring	Pathe	500
4-21	Straw Hat Industry in Fiesole	Pathe	500
4-22	Siamese Customs, Indo-China	Pathe	500
4-28	The Deadliest of Nature Celebrities	Pathe	500

SCENIC.

Date	Title	Maker.	Length
4-7	Ancient Ruins at Thebes, Egypt	Pathe	500
4-14	The Ruins of Angkor, India	Pathe	500
4-14	The Picturesque Coast of Catalonia	Pathe	500
4-28	A Few Minutes in Calcutta, India	Pathe	500

TOPICAL.

Date	Title	Maker.	Length
4-20	Pathe's Weekly No. 32, 1914	Pathe	1,000
4-20	Hearst-Selig News Pictorial No. 17	Selig	1,000
4-23	Pathe's Weekly No. 33, 1914	Pathe	1,000
4-27	Hearst-Selig News Pictorial	Selig	1,000
4-29	Pathe's Weekly No. 34, 1914	Pathe	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
4-20	The Widow's Investment	American	2,000
4-20	Our Mutual Girl No. 14	Reliance	1,000
4-20	The Lion	Victor	1,000
4-20	Miss Nobody From Nowhere	Imp	2,000
4-20	The Skeleton	Powers	1,000
4-21	The Strike	Thanhouser	2,000
4-21	An Unredeemed Pledge	Majestic	1,000
4-21	The Man Who Came Back	Beauty	1,000
4-21	Lucille Love No. 2	Gold Seal	2,000
4-22	The Silent Witness	Broncho	2,000
4-22	David Gray's Estate	American	1,000
4-22	The Fruit of Evil	Nestor	1,000
4-22	In the Shadow of the Mosque	Eclair	2,000
4-23	A Common Mistake	Domino	2,000
4-23	The Stranger at Hickory-Nut Gap	Imp	1,000
4-23	Risen from the Ashes	Rex	1,000
4-24	The Rightful Heir	Kay-Bee	2,000
4-24	His Reward	Princess	1,000
4-24	The Taint of an Alien	Powers	1,000
4-24	The Daughter of a Crook	Victor	3,000
4-25	The Return of Cal. Clausen	Reliance	2,000
4-25	Nugget Nell's Ward	Frontier	1,000
4-25	Old California	"101" Bison	2,000
4-26	A Diamond in the Rough	Majestic	2,000
4-26	The Strategy of Conductor 786	Thanhouser	1,000
4-26	Mountain Law	Rex	1,000
4-27	Her Fighting Chance	American	2,000
4-27	Our Mutual Girl No. 15	Reliance	1,000
4-27	Broken Vows	Victor	2,000
4-28	From the Flames	Thanhouser	1,000
4-28	Lucille Love—the Girl of Myster No. 3	Gold Seal	2,000
4-29	Shorty Escapes Matrimony (First Part)	Broncho	2,000
4-29	Smouldering Spark	American	1,000
4-29	Women and Roses	Nestor	1,000
4-29	The Secret of the Well	Eclair	3,000
4-30	Out of the Night	Domino	2,000
4-30	Through the Eyes of the Blind	Imp	2,000
4-30	An Episode	Rex	1,000
5-1	Love's Sacrifice	Kay-Bee	2,000
5-1	Politeness Pays	Princess	1,000
5-1	The Quicksands	Majestic	1,000
5-1	The Two-Gun Man	Powers	3,000
5-2	Ashes of the Past	Reliance	2,000
5-2	The Runaway	Frontier	1,000
5-2	The Tragedy of Whispering Creek	"101" Bison	2,000
5-3	The Body in the Trunk	Majestic	2,000
5-3	A Man, a Girl, and Another Man	Rex	1,000

COMEDY.

Date.	Title.	Maker.	Length
4-20	Twenty Minutes of Love	Keystone	1,000
4-21	Charlie's Rival	Crystal	500
4-21	When Universal Ike Set	Universal Ike	1,000
4-21	Si Puts One Over	Crystal	500
4-22	Nearly a Burglar's Bride	Komic	1,000
4-22	Luggie's Lovers	Joker	1,000
4-23	Love and Vengeance	Sterling	2 000
4-23	A Neighborly Quarrel	Frontier	1,000
4-24	When Algy Froze Up	Thanhouser	1,000
4-24	Their Honeymoon	Nestor	1,000
4-25	Two Hungry Tramps	Royal	500
4-25	The Sharps Want a Flat	Joker	1,000
4-25	The Tale of a Cat	Royal	500
4-26	Apollo Fred Becomes a Homeseeker	Apollo	1,000
4-26	Almost a Bridegroom	Crystal	1,000
4-26	Willy and the Muse	Eclair	1,000
4-27	Temper vs. Temper	Imp	1,000
4-27	The Old Maids' Triumph	Powers	500
4-27	In the Barracks of the Royal Northwest Mounted police	Powers	500
4-28	Cigar Butts	Majestic	1,000
4-28	A Flurry in Hats	Beauty	1,000
4-28	Spotted	Crystal	500
4-28	Universal Ike and a School Belle	Universal Ike	1,000
4-28	For the Love of Baldy	Crystal	500
4-29	Izzy and the Bandit	Komic	1,000
4-29	A Boarder's Mishaps	Joker	500
4-30	Cuckooville Goes Skating	Frontier	1,000
4-30	The Fatal Wedding	Sterling	1,000
5-1	Her Husbands	Nestor	1,000
5-1	Who's Who?	Victor	1,000
5-2	Snookem's Birthday	Royal	500
5-2	Fickle Mary Jane	Royal	500
5-2	The Bucket Sharpers	Joker	1,000
5-3	The Cheese of Police	Apollo	1,000
5-3	Getting Rid of Algy	Thanhouser	1,000
5-3	Charlie and a Dog	Crystal	1,000
5-3	His Servant	Eclair	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

EDUCATIONAL.

Date.	Title.	Maker.	Length
4-29	Poisonous Insects	Joker	500

TOPICAL.

Date.	Title.	Maker.	Length
4-22	Animated Weekly No. 111	Universal	1,000
4-23	Mutual Weekly No. 69	Mutual	1,000
4-29	Animated Weekly No. 112	Universal	1,000
4-30	Mutual Weekly No. 70	Mutual	1,000

MISCELLANEOUS FEATURES.

The Redemption of David Corson	Famous Players	4,000
Quincy Adams Sawyer	Puritan	4,000
The Sparrow	Leading Players	3,000
A Modern Mephisto	Green's	6,000
The Vampires of the Night	Green's	5,000
In the Hands of a Woman	Warner's	3,000
The Blindness of Innocence	Beacon	5,000
The God of Vengeance	Chariot	4,000
The Dead Man Who Killed	Apex	4,000
At the Hour of Dawn	Gaumont	3,000
Jealousy	Eclectic	4,000
The Mystery of the Mendel Beilis Case	French-American	6,000
The Claws of Greed	Ramo	3,000
A Venitian Knight	Masko	4,000
The Angel of the Mine	Ambrosio	3,000
Where is Coletti	I. S. P.	4,000
Fighting Death	Blacha	4,000
A Dungeon of Steel	Films Lloyd's	3,000
A Million Bid	Vitagraph	5,000
The Other Man's Wife	Gloria	6,000
When Men Would Kill	Warner's	3,000
The Road to Ruin	Warner's	3,000
Washington at Valley Forge	Universal	4,000
The Brute	Famous Players	4,000
The Great Gold Robbery	Greens	3,000
Officer Jim	Lubin	3,000
War is Hell	Eclectic	4,000
The Gamblers	Lubin	5,000
The Murdock Trial	Blinkhorn	4,000
The Master Criminal	World	4,000
The Militant Suffragette	Pathe	6,000
The Christian	Vitagraph-Liebler	
Goodness Gracious	Vitagraph	3,000
Harding's Heritage	Pathe	3,000
The Death Sign at High Noon	Kalem	3,000
The Other Half of the Note	Kalem	3,000
Should a Woman Tell	Apex	4,000
The Floor Above	Continental	4,000
The Mystery of the Glass Cage	Ambrosio	2,000
Chicot the Jester	Leading Players	3,000
Kadra Safa	Wil-Kar	5,000
The Battle of the Sexes	Continental	5,000
By Power of Attorney	Features Ideal	3,000
The Outlaw Reforms	World	4,000
The Staircase of Death	Gaumont	3,000
Through Fire to Fame	Apex	4,000
A Fight for Freedom	Blache	4,000
The Great Python Robbery	I. S. P.	4,000
The Flames of Justice	Primagraf	5,000
Woe to the Conqueror	Italian-American	4,000
The Spy	Universal	4,000
The Crystal Ball	Warners	3,000
Under the Mask of Honesty	Warners	3,000
Forgiven	Stellar	6,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XI CHICAGO, MAY 16, 1914 No. 10

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Riverside 6532

Frank becomes a general favorite at the country store in Essanay's "The Voice in the Wilderness."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, MAY 16, 1914 No. 10

Successful Author's Tragic Experience

Solitude vs. Society

SPLENDID acting, careful direction and beautiful exteriors make "The Voice in the Wilderness," the latest Essanay two reel feature a thoroughly enjoyable picture. It seems to be true to life and all of the players carry their parts in a thoroughly natural way, not forcing themselves or overacting in any particular.

Especially good are the scenes in the village store, where an opportunity is given for excellent character work on the part of several of the players. The actor who assumes the part of the harmonica-playing country yokel, who dances to his own playing, is deserving of special mention for his work not only in this scene but also in the one where he discovers Frank's hat at the brink of the cliff, and his momentary appearance in Irene's cottage.

Frank acts as mediator.

Francis X. Bushman and Irene Warfield are well cast as the author and his butterfly wife and Gerda Holmes as the sculptress rises to great emotional heights in several of her scenes.

The director responsible for this production should also be complimented on the realism of his settings, for scenes like the country store set are so frequently unconvincing and "stagey," whereas in this picture everything is natural and lifelike. The exteriors are also well chosen and splendidly photographed.

Irene learns of the awful accident.

As the story begins, Frank, a young author, living in the city finds himself unable to concentrate on his work, and decides to take a cottage in the country, much to his wife's disgust. The wife is a social butterfly, who thinks far more of her gowns and wealthy friends than she does of her husband and his cares and worries.

After a spirited controversy the husband has his way and his wife consents to accompany him to the little village that he has chosen for the scene of his future labors.

Once settled in the little country town Frank finds rest and inspiration in the hills and solitudes that adjoin the village, and enjoyment and pleasure in the society of the old fashioned country-folk who are his neighbors, but the giddy wife is still longing for the afternoon teas, the bridge clubs and the theater parties to which she has been accustomed. Irene, Frank's wife, pleads with her husband to return to the city after several weeks have passed in what she terms "maddening solitude," but the young author is deep in the work of writing his new book and refuses to be lured back to the city.

One day while strolling through the woods near a precipice and deep in thought Frank makes a misstep and plunges down to what seems certain death. Fortunately, however, he falls upon a ledge only a few feet down and aside from breaking his arm sustains only minor injuries. His fall has been witnessed by Gerda, a young sculpteress who lives alone in a cabin nearby, and she goes to his rescue. With much difficulty she drags the unconscious author up to the brink of the cliff and assists him to her cabin, where she cares for his injured arm.

Gerda witnesses Frank's plunge over the cliff.

Meanwhile two villagers strolling through the woods come upon Frank's hat near the edge of the precipice and from indications along the bank come to the conclusion that the owner of the hat has plunged down to his death in the river, a hundred feet below. Returning to the village store with news of the accident, the country yokels startle all the inhabitants with the tale of Frank's misforune.

Irene is informed by the villagers of the terrible fate of her husband and for the first time shows symptoms of having really loved the young author. Her grief gives way to joy a few days later when she receives a letter from her uncle's lawyers telling her that she has fallen heir to a great fortune, and she prepares to leave the village at once and return to the city.

Essanay's "When the Lightning Struck" contains the above scene.

Before departing she leaves a note with the village storekeeper to be delivered to her husband in case he ever returns. The storekeeper places the note in a jug on his shelves and promptly proceeds to forget all about it.

Gerda, the sculptress has fallen deeply in love with her patient during the weeks in which she cares for him, and is accordingly heart-broken when he asks her to go to the village, locate his wife and bring her to his side. At the village Gerda learns that Irene has returned to the city and, relieved, she returns to inform Frank that his wife has "deserted" him. Frank can scarcely credit the news but resolves to complete his book before trying to follow and find his wife.

He is too ill, as yet, to leave Gerda's cabin and the two live there for several weeks. On one trip to the village Gerda has purchased a jug and the storekeeper happens to give her the one in which Irene's note to her husband has been placed. One day Gerda accidentally breaks the jug and the note falls to the floor. Frank witnesses the happening and carelessly picks up the note which has rolled to his feet. Opening it he is amazed to find it a message from his wife, telling of her learning of his death, of her falling heir to her uncle's fortune and of her determination to return to the city.

Accusing Gerda of deceiving him, and spurning her every attempt at explanation, Frank hastily packs his few belongings and sets out to find his wife. Arrived in the city he goes to the address given in the note and discovers that Irene, believing him dead, has fallen in love with another man and agreed to marry him. Frank arrives just as the wedding is occuring and rather than cause an unpleasant scene he turns back toward the station and boards a train taking him back to Gerda and her little cabin home.

Lasky Film Breaks Record

As evidence that refined comedy productions on the screen are of potent drawing power, the business done at the Strand Theater, New York City, on April 27, at the opening performance of "Brewster's Millions," is possibly the best demonstration.

From twelve o'clock noon when the big house opened, until midnight of the same day, the entire seating capacity (3300) was taxed and at ten-thirty in the evening over two thousand patrons waited in the lobby for an opportunity to get in as the crowds filed out. The accompanying letter from Mr. Rothapfel, director of the beautiful big house and without doubt, one of the best versed men in motography, needs no explanation:

New York, April 27, 1914.

Mr. Harry S. Reichenbach,
c/o Jesse L. Lasky Feature Film Co., City.

My dear Reichenbach:—

It will perhaps please you to learn that yesterday at the opening of "Brewster's Millions" at the Strand Theater, the receipts were perhaps the largest ever taken in by any moving picture theater, since your inception.

The picture went over splendidly, and kept the audience in roars of laughter. If this is a criterion of the work that we may expect from your corporation, tremendous success only can be the result.

Very sincerely yours,
S. L. Rothapfel,
Director.

Tiny Star in Love with Her Work

Helen Badgley Interviewed

Helen at work.

IT was 9 a. m. at the Thanhouser studio and the earliest of the early had begun to arrive. Down the two boards that slope in from the street and lead to the studio door, Helen Badgley walked haughtily. One hand was clasped in that of her mother and the other swung a white curly muff.

Helen's velvet coat was short, her white-ribbed stockings were high and they fitted snugly over her fat knees. She wore cloth-topped shoes that boasted four shiny buttons each and her hat matched her coat, waved a feather from one side and fastened with ribbon streamers in a big bow under her round pink chin.

She looked nice and she took it for granted that her arrival should be heralded with such calls as:

"Oh Helen! How's my girl today?" this from Bert Adler.

"Got some candy for you, Helen!" this from Dave Thompson.

"I say, Helen, where's that curl you promised me?" this from Cyril Chapman.

But Helen disdained to reply to such undignified greetings and looked back at her admirers without a smile as her mother helped her up the two steps that led to the office door and as haughtily emerged a few minutes later on the way to her dressing-room, in the old studio building.

And there you found her, her wraps off, her short-sleeved dress showing her dimpled elbows and her hair in tiny ringlets. Her mother sat her on a chair, her feet sticking out straight in front of her, and Helen was content to sit so for about two minutes. Many things claimed her attention, not to mention her services. Finally the thought came to her that she had not inquired for her mail at the office across the way and she would fain make haste to remedy that omission. After much persuasion, she was allowed to go out in search of her vagrant communications and for five minutes her mother talked in peace as to Helen and her work in Thanhouser pictures.

Helen Badgley.

"She was eighteen months old when she started and now she's five years old. 'Brother Bub's Baby' was one of the first pictures in which she appeared. About three years ago she was named 'the Kidlet' when Marie Eline was given the title 'Thanhouser Kid' and these two played together so often that many thought they were sisters. Helen is wild about Marie and would do anything she told her to. I'm not going to send her to school until she's seven, though I've taught her to write her name and she knows her 'A, B, C's.' She's very obedient in her work and does just what the directors tell her to and for that reason it is easy to manage her. She is so enthusiastic over the work that when a day or two passes without her being called in a picture, she wants to know why. She has many friends and when she was operated on in January for adenoids, her room at the hospital was the scene of a reception every afternoon."

Helen at work.

The door opened and Helen entered. She was singing so she neglected to report her success at the mail-window. Seeing a pencil on the table she climbed onto your lap and began drawing wonderful trees and birds on the back of a manuscript that proved to be Dave Thompson's prop sheet.

"But seeing it's you, I'll forgive you, Helen," he told her as he took the sheet away, birds and trees notwithstanding. Then Helen informed she could "do" Eva Tanguay but didn't want to, but would recite, "The simple sweet God bless you."

She did, and had returned to her singing and the creation of things of nature on the top of the desk, before the door had closed after you.

Filming the Ocean's Bed

The public will soon be reading the first installments of "The Million Dollar Mystery," the great motion picture serial written by Harold MacGrath, and which is to appear in fiction form in the *Chicago Tribune,* and a hundred or more other newspapers, following the conclusion of the "Adventures of Kathlyn."

One of the most sensational incidents of the story necessitates some underwater scenes and the Thanhouser Film Corporation, manufacturing the film, was puzzled for a time as to how to secure these without endangering the lives of both players and cameramen. But readers of MOTOGRAPHY will recall that several months ago an account was given of a strange new type of diving bell, with which J. Ernest Williamson of Norfolk, Va., son of the inventor, hoped to be able to make motion pictures beneath the ocean. The Thanhouser Company immediately began negotiations for the use of the Williamson invention, with the result that Carl Gregory, one of the world's most famous cameramen, was sent to Nassau, New Providence, Bahama Islands to meet Mr. Williamson and begin the filming of strange scenes far beneath the surface of the ocean.

It is the plan of the company to also take under sea films for educational purposes, so that within a comparatively short time you may expect to see intimate views of strange sea monsters, peculiar fish, battered hulks of long sunken wrecks, and possibly close up views of pirate treasure chests, now resting on the ocean's floor.

Hoisting the chamber aboard the barge.

Watling Island, where it is said Columbus first set foot in the New World, is to be the base of operations for the under sea photodramas, since the water is comparatively shoal and contains most wonderful coral formations. The steel diving apparatus invented by Mr. Williamson has already been fully described in these pages, but, briefly, it may be said to consist of a large steel operating chamber and a long flexible tube, capable of withstanding a water pressure of 140 pounds to the square inch. The upper end of the tube is connected to the diving barge by means of a well in the floor of the latter and Mr. Gregory will descend, station himself in the diving bell at the lower end of the tube, and there, comfortable and dry, will proceed to record with his camera the strange events, incidents, or under water creatures which pass before the observation window of his aquatic studio.

The barge and the diving bell which is to be operated from it.

Mr. Gregory's selection as the first man to ever take motion pictures beneath the surface of the ocean is quite fitting, since he is generally conceded to be on of the most expert cameramen in the world and with but a single exception is the only film director who also acts as his own cameraman. As far back as 1906 he was an acknowledged expert in the employ of the government and in 1908 was making pictures and lantern slides for Burr McIntosh's lecture engagements. A year later he entered the employ of Thomas A. Edison, Inc., as a film cameraman and rose to the front rank of this profession. Since the formation of the Thanhouser company he has been a director and cameraman with that concern and now has been chosen for this new honor.

"Wardogs of Sweden"

"Wardogs of Sweden" is a one reel production of the Pathe Freres company. It is interesting and educational, since it deals with an equipment for warfare with which few people are familiar—the Airedale terrier. These fuzzy little dogs are used as messengers between scouting parties and the main portion of the army. The picture was taken in Sweden, and to one who has seen it it would be unnecessary to say that the soldiers who take part are from that country also, as their skill on the skis is attained only by long residence in such countries as are here pictured.

The canine messenger in this picture is shown carrying a message from Lieut. Schonemann's scouting party to headquarters. The enemy's scouts try to intercept him, which results in a race up and down hills and through valleys. No use, the dog can make as fast time through the snow as the horses, offering a very poor target for a man on horseback, and arrives at headquarters with the message intact in the little leathern box fastened on the back of the dog's collar. There is no story woven about these happenings; the picture just details the things that happen from the time Lieut. Schonemann is called away from home to do scouting duty until his return, but its novel presentation makes one feel as interested in the messenger's journey as though he were the center of a story about which success or failure pivoted. None of the natural mid-winter beauty of the country is lost in the photography, which is exceptionally clear and sharp.

The messenger receives the praise of his master in Pathe's "The Wardogs of Sweden."

Gaumont films have been making uncommon headway of late. Gaumont's are now fully alive to the requirements of the American market and seem to be receiving the reward of their discretion.

Composer's Struggles Shown in Film

"Footprints of Mozart"

An offering of undoubted merit, one which will appeal to a wide variety of tastes and prove a real drawing card for any theater at which it is exhibited is American's two-reel feature "Footprints of Mozart," announced for release on Monday, May 18.

The story is capably acted by such stars as Winifred Greenwood, Ida Lewis, Charlotte Burton, Ed Coxen, George Field, John Steppling and William Bertram, noted for its beautiful photography, and well staged. The events from Mozart's life are nicely introduced and this portion of the film in particular has been staged with the utmost care for the little details which so frequently mar or make the picture. All the costumes, props and furnishings seem to have been selected by one who was familiar with the time in which this part of the story is laid and the public will be unable to pick flaws in the mounting of these sets.

Both Mr. Coxen and Miss Greenwood are seen to advantage and Ida Lewis does some of the best work which this reviewer has been privileged to behold in her role of the proud and haughty mother of Ruth. The subtitles of the second reel are for the most part taken from the immortal poem which begins: "Tell me not in mournful numbers, life is but an empty dream—" and serve as a most suitable introduction to the scenes depicting the struggles of the young Mozart.

Ruth and her mother visit Stanton's home.

Stanton, a young musician, is discovered as the story opens, teaching Ruth, his sweetheart, to play the violin. Ruth's mother, who is extremely proud and aristocratic, seriously objects to the growing affection between the young people and endeavors to induce Ruth to dismiss her teacher. Before the mother discovers the real situation, the teacher and his pupil have plighted their love with an engagement ring and decided to keep the engagement a secret for a time. Upon his return to his humble lodgings Stanton finds that the mail carrier has brought a number of rejected compositions back from the publishers and as he gazes about his dreary rooms and notes that nothing remains in the way of edibles but a half loaf of bread and a bottle of milk, despair overwhelms him and he bows his head on the table.

An even harder blow is awaiting him, however, for Ruth's mother has discovered the secret engagement and insists upon her daughter visiting the quarters of her humble musician-lover, to see the squalid nature of his dwelling. The mother most carefully points out the poverty stricken landmarks of the neighborhood, calls attention to the squalidness of the rooms, and the barrenness of the furnishings, and, finally, caps the climax with her discovery that Stanton is subsisting upon bread and milk.

Stanton naturally feels humiliated, but when the mother insists upon Ruth's returning the engagement ring, saying farewell to her music teacher and then hurries her away, the young composer is heart broken. He decides that life can hold nothing more for him and is on the point of committing suicide when an old neighbor enters, a man well along in years, and prevents the

The music publisher buys Stanton's compositions.

Mozart inspired to write the "Gloria" chorus.

tragic ending of Stanton's life which he contemplated.

The old man describes how his own life had been wrecked and ruined and how he had been on the very point of ending his existence when the sound of Stanton's playing had charmed his ear and caused him to hesitate. The sweet music had given him new hope and courage and proved a real turning point in his life. As Stanton listens to the old man's story and learns for the first time how his music had helped another, his own attitude changes.

Chancing to glance toward a bust of Mozart which stands on one corner of his work table Stanton recalls the tragedy of the great musician, composer of more than six hundred operas, masses, etc., and the man who in his dying hours wrote the "Requiem" by special order, hoping that it might, at last, bring him fame and money. By means of the screen we are, ourselves, able to better appreciate the trials and afflictions through which the celebrated musician passed, for all of his hardships are pictured on the film, as Stanton recalls one event after another in his life.

We see him selling the furniture from his home, bit by bit, that his sick wife may have something to eat, we see him denying himself even the most meager of comforts that his companion may be better cared for, we behold his joy upon receiving, at last, an order for a composition, witness his death from poverty and starvation. and, finally, see his body buried in the potter's field.

Stanton pictures to himself the morning on which Mozart's wife set out to place a funeral wreath upon the grave of her talented husband and her inability to find even the plot of ground in which his remains were laid to rest. When she lays the tiny wreath at the foot of a cross in the cemetery Stanton imagines that a white-robed choir is singing the "Gloria" chorus beside the broken hearted wife, and then, suddenly awakening to his own surroundings, sees a sheet of the "Gloria" on his music-rack, and with new courage and a heart rejoicing because his own plight is so much better than that of the man of whom he had been thinking—perhaps moved by Longfellow's lines "Lives of great men all remind us we can make our lives sublime,"—he opens his window as of old, takes up his discarded violin and plays with all his soul.

Ruth's mother disturbs the lovers.

A stranger, passing, stops as the sweet strains pour forth through the window and, finally, is moved to enter and present himself to Stanton. The young composer is surprised to discover that his visitor is a great music publisher, and still further delighted when the great man tells him that he will take all of his compositions and pay him a magnificent sum for them. Stanton, hardly believing, looks up "with a heart for any fate."

The great composer worked on. up to the very hour of his death.

Ruth, meanwhile, has had a stormy time with her mother which ends by her declaring that she will starve with Stanton, rather than turn from him. The mother is astonished, but the girl means what she says and sets forth to again meet her lover. Stanton greets her with a smile, shows the publisher's check and the two agree that better days have dawned for them both. The old neighbor looks in, smiles his blessing and is just in time to see Ruth and Stanton paying tribute to the bust of the great composer whose life has been an inspiration to them.

Pastor Endorses Pictures

In a communication received from F. W. Bellman, manager of the Lyric Theater, Fort Atkinson, Wisconsin, are found very encouraging remarks from a pastor of that city concerning pictures. As the matter makes good reading we quote as follows:

"About two weeks ago we had the pleasure of showing here that most interesting of American releases, 'The Trail of the Lost Chord.' As it happened we had the picture booked on a Sunday night and the audience was most enthusiastic about it. The scenic part of the production was perfect, the old scenes about the missions were especially harmonious with the beautiful story. The photoplay so impressed me that I called up the parson of our church and asked himself and wife to attend. As you may imagine he was a bit skeptical at going to a picture show on a Sunday night but after a while said he would attend the last show. His opinion was the opinion of all: 'Frank, if you could have more pictures such as that on every Sunday evening I know you could almost double your attendance on that night and I would be here myself and would be glad to boost them.' "

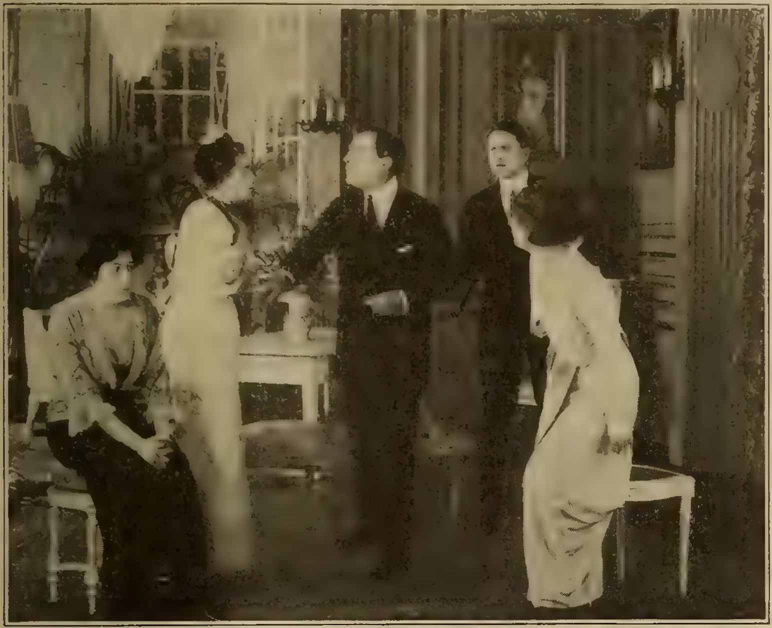
Field Day

Mr. and Mrs. Fred W. Field of Des Moines, Iowa, parents; John Field, of Chicago, an uncle, and Winifred Field of Chicago, a cousin, visited George Field of the American Company at Santa Barbara, California recently. They had a regular "field" day at the Arlington Hotel.

Famous Players' Latest Scores Heavily

Malcolm Williams Featured

"THE BRUTE" is a play with a "punch" with plenty of good scenes and tense situations. The famous drama by Frederic Arnold Kummer loses none of its magnetic qualities in silent reproduction. Malcolm Williams, in the titular role, makes his initial appearance in a screen-play, and enacts his part in a forceful manner that is backed by confidence attained through years of legitimate stage work.



Rogers demands to be left alone with his w ife.

Starting off with a novel introduction the picture holds one's undivided attention to the last. It is four reels of solid, condensed interest matter; the pith of the story being love versus money, and the characters are people of the present time. It runs smoothly, developing gradually to the climax formed by the clash of wills, and the realization by the vain, luxury-loving wife that love alone is priceless.

Malcolm Williams as Donald Rogers, the brute, might have been more brutal without incurring the objection of any of the spectators. As it was, he was supremely brutal in the especial scene that called for a particular demonstration of this quality. "Since you call me a brute, I will be one!" he tells his wife, and with the command, "Take off that finery and go back to the kitchen" he begins to enforce his command by tearing her waist from her shoulder. The act brings him a realization of what a brutish thing he has done and he hides his head in shame. But to his wife, his act has also brought a realization—the one that she loves him because he is her master.

House Peters is always deserving of a slap on the back in appreciation of whatever role he plays. As Billy West, the thwarted lover but successful mine-owner, he received a full quota of these good-fellow pats, mentally. Madame Dalberg deserves praise for her comic-supplement impersonation, first of the wary mother who desires that her girls shall meet only eligible young men with money and, later, as the pompous mother-in-law, who scorns Rogers because he is not able to give luxuries to his wife (her daughter). As the wife, Helen Hilton does satisfying work and Mary Moore as Alice Pope makes her role of the sister, just what it was supposed to be. Then there was William Vaughan as Emerson Hall and Jack Darling as the little son, Bobbie Rogers, both of whom played their parts to the letter.

There is no fault whatsoever to be found with the scenes and settings, and when a mind picture of the lights of Broadway called Billy West home, the press so far forgot itself as to applaud the clever lighting-up of the White Way signs.

Donald Rogers, an ambitious contractor, cares little for the frivolous gaiety that accompanies wine suppers, but delights in hard work. With his roommates, Billy West and Emerson Hall, he meets Edith Pope and her sister Alice. Rogers and West both fall in love with Edith. In search of fortune, West leaves for the mining district and a few months later receives notice of the marriage of Rogers and Edith.

Years pass. A strained atmosphere exists at the Rogers home. The son, Bobbie, is sickly and needs a country vacation; Rogers, saddled with a big contract, and lacking funds to raise the contract out of the forfeit zone, worries and works. Edith longs for luxury and excitement. In the meantime Billy West

"Take off your finery and go back to the. kitchen."

has become rich and decides to visit his old friends. His welcome is a hearty one.

After several weeks Rogers notices a change in his wife. Billy, his old love returning, has been going out with Edith on evenings that Rogers works. He plans an elopement and goes back to dispose of his mining interests. Attacked by appendicitis, he is operated on, but dies, leaving a fortune to Edith. Her longing realized, Edith lives luxuriously. Rogers, though in need of money, refuses to benefit by the will. By chance he learns of the planned elopement and in a frenzy accuses Edith of being faithless and leaves, taking Bobbie with him. Edith now realizes that she loves Donald more than the wealth and pleads for reconciliation. Rogers agrees, on the condition that she return the legacy to West's lawyer, which she does, but in its place there exists that true understanding that makes riches seem trivial.

The picture, directed by Mr. Heffron, is his first work for the Famous Players and reflects credit on his ability, for the scenes are arranged and photographed with an attention to detail that leaves no opening for criticism.

Famous Players Engage Bruce McRae

The Famous Players Film Company has secured the distinguished actor, Bruce McRae, who will shortly be presented in the popular romance of love and politics, "The Ring and the Man," by Cyrus Townsend Brady. The commanding personality and splendid poise of Mr. McRae fit him peculiarly for the role of Gormley, the man whose bravery and self-possession in the face of crucial circumstances enable him to successfully oppose the corrupt forces of the gigantic political ring that is trying to ruin him.

Among Bruce McRae's recent stage triumphs are numbered "The Lily," "Nobody's Widow," and "Nearly Married." Through an odd coincidence, as in the case of James K. Hackett and Cecelia Loftus, previous Famous Players stars, Mr. McRae began his stage career with Daniel Frohman, to whose management he now returns for his first appearance in motion pictures.

Cohen Launches New Concern

Under the corporate name of "The Popular Plays and Players Company," Harry J. Cohen, best known from his popular connections with the General Film Company and as general manager of the feature department, and associates have launched what purports to be an important addition to the recent group of high class producers of famous plays in screen form. The new organization is housed in the Mecca building and from the busy appearance of the offices the first announcement of the concern is meeting with a responsive chord.

Harry Cohen, general executive of the company and a part owner, began his theatrical career as advertising manager for Hooley's Theater (now Powers) Chicago. Graduating from this, he launched into the theatrical end and for seventeen seasons handled the various heavy productions throughout the west, his last being that of "The Burgomaster."

For seven years with Harry Davis of Pittsburg, he entered the film field and while associated with Klimt and Gazzola he opened the first film show in Chicago. Mr. Cohen was among the first to realize the importance of exploiting films by means of lithographic paper. He opened the first exchange at Toronto for George Kleine and then became manager of various branches for the General Film Co., with whom he remained until March 17 of this year, when he decided to strike out for himself.

The first production of the Popular Plays and Players Company will be "Michael Strogoff" now being produced by Lubin, with a star cast of Lubin players headed by the eminent character romancer, Jacob P. Adler. This initial production should be a classic, in that Mr. Lubin is devoting his best players and directors to the making of it and the company is making every effort to turn out a gigantic production.

Following "Michael Strogoff," Andrew Mack will be presented in "The Ragged Earl," and then Margaret Anglin in one of the most popular successes.

Hite Buys Wilson Home

When work was begun upon "The Million Dollar Mystery" at the Thanhouser studio, Lloyd F. Lonergan, author of the scenario, decided upon the old Francis Wilson home as the "house of mystery," around which the plot of the big serial centers. Efforts to obtain the use of the house to take the required scenes failed when it was learned that the spacious lawns would be the camp of balloonists, soldiers and actors for several months. Mr. Lonergan insisted however upon the Wilson home. Negotiations resumed failed to inspire the hard hearted real estate agent, with the necessities of the moving picture industry. Much crestfallen, Mr. Lonergan returned to Mr. Hite with an "I'll get you yet expression." A war council was held at the close of which Mr. Hite had determined to buy the house.

With the commission for the purchase in his pocket Mr. Lonergan returned to the now smiling real estate agent. The Francis Wilson home passed to C. J. Hite for $200,000. Preparations were immediately begun to work it into pictures. The house, which is historic in Westchester county because of its beauty, and famous in theatrical circles because of its previous owner, will be recognized by thousands throughout the country when the first of "The Million Dollar Mystery" films are released June 22.

"Neptune's Daughter" Opens

"Neptune's Daughter" is the multiple reel photoplay featuring Annette Kellerman and produced by Herbert Brenon, which, on April 26, converted the Globe theater on Broadway, New York, into a photoplay house. The film is remarkable and since its first showing has attracted daily and nightly capacity attendances to the Globe. Splendid photography, projection, action and beauty go toward making the film a fine one but its most notable drawing quality is the acting throughout of Annette Kellerman who swims, dances and demonstrates the fact that she is an actress and not merely an aquatic performer. The picture was made in the Bermudas and the scenery and settings partake of the loveliness of that "from frost to flowers" land. Mr. Brenon takes a praiseworthy part in the production himself and others who deserve mention are Leah Baird, William Welsh, Mrs. Allen Walker, Edmund Mortimer, William E. Shay, and little Katherine Lee. Captain Leslie Peacocke is the author of the scenario.

Thomas H. Ince, Director Extraordinary

By J. Boothe

SOME one, at some time, some where, said, "Nothing succeeds like success," but to our way of thinking, nothing succeeds like good, hard conscientious work. A little over a year ago in Santa Ynez Canyon, near Santa Monica, California, stood a tiny studio, consisting of one small stage, a few horses, a little furniture, a few pieces of near-scenery, one or two cameras and a dozen or so people, which went to make up the motion picture plant of the New York Motion Picture Corporation. It was the privilege of the writer to have the pleasure of visiting the plant of the company a few days ago and to enjoy a few words with the general manager, Thomas H. Ince.

Thomas H. Ince.

The plant has assumed enormous proportions and looks more like the plant of some big commercial concern than a motion picture studio, the grounds covering twenty thousand acres of the most desirable land near Los Angeles.

When one sees general manager Thomas H. Ince, who is also director in chief, hurrying from one company to another, seemingly in a dozen different places at the same time, over-seeing every detail and overlooking none which go to make up the wonderful productions of the New York Motion Picture Corporation and the Broncho Motion Picture Company, he ceases to marvel at the tremendous growth of this plant in so short a time, for he knows that it is through this man's unceasing and untiring efforts that the studio has assumed the proportions it has.

Never has the writer talked with a man or seen a man more able to make every move count and who does not waste any time or energy in unnecessary conversation and needless direction. The working company, which now numbers close to five hundred people, is handled with the same precision and discipline as a military organization. There are seven companies working under Mr. Ince's general supervision now and the work for each day is so laid out for each company that no time is lost in needless argument and unnecessary preparation.

Not only does Mr. Ince supervise the production of each and every film, but he also revises every scenario before it is handed to the different directors, working far into the night with his two scenario writers, who, by the way, are among the cleverest writers in the scenario field today, in "doping out" the business for each story. When one takes into consideration the fact that each of the seven companies uses one or two scenarios a week, it is no wonder that Mr. Ince is compelled to work sixteen to eighteen hours a day. It is a question whether the public really appreciates a director's true value and the great amount of energy he puts into his work every twenty-four hours, for Mr. Ince is unceasing in his efforts to put the Broncho, Kay Bee and Domino films at the top of the ladder in the motion picture world. One might talk on forever and then not do justice to this man, but one feels that he deserves all the credit in the world for putting his companies where they stand today.

"Why did I go into the picture field?" said Mr. Ince, when the question was put to him, "Well, to be perfectly truthful, the need of the elusive dollar drove me into it. Like most people in the theatrical business, I found after eighteen years hard work on the stage, it availed me little and after a most disastrous few weeks in vaudeville, I landed in New York with not enough money to pay board. I met a man on the street who, in the past, had played a small part for me in a production, and he told me of his success as a producer of motion pictures. Of course, I was astounded, and realized that if a "hanger-on" in the theatrical business could obtain a directorship in motion pictures, I was losing time and money. He finally offered me a position at the usual $5.00 a day, and I swallowed my pride and enrolled for a "try-out." I must have made good, as the management asked me if I would care to remain; I said I would, if they would give me a chance at directing. In two week's time, one of the directors fell down and my opportunity came. I remained with that company for a year, when I joined my present organization. I will let my productions speak for themselves as to my ability and as to my standing in the motion picture world today.

"How much film do we turn out a week? Oh, I should say something like ten thousand feet of finished product. By the way, have you seen our electric light plant?" And some one was called to show me around, convincing me that I had already taken too much of this busy man's valuable time. I was shown the beautiful truck garden, the cattle range, where the company raises its own cattle, the wonderful electric plant, the private telephone system and was indeed surprised to learn that the pay roll runs as high as $15,000 a week. The interviewer was also shown the beautiful mission, built especially for a series of Spanish pictures; the barkentine *Fremont* with her twin screw engines, which the company purchased at a cost of something like thirty-five thousand dollars, and when I saw the array of automobiles used by the directors, actors and actresses, I realized to a certain extent the magnitude of this wonderful company. The plant is situated immediately on the ocean shore at the mouth of Santa Ynez Canyon, the ground stretching back into the mountains, giving plenty of variety in locations. The company has named the little village "Inceville by the sea."

The American Film Manufacturing Company is particularly interested just now in scenarios adapted for comedies or light dramas, for use by the "Beauty" company. It is willing to pay liberal prices.

"William Tell" a Worthy Feature

There are no flaws to find in the six-part feature which tells the story of "William Tell" and which is being exploited by Greene's Feature Photoplays, Incorporated. The film was made in the mountains of Switzerland and is accordingly rich in the appropriate settings that go with the story which has been told and sung for centuries. The photography is sharp and clear throughout, the action and direction are good and the roles are especially well taken.

Karl Kienlechner plays William Tell. He is a powerful man with a splendid physique and an agility in climbing the steep mountains that cannot help but excite admiration. Fritz Feher is the cruel and domineering Lord Gessler and Emil Lind is old Heinrich, who suffered the torture of having his eyes burned out rather than give up his son at the command of the governor, Lord Gessler. The two women in the picture are Isle von Tasso, who is a recognized European artist, and Margareta Wilkens who appears as Tell's wife.

The titles used are quotations from Schiller and as deftly fit into the action of the story as though written especially for that purpose. The tale is one that is widely known through the opera of its title, but, briefly, is as follows: In 1288 Duke Albrecht of Austria slew his rival, Count Adolf Vassow, and was thereupon proclaimed Roman king. He commanded that the subjects of the slain count announce their allegiance to Austria but they refused, through their messenger, and Lord Gessler was appointed their governor. He showed his cruelty in all ways possible, one instance being the burning of the home of Stauffacher, a peasant. Another was taking the oxen away from the boy Arnold and then, because the latter resisted and escaped, threatening the boy's father, Heinrich, with burning his eyes out if he did not bring his son to the palace in three days. He also had placed in the public road, a hat to which all were commanded to pay homage as though to the governor himself.

At sight of the blind man Tell decides to free his people from tyranny. One of the scenes from Green's "William Tell."

William Tell and his son, passing through the square, failed to salute the hat. They had not heard the mandate, Tell explained, but was told by the governor that his freedom depended upon his ability to shoot an apple from the head of his son. Taking two arrows, he sped the first one toward its target and his aim proved sure. When the governor asked for the reason of the second arrow Tell informed him it would have found his heart had his son received the first one, and was taken prisoner, but escaped into the mountains where others joined him and entreated him to lead their fight for freedom. The sight of Henrich, who had forfeited his eye-sight rather than mention his son's hiding-place, decided Tell, who lay in wait for the governor and ended the latter's life with an arrow.

With his people again free and the happiness of his family secure, Tell went to the highest mountain top and placed his bow and arrow there, that no man should ever shoot with it again.

These Were There

In our last issue we published a photograph showing the company assembled at Mouquin's to honor Nicholas Power but the following list of names will perhaps help you to identify the various members of the merry company.

Arthur J. Lang was the active manager of the surprise greeting and those who assisted him in making for its success were, J. F. Skerrett, S. S. Cassard, William Barry, J. C. Bell, W. C. Smith, L. W. Atwater, A. D. Bell, William F. Rock, president of the Vitagraph Company, an old friend of the guest of the evening; E. B. Dunn, H. T. Edwards, S. D. Csesznak, A. E. Jones, A. Costello, F. Lowenstein, Kenneth A. Earl, F. I. Thompson, S. B. Emmert, Charles Bobst, J. R. O'Neil, W. D. Alling, S. H. Hendricks, George Goodsir, Charles H. Luscomb, W. B. Morton, H. B. Gregory, Philip Braender, H. B. Willis, C. G. Bourne, E. M. Bain, A. W. Gilbart, G. L. Thomas, Franklin Coe, E. C. Johnston, Joseph Honey, J. Stiefel, F. Skerrett, J. A. Morrison, Joe Farnham, Wen Milligan, W. A. Johnston, Arthur Leslie, J. F. Fairman, Phil Mindil, George Proctor, Quentin Crawford, Louis C. Mouquin, Templer Saxe, A. C. Carruthers, Waldemar Kaempffert, George Blaisdell, Franklin Johnston, Sam Spedon, T. Cecil, Harry Ennis, Fred Beecroft, E. J. McGovern, Bert Ennis, Tracy Lewis, H. R. Hazard, W. H. Peckham, William Steiner, Bert Adler, E. Kohn, Theodore Uhlemann, G. V. Tucker, J. J. Dalton, Sr., H. J. McKinnon, Frederick J. Bird, J. Ornstein, H. G. Wrede, J. Abrams, J. Saulo, H. E. Northrup, A. Loope, Lawrence H. Tasker, F. W. Swett, John Landrock, A. L. Raven, E. E. deHart, J. Dalton, Jr., E. T. Landon, and F. Saullo.

Engages Famous European Actress

What is generally considered the biggest feat in European film circles in the past six months was the engagement of the famous continental actress Lyda Borelli by the Cines company. It is reported that every representative film maker on the continent bid for the services of the talented young woman when it became known that she was ready to cancel her stage engagements for the pictures. Miss Borelli is young, very beautiful and highly talented. Her acting is a peculiar combination of decidedly American mannerisms plus the grace and winsomeness of the European.

John Perriton's Adventures Continue

Exhibitors Enjoy Series

Jennie and Henry escape.

POOR Marc MacDermott has more trouble than ever in the fourth story of "The Man Who Disappeared" series, which is entitled "The Light on the Wall," but before the picture closes manages to escape from the clutches of his enemies once more, and sets out to seek a new haven of refuge.

The Edison director has jammed his picture with action and thrills and surely the man who can sit through any one of the several adventures of "John Perriton," the hero of the tale, without being stirred, must have water instead of rich red blood in his veins. The popular Edison stars, Marc MacDermott, Charles Ogle and Harry Eytinge, capably supported by Marjorie Ellison, and Margaret McWade, are all seen to advantage and in fact they seem to improve with each new story in the series.

The settings are all most convincing and the photography is up to the regular Edison standard, all of which, added to the publicity the story is receiving from its publication in the *Popular Magazine*, makes the film one to be eagerly sought by the exhibitor.

When "John Pottle," fugitive from justice, helped Jennie and Harry Horn to escape from the band of criminals who were planning to get Harry's money by using Jennie as a lure, he did so in the fond hope that he would be able to sever his connection with the aforesaid criminals for good. But fate ruled otherwise. Jennie, discovering that Biceps, one of the leading spirits of the band, had tracked her husband and herself to their refuge, implored John for help.

John, trusting that Biceps had not yet found out who had been responsible for the knock-down blow, which had resulted in the escape of the pair, went directly to Lipmann, the lawyer, who was the brains of the criminal organization, and told him that the reason for his absence from the meetings of the gang had been on account of being obliged to hide from the vigilant police.

Somewhat to John's surprise, Lipmann accepted his flimsy excuses without question. He told John that the gang had decided that Jennie must be punished for her double-dealing, and directed him to be present at a meeting to be held that night aboard a barge in the river. John, hoping to be of some service to Jennie, attended the meeting. His hopes were not realized to any large extent. He discovered that Lipmann had not been fooled at all by excuses, and escaped from the barge only by besting Biceps in a terrible fight.

The next day, John found a notice in the personal column of a newspaper, signed with his name, directing Jennie to call at a certain address. Realizing that the notice was a trap for the girl, John hastened to the address mentioned. He arrived too late to save Jennie, and was captured himself in an attempt to rescue her. The two were securely bound and placed in a room on the top floor of the house. Here, they were suavely informed by Lipmann that they would be thrown into the river shortly after dark.

By almost superhuman exertions, John succeeded in getting Jennie's hand bag in his bound hands, and flashing sunlight into the eyes of a tailor across the street by means of the mirror on the bag.

Perriton and Jennie held captive by the gang.

A tense moment in Edison's "Her Grandmother's Wedding Dress."

Rescued by the tailor, John and the girl hastened away to find some haven where they would be safe from their powerful enemies.

The cast is as follows:

John Perriton, alias "John Pottle"	Marc MacDermott
Jennie	Marjorie Ellison
Henry Horn	Horace Newman
The landlady	Margaret McWade
Biceps	Charles Ogle
Lipmann	Harry Eytinge

"The Conquest of Claire"

Pathe will release on May 23 a two reel production entitled "The Conquest of Claire," which is said to be an exceptionally interesting comedy drama. The story is that of a madcap girl, a thoroughly lovable character, who by reason of excellent good health and bounding spirits is continually up to some drollery or other. Because of series of pranks at home culminating in an invasion of her old maid governness' room at night disguised as a man, she is sent away by her parents to a girls' boarding school.

Here she soon becomes a ringleader among the other girls in various harmless frolics of a kind which are not conducive to the best order of the school. One very laughable scene is where some young men students come to serenade the girls and are put to rout by the determined woman principal. Returning home for the holidays she revenges herself on her parents for sending her away to the boarding school by playing the fine lady. The lessons in etiquette she gives them are most laughable. Interwoven with the comedy is a love story with a happy ending. Excellent photography, acting and story mark this production.

Scene from Pathe's "The Conquest of Claire."

McGill Engaged as Producer

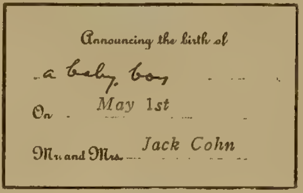
Lawrence McGill, the well-known and popular producer, who directed the production of "Arizona" and "Checkers," and who has just completed a play in seven reels, has been retained by the Life Photo Film Corporation to direct the production of its stupendous deep sea drama, "The Greyhound," adapted to scenario form from the stage production written by Paul Armstrong and Wilson Mizner. Mr. McGill will direct the feature releases of the Life Photo Film Corporation, all of which will be adaptations from dramas of national and international repute.

Just A Moment Please

If the baseball dope continues to come in from the various film plants we'll have to create a sporting department to take care of it all.

—

By golly it pays to advertise! Here you are gentlemen—rather than have us hastily summon T. R. home, Jack Cohn, editor of the Universal Animated Weekly, bravely came to the aid of his country as the display ad to the left indicates and proudly announces the first release of the Cohn Brand. Owing to the bad light on Friday and the rather peevish and independent conduct of the leading man it was found impossible to obtain satisfactory stills of the Special Release, but these will doubtless be forthcoming at a later date.



Announcing the birth of
a baby boy
On May 1st
Mr. and Mrs. Jack Cohn

—

All this war talk floating about, the current strike of Chicago waitresses, etc., causes us to remark in passing that that's a regular little ultimatum issued by the Pathe forces.

—

Which reminds us that, it being the popular thing just now to send war correspondents to the front, this Chimney of Chaff has engaged the exclusive services of Col. Heeza Nutt who has already left for the front and will report the Mexican imbroglio (we believe that's the correct word) for our readers. An attempt was made to secure the intrepid John Perriton, whose adventures have astounded the world time and again, as an assistant to Col. Nutt, but the Edison director for whom John is working now refused to give him a furlough, so Col. Nutt will hammer his own typewriter and invent his own "pipes." Order your copies now lads, as Col. Nutt's stories will begin in our next issue.

—

The Universal's inspired press agent, in preparing copy for the "Samson" throwaways modestly mentions that "God gave power and strength to Samson such as no man possessed and gave him carte blanche in righting his wrongs." The U's i. p. a. must have some inside information, eh fellers?

—

OUR BURG.

S. S. Hutchinson, one of our prom. cits., is soon to begin packing his duds for a summer in Europe. S. S. has become so used to commuting between Our Burg and Santa Barbara that he wants a change of scenery.

Geo. Berg, has got himself a new job. Geo. has left the Continental Feature Film Co. and now draws his pay for being city representative of the Gen'l Film Co.

One of the ever-busy auto salesmen who infest Our Burg hooked Chas. VerHalen for a new buzzwagon. Chas. can be seen most any day trundling down Main St. in the new chariot.

A. V. Ritchey disembarked from the rattler from the East one day last wk.

W. N. Selig is off again for sunny California.

Ben Beadell wuz seen on the sunny side of Main St. on Sat. wrapped in gloom, having learned that John Rock is now the proud owner of a fishing rod that makes Ben's piscatorial pole look like 30c.

—

We's often wondered if there wasn't a reason of some sort for Majah Funkhouser's butchering of the films that are shown to him. We'd even guessed that he must have quite a collection of "cut outs" concealed somewhere about the City Hall. But after seeing the Majah's private show to the Electric Club at the Hotel Sherman, recently, on which occasion the esteemed (so to speak), Majah unreeled a long two reels of shocking scenes of various sorts, we begin to understand.

—

The only way to foil the villain, lads, is to make him return the "cut outs" after the slaughter is over.

—

The Goatman has been cooped up in his office for twenty-four hours straight with an adding machine, a big lead pencil, a ream or two of perfectly good paper, and a copy of Motography's last Film Record, and when he gets through declares he will have statistics enough to wrap the entire globe up in film negative.

—

Pretty soft for the raw stock manufacturer.

N. G. C.

On the Outside Looking In

By the Goat Man

Margaret Gibson.

"ON the Outside Looking In" is a perfectly good heading for a department in a film journal. I'm convinced of that, bebecause it stands up, year in and out, no matter what happens. It is the best little caption that ever was. The film man doesn't live who can qualify under its reversed form—"On the Inside Looking Out." That is, for very long at a time. He may snuggle up close for a little while, but that wouldn't be very satisfactory. About the time I get going good and I sniff the glad tidings, along comes the unexpected and I'm back at the old stand nursing a sore thumb and lamenting the fact that I can't do business without an income measured by the infallible rule of a square deal to all dealers. But then, it's all in the day's work.

* * *

I can't help it that Frank Tischenor forgot to wire Mabel or that A. H. Sawyer can't see the $50 or that Bennage buys space with an agate ruler. All these things will be corrected eventually. Nor can I plant a representative in the office of every man who deals out the advertising copy. Men cost a lot of money sometimes and they take up room and consume time. After a while a two-cent stamp will find a place in the dopester's scheme of things and he will find an efficient editorial crew awaiting his commands.

* * *

For several years the rumor went up and down New York's film rialto that MOTOGRAPHY was the house organ of certain western manufacturers and that was the excuse for withholding eastern business. It took a long time to upset that misconception. The government itself, by a special act of Congress, helped us out of that dilemma. We must show who owns this paper—show it twice a year. MOTOGRAPHY is an independent journal to the trade which deals out values on an equitable basis. It gives heaping measure on the plus side of the ledger. This has been attested by those customers who are always represented in every edition.

* * *

Our desk has been cluttered up for two weeks with a mass of letters singing the praise of the work we are doing. Those who have had time to examine the last number of this de luxe film journal tell us it came more nearly filling the bill than any of its predecessors. The "Film Record" certainly was a record. For those of you who must run as you read that record totaled more than 6,887 negative reels—approximating half a billion reels available for exhibition purposes, in the main of American manufacture. Figures are hard to procure, but the Film Record, now a permanent twice-a-year feature of MOTOGRAPHY, has unwittingly supplied some mighty interesting information. It shows the tremendous industry that film manufacture has become; it reflects the enormous activity that makes the poor man's show the rich man's envy. The tables and further comment in this number are worthy your careful inspection.

* * *

Wm. H. Bell, globe-trotter, found his way into the Goat sanctum, recently, and filed his report. Bill Bell brought me greetings from friends in England, France and Germany. He told me how Harry Spoor and John Tippets had 'em eating out of their hands on the other side of the pond and ever and ever so many things that I should know. Bell was gallivanting around Europe for four months and during the past three weeks he has been flitting back and forth between Chicago and New York like a man used to travel. I think it was four round trips. He has tied himself up to "The Christian" and for the time being

The meeting of the principals in "The Million Dollar Mystery." Upper row, left to right: James Cruze, Florence LaBadie, Sidney Bracy, Lila Chester and Frank Farrington. Lower row: Marguerite Snow, Harold McGrath, Lloyd F. Lonergan and C. J. Hite.

Edison players in front of Hamilton Hotel, in Bermuda. Among them will be recognized May Abbey, Mrs. William Bechtel, Director George Lessey, Ben Wilson, John Sturgeon and William Bechtel, all of whom are familiar to picture goers.

you can find him just a door or two north of where I sit. Bill Bell will be making a little noise for Bill Bell before very long. Watch the indicator for the big smoke.

* * *

Speaking of the place where I sit—I've moved. I took the whole force with me and we are strung out in new quarters from 1252 to 1256 inclusive in the same building. All straglers are informed. The workmen have shoved things around till we look cozy and comfortable and there is green carpet all over the place and Class A customers' cigars in the Class A customers' humidor and the reason for it is—there hasn't been any but Class A customers around our place for ages.

Mary Fuller recently posed a la Sarah Bernhardt in an Edison drama.

* * *

That Exhibitors' ball which will be held at the Coliseum, May 14, in the evening and through the night and into the early hours of the following day will be all and more than the advance notices portend. Delegations from all over the country are counting the days. Sam Trigger and his war horses will be on from New York. Charlie Phillips will marshal his Milwaukee scouts and find a place for them near the head of the procession. All over Chicago the people are being advised that the event promises more for the money than a mere slide can tell about. Boxes to seat six are being sold like hot cakes. Film stars representing nearly all the manufacturers will mingle with the throng. We simply presume you will be there with bells on. And joy be—there isn't a program pest to solicit your advertisement. This isn't a county fair!

Entrance to Lubin's Los Angeles Studio.

* * *

Speaking of programs, we are informed "by advice of counsel," that one Mr. Collier of New York is going to issue a program for the big show to be held in Grand Central Palace, June 8-13 and if we dare to say anything to the contrary, that he'll have the law on us. Suffering Mexico, how I shiver! Good luck to you, Mr. Collier. I've discovered how I failed to get my copy into your book of a year ago, when I was young and unsophisticated. Your efforts along the line you propose will be watched with interest. Without the gang behind, you stand a fat chance.

* * *

I've had a lot to say about the waste of film advertising appropriations. I've been printing trade papers the best part of my life and other papers and things the rest of my life, since I was seventeen. I believe in the trade paper that renders a service. It is the show window of the industry its represents. It cannot survive without a loyal subscriber following. The trade journal is the court of record—the place to look for those things that are all the more vital with the passing of the years. MOTOGRAPHY—the older numbers are always in demand. The house organ, the ball program, has no such value. People who buy space in the latter look to see what they get, but that is about the end of the matter. If Mr. Collier gets by with his, all praise to him. The New York exhibitors have said they were not behind the Collier stunt and that always goes with me. The New York exhibitors have proven that what they say can be relied upon. Acknowledging the N. Y. exhibitors' announcement that there would be no official program, L. C. McChesney, speaking for his house, says: "Programs of the kind are of little or no value to manufacturers from an advertising point of view, and to me it seems a step in the right direction for the Motion Picture Exhibitors of Greater New York to frown upon them." And McChesney is real authority when it comes to the big subject of his specialization.

Garage and Machine Shop at Lubin's Los Angeles Studio.

* * *

Ben Beadell says he will get me a big silver star to wear next my heart if I recall that he still lives in this man's town. Go on and do your worst. I'll see you at the Chicago ball.

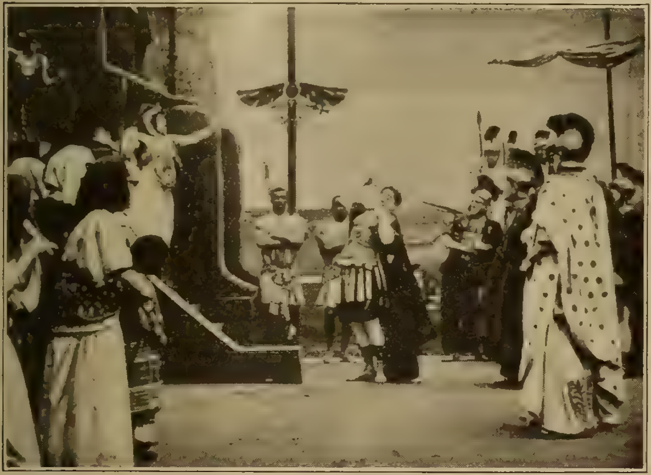
* * *

Stan Twist, away off in Sydney, Australia, wants me to spill a quart of cosmetic scandal in the book to make it ring true to the old form. Since I asked everybody to jump through the hoop Jerry Kennedy and Percy Waters had made for 'em I've been kind o'leary. That paragraph was high-priced stuff measured by the rule that governs the gay life I lead.

* * *

Here's a hot one though that I've dug up in the tall grass country. It comes out of the little village of Williams, Iowa, and appeared only recently in the Webster City (Iowa) *Herald*:

> The local moving picture nuisance has changed owners or managers again, but it is rumored that the mayor and city council have decided to refuse to permit a transfer of the present license and that none will be issued for the place under the present conditions. It appears that Pete Dale sold out just in time to escape being kicked out—and perhaps even more painful treatment at the hands of the fathers of certain silly young girls who have been hanging around the joint day and night. There is little confidence that the new order of things will be an improvement over the old, and the place will doubtless be permanently closed as a public nuisance and a menace to the morals of the community.


Scene from Pathe's "Cleopatra."

Anna, who mulls the clippings for me, says the writer was vindictive because the local m. p. house failed to recognize the provincial press.

* * *

They all have their troubles with animals except Wm. Selig. Whenever the other film makers run in the menagerie you hear about the escape of the Bengal tiger and the python. The dopester has found a new lead! But Selig has a place for his dopester and a place for his menagerie. Both get along fine. Selig has pulled every animal stunt without any extra noise. He goes among his pets himself and slips them the the dainties they crave. If he craves a quarter of beef, Selig gets his stand in with Leo by doing the immediate thing. Selig and his animals never disturb the film fans.

* * *

Pathé Frères cuts out one edition of its Weekly. That means one Pathé weekly every week instead of two, and while doing it, the concern says that exhibitors can have it when they want it. This is joyful news, for Pathé's Weekly is the best illustrated news story of the world's news. I have said it. When you read it in a Pathé title you know it's so. There isn't a "fake" picture to follow it up. The pictures which follow are in jig with the leader. I know scads of folks who hurry through their Monday night's dinner and beat it for the nearest house showing the Weekly. It is more informing than newspaper headlines. They form all but speaking acquaintance with the notables of the world and are informed visually of all current events.

Maurice Costello in "The Acid Test," a Vitagraph drama.

* * *

The next *big* number of Motography will go to press Tuesday, June 2. On the cover you will find the winking, smiling face of Cissy Fitzgerald of Vitagraph Company—something quite different from the usual run of our covers. Cissy is a different sort. And then that will be the number of Motography that will be distributed in the Grand Central Palace—a copy for every exhibitor who invades the premises. A lot of folks wonder why they never see this book cluttering up the scenery around the film mart. It you want this thing demonstrated to your satisfaction, stick around the New York distribution. It was easy to shed 5,000 copies last year and the janitors didn't put nary a one in the waste baskets. This is the book that finds a lodging place in the exhibitor's homes. Funny you had forgotten he had a place like that. If you want to reach him when he has time to rest, plant your advertisement in his *home* paper. This is it. And as I was saying the next *big* number goes to press Tuesday, June 2—none too early to plan your reser-

Ben Wilson of the Edison Company in an outdoor dressing room aboard ship returning from Bermuda.

vation right now for New York will be flooded with extra copies on account of the big show. The more advertising—the bigger the text and a lap full of text to the elect at no extra cost.

Eclectic Secures John Hardin

John Hardin's hearty voice and hand-shake greet those who have entre to the left-hand private office in the Eclectic Film Company's suite in the World Tower building. Mr. Hardin's new responsibilities, referred to generally as an affiliation with A. S. Kane of the Eclectic Company, were begun by him more than a week ago, at which time he severed his connection with the Ambrosio Company as sales manager. Previous to that Mr. Hardin had been assistant general manager of the Edison company's studio in the Bronx, for little less than fifteen years. His worth is apparent and in his new position he will have more scope in which to demonstrate it than that offered by the Ambrosio company. His many friends greet him and wish him well in his new sphere.

Pauline's Perils Continue

In the fourth episode of her exciting career Pauline encounters perils of an even graver nature than those with which she has been endangered in the past pictures of the series, and though she manages to escape being killed by the infernal machine aboard the yacht and escapes with Harry's assistance, she is again in the clutches of the villain as the picture ends.

Throughout the greater part of the picture the photography was all that could be desired, although the scene showing the approach of the treasure hunters to the yacht is rather hard on the eyes, due to the fact that this particular scene seems to have been taken from another boat, which was tossed about on the waves while the film was being taken. The scene showing the explosion was well handled and quite convincing.

Crane Wilbur is to be congratulated on his make-up as the new cook aboard the yacht. Little gasps of astonishment could be heard throughout the audience when Crane finally removed his wig, to convince Pauline that he was really "Harry," her sweetheart.

Briefly the story of the fourth picture of the Pauline series runs as follows:

The travelers are preparing to start on the last stage of their journey to the treasure island. They engage a cook for the yacht, and after having received Pauline's approval of the cook, we see them evidently persuading the cook to put poison in her food. The old pirate, however, being of a rather excitable nature, has a quarrel with the cook and uses such arguments, that the cook quits on the spot. Harry, who is suspicious, has been following, and hears the cook quit. He disguises himself as a cook and is taken along to provide for the "inner-man." His cooking is not a brilliant success, and the old pirate disapproves so strongly, that Harry is in great danger. He, however, is saved by Pauline's intervention. Later, when he thinks he is alone, he removes his disguise, but Owen sees him without it. Owen immediately hunts up his fellow conspirators and they decide to kill two birds with one stone, and double their winnings. They plant an infernal machine in the yacht and row away, leaving Pauline and Harry to their fate. Harry however, accidently discovers the infernal machine, and he and Pauline jump overboard before the explosion occurs.

We see the yacht sailing on, when suddenly it blows up. Pauline and Harry are rescued by a passing liner, and later the three conspirators are picked up. They of course think that their plot has been successful, but suddenly discover Harry and Pauline on the deck of the vessel. Owen and Hicks cannot afford to have any suspicion cast upon them, so they bribe the old sailor to take the whole blame, and he, upon being discovered by Harry and Pauline, jumps overboard. Harry accuses Owen, but Owen tells him the very plausible story that the old pirate had done the trick to get even with the cook, and that they had not discovered it until after Pauline and Harry had escaped, when they seized the old pirate and had intended handing him over to justice. Harry, of course, does not believe him, but Pauline does, and this lays the way for the villains to continue their plotting.

Camera Men in Vera Cruz

Without a word to anyone other than those connected with the company under whose banner they left, Abe Steinberg and A. F. Salomon, camera-men and special representatives of the American Standard Motion Picture Corporation, of Chicago, with their assistants, cameras and a full supply of photographic ammunition, left several days ago for Vera Cruz, Mexico, where they expect to secure some real war pictures.

"Our men are now in the field," said M. G. Watkins, manager of production for the American Standard. "Our president, Mr. Samuel Quinn, secured special papers for them from the proper authorities, and we do not anticipate any trouble for them. Furthermore, I believe they are among the first in the field of action and will secure some wonderful pictures. We are now preparing for the exploitation of the subjects as they are received from our men."

Goldfish Visits Coast Studio

Samuel Goldfish, executive head of the Jesse L. Lasky Feature Play Company, left, Monday, April 27, for a four week visit to that company's studios at Hollywood, Calif. Mr. Goldfish will spend two weeks at the studios in Hollywood, and two weeks in transit.

The visit of the general manager to the coast studios, is more in the form of a social call, although Mr. Goldfish will probably make an executive inspection of the plant and watch the progress of the players in the making of "The Virginian" and "The Only Son," which are now in the making with Dustin Farnum and Tommy Ross respectively, in the leading roles. It is Mr. Goldfish's first trip west of the Rocky Mountains.

New Orleans Office Now

The Eclectic Film Company announces the opening of an additional branch of the Eclectic Feature Film Exchange, through which the regular line of features will be released. This branch is under the management of Mr. J. A. Nicoll, and is located at 910 Gravier Street, New Orleans, La.

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CHICAGO, MAY 16, 1914

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RESERVED SEATS.

"HOLDING them out" used to be considered a criterion of good business. It represented to the exhibitor a margin of safety; a visible guarantee of prosperity; the overflowing cornucopia. For the neighborhood theater it still holds all, or nearly all, of its early attributes, with the possible objection that it is apt to attract competition. But with the modern big feature show "holding them out" has developed some very decided drawbacks.

The feature show has largely usurped the entertainment functions of the legitimate drama, and has established itself solidly in its new position. But to get and hold the favor of former patrons of "the legitimate," it must show some willingness to adopt a few of the niceties which have made the regular stage acceptable to the most cultured classes.

One of the most important of these significant refinements is the matter of reserved seats. It should be self-evident that the more or less pampered scions of aristocracy, and even the prosperous middle classes, will not consent to be "held out." They may stand in line—or send the chauffeur or office boy—to buy reserved seat tickets, but they certainly will not wait on the sidewalk for a chance to get in.

The reserved seat system is the only practical method of handling theater attendance where the program has a definite opening hour. There is no reason why it should not be used for a picture show just as readily as for any other kind. There is very good reason why it must be adopted for every feature program of any pretensions whatever.

Let us have reserved seats.

A HUNDRED THOUSAND MILES OF FILM.

STATISTICIANS are generally regarded as pests or bores. We hope this reputation extends only to the conversational variety; for the editorial statistician may readily be avoided by the simple process of turning the page. And as this astounding array of figurate facts comes under the latter classification, we inflict it with a serene mind.

A careful accounting of the list of all films released in the last twelve months by American producers and feature companies reveals a total of 6,887,313 feet of negative film, or say 6,888 full reels. This, of course, includes comedies, dramas, features, and the miscellany of educational and topical subjects, both licensed and independent.

Thus we have, ladies and gentlemen, the truly enormous spectacle of a motion picture film, made up of individual pictures three-fourths of an inch long, with no two pictures alike, stretching in unbroken line from New York City to Kansas City, Mo.; a mammoth feature taking, at the usual rate of projection, 1,722 hours to show; 72 days of 24 hours each, or seven months at eight hours a day. The machine projecting this film would have to throw on the screen 110,197,008 distinct images.

But that is considering only one print from each negative. Let us screw our courage up to the point of regarding for an instant the stupefying total obtained by adding the conservative allowance of 60 prints to each negative. Think of it—413,238,780 feet! 78,240 miles! Over three times around the globe in one year! Cut in strips laid side by side, 48,051,202 square feet of emulsified celluloid—a farm of 1,111 acres completely covered with a celluloid blanket! Raw stock, at the convenient round figure of three cents a foot, worth $12,397,163.40 Sales, also at a convenient round figure of nine cents a foot, amounting to an annual business of $37,191,490.20!

But enough. To get down to the proverbial brass tax, we have an annual output of 1,454,485 feet of comedy; 3,589,862 feet of drama; 1,443,670 feet of features; and 399,296 feet of miscellaneous educational and topical stuff.

The only fly in this enormous can of ointment is the comparatively small proportions of that last figure. A reel a day of simon-pure instructive material is not enough. We should have enough to make at least a theoretical or hypothetical program of it alone. But of course it is mostly in short lengths, split reels, and so really accounts with its usual accompanying comedy for two reels a day. We look for an improvement in this next year.

To close this medley of mathematics with proper ceremony, we append a table showing where the figures come from:

LICENSED

	Comedy (Reels)	Drama (Reels)	Misc. (Reels)	Total (Feet)
Biograph	64	99	5	167,996
Edison	91	187	11	190,175
Essanay	92	207	6	305,257
Kalem	37	225	19	282,048
Kleine	12	*136	7	155,540
Lubin	67	256	14	338,100
Melies	16	31	22	69,721
Pathe	57	182	123	362,049
Selig	55	243	11	309,315
Vitagraph	138	245	18	390,900

*Includes George Kleine Attractions.

INDEPENDENT

	Comedy (Reels)	Drama (Reels)	Misc. (Reels)	Total (Feet)
American	23	145	5	173,350
Beauty	2	10	...	12,000
Apollo	23	...	1	24,000
Gaumont	42	43	9	*94,500
Great Northern	23	4	5	*31,966
Komic	22	...	½	22,500
Majestic	44	90	4	138,000
Mutual	9	...	61	70,000
Broncho	1	96	...	97,180
Domino	...	54	...	54,000
Kay-Bee	1	94	...	95,000
Keystone	105	...	5	109,800
Prieur	10	14	...	24,456
Princess	12	11	1	24,000
Ramo	4	11	1	*16,000
Reliance	13	154	...	167,000
Solax	30	26	...	*56,000
Thanhouser	53	112	3	168,000
Bison	...	178	...	178,000
Champion	1	5	1	7,500
Crystal	60	38	...	97,500
Eclair	45	107	15	167,000
Frontier	51	53	...	104,000
Gem	23	4	4	31,000
Gold Seal	...	41	...	41,000
Imp	49	126	4	178,500
Joker	39	...	5	44,000
Nestor	48	85	2	134,500
Powers	48	60	5	113,000
Rex	14	129	...	143,000
Universal	5	14	24	†43,000
Victor	9	105	2	116,000

*Does not include Features.
†Includes Animated Weekly and Features.

Truly, it's a great business.

MOTION PICTURES ABROAD.

[*VICE CONSUL RICE K. EVANS, SHEFFIELD, ENGLAND.*]

The development of the public taste in cinematograph entertainment is not only interesting from a sociological point of view; from a commercial standpoint it means business to the film producers who keep step with the public preference.

The time was when 70 to 80 per cent of the films shown in Sheffield were of American manufacture, but that day is past, due partly to the successful efforts of film producers in other countries and partly to the decline in popularity of the erstwhile film hero, the American cowboy. Certainly no characters lend themselves better to stirring dramatic situations put on in the open, with wide scope for scenic effect and rapid action, than do the cow puncher and the Indian fighter of Western America. Despite it all, however, the public is getting overfed with them. Too often have they seen the same old cowboy ride madly down the same old trail. Too often has the selfsame settler defended to the last shell the same old cabin from the same old band of Indians, until the public is growing weary of him and would welcome with some relief a successful Indian massacre.

As a result of this changing public preference the American film has suffered, in this city at least. The Italians, with their emotional drama of love and passion, staged with minute care, hold first place in the production of the purely sentimental drama; the French run rather to the emotional problem situation of the "eternal triangle," put on in a more or less restricted space. These two nationalities about cover the local market for wares of this sort. Exquisite productions of old classics, carefully worked out as regards detail, are the drawing cards for the present, and these are in the main of English make.

Considering the situation locally two facts must be borne in mind. First, that the cinematograph as an entertainment has lost its novelty; second, that the British taste demands a dash of fact with its fiction. The best sellers of the future will be dramas woven about historic events. There one may have all the thrills of the purely imaginative and as well the attraction of real characters.

Educational and industrial films are rapidly gaining in popularity. Street scenes, life pictures, and the industries of distant lands never fail to hold the interest and stimulate the thought of the motion-picture theater goer. Another form of picture at present enjoying popularity is that of a mild narrative enacted to a large extent in the more beautiful streets and characteristic thoroughfares of great cities. These especially lend themselves to the export trade, for then the setting is that of a foreign city and thereby doubly attractive. As for comic films, they are rarely comic when transplanted. So much is comedy a matter of longitude that more often than otherwise the humor of an acted situation is lost in exportation.

Of these varied assertions there will perforce be varied opinions, but as to the main idea there can be no doubt. The film of to-morrow is sure to be on a higher mental plane than the film of yesterday. The producing houses which do the business of the future will be those that produce for the reading, thinking, intelligent classes and whose product both enlightens and entertains.

"SPARTACUS" AT AUDITORIUM.

On Monday, May 11, the historic Chicago Auditorium, one of America's largest playhouses, will open its doors to George Kleine's big eight reel subject "Spartacus, or The Revolt of the Gladiators." The Chicago Grand Opera Company orchestra has been retained to render concerts during intermissions. Besides being the home of Grand Opera, the Auditorium is the largest theater west of New York with its seating capacity of 3,666.

Motion Picture Making and Exhibiting

By John B. Rathbun

CHAPTER VIII (Continued.)

THE difference in the length of time taken to display a film and to play the phonograph record requires the individual synchronizing of a number of phonograph records, for while a standard reel of 1,000 feet of film requires approximately twenty minutes, the standard phonograph record only lasts from four to five minutes. Hence from four to five records must be replaced, started and stopped within the run of the film without loss of synchronism or speed! By the use of very large discs or cylinders the time of the phonograph has been extended, in one case at least, of fifteen minutes, but this still requires a change.

In taking the pictures, the sluggishness of the phonograph and its inability to record low sound has limited the application of the talking pictures to singing, instrumental music, and other sounds of comparatively great volume. In the recent Edison pictures, the phonograph records have been made of a specially sensitive wax that has a considerably greater range in sound volume than the material supplied with the standard machines.

SYNCHRONIZING METHODS IN GENERAL.

The earliest method of synchronizing was by unit drive, that is, the projector and phonograph were built in one unit, and were driven by a single motor. This method would not be the best for theatrical work, for the reason that the phonograph would of necessity be at the rear of the house and away from the screen where the action was taking place. As a result this class of machine was confined to toy machines or home projectors where the distance to the screen was comparatively small. By replacing the reproducer on the phonograph with a telephone transmitter and connecting this with loud speaking telephone receivers near the screen it might be possible to overcome this defect of the direct connected outfit.

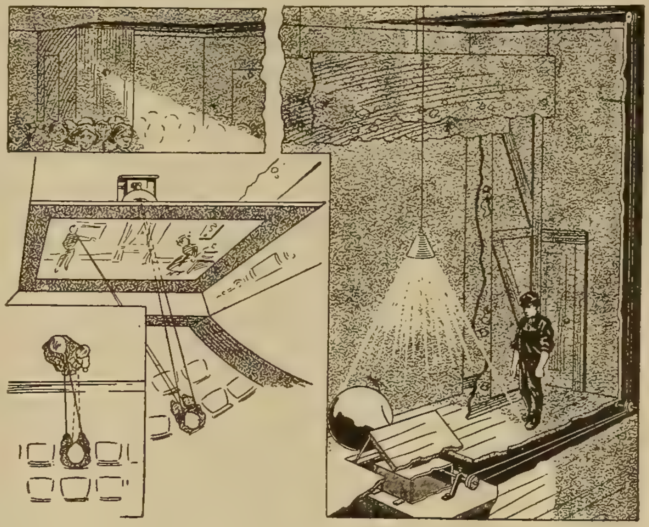
In cases where the phonograph and projector are located at a considerable distance from one another, synchronism is obtained in either one of two ways: first by manual or hand control, secondly by automatic devices mounted on each of the machines, one of which devices controls the opposite machine.

With manual control, two index hands, one for each machine, allows the attendant to keep the film and record in the proper position by watching the hands and speeding up or retarding the machines in relation to one another. If the film gets ahead of the record for example, owing to a patch, either the projector is reduced in speed, or the phonograph accelerated until the pictures are again in synchrony. As this requires constant watchfulness on the part of the operator, it imposes too great a strain on him, for this is a great addition to his already numerous duties in the operator's booth.

The automatic controls are usually operated electrically, the method in general being to connect the projector and phonograph motors on a common circuit. In some cases, both motors are run on alternating current and are of the "synchronous" type, that is, both motors keep in step with the pulsations of the current waves in the common circuit. As both motors are held in step with the same waves, it is evident that they not only will run at exactly the same speed but will turn through

Another system employs two specially wound direct current motors that are timed or synchronized by a commutator on the projector motor that sends periodic current impulses through a common circuit.

A fairly comprehensive explanation of the mode of operation of the talking motion pictures expressed in terms of a mechanical simile is given in *Popular Mechanics.* A portion of it runs as follows: One of the illustrations herewith shows the connection by means of which the motion-picture machine, high up in the gallery of the theater, and the phonograph, located in a well in the stage just behind the screen or curtain, are synchronized, or made to operate at the same time and speed, so that the motion of the lips in talking and singing may be simultaneous with the utterance of the sound. Every sound or noise made by the persons producing material for the "talking" pictures is caught by a single phonograph recorder while the motion-picture camera is taking the pictures. In reproducing the talking pictures all that is necessary is to provide that the phonograph and the motion-picture machine be run in the same relation to each other as when the pictures were made and the sounds recorded. This is done by mechanically connecting the motion-picture projecting machine and the phonograph by means of an endless wire cable running over pulleys. The cable passes under the floor of the stage, up to the top of the proscenium arch, and across the upper regions of the theater by air route to the motion-picture machine. Should the cable slip and so throw the two machines "out of step," so to speak, the operator of the projector can retard or increase the movement of the pictures until they are again synchronized with the phonograph. Although the sound seems to come direct from the picture of the particular person or instrument represented as producing it, no matter whether at the right, the left, or the center of the screen, it all actually comes from just one point—the horn of the phonograph. That it seems otherwise to the audience is due to the same illusion that makes ventriloquism possible. The accompanying diagram illustrates the principle. Referring to this diagram two motion picture figures, going through the facial



How the "Talking Pictures" work.

movements that accompany utterance, would, one at the extreme right and the other at the extreme left of the screen, be still close enough in line with the real source of sound so that the audience, a little distance back, could not tell from which it was coming if there were no facial movements of either, but "listening" with the eyes as well as the ears, the sound seems to come from the ones whose lips are moving. Were the screen so wide, however, that some of the talking figures might be shown a considerable distance to the right or left of the course of sound the illusion would be lost.

It should be understood however, that the writer of the above article, has for the sake of simplicity, regarded the apparatus as being mechanically driven, not caring to enter into the intricacies of the electrical features of the practical machine, a detail which if explained at this point would only confuse the lay reader.

MANUAL OR DIAL REGULATED MACHINES.

The Cinephone is one of the earliest machines of this type, having been introduced as early as 1907-1908. A quick starting phonograph is used, equipped with a small regulating dial; in other respects this machine is exactly similar to the ordinary graphophone. A similar dial with its attendant revolving hand is shown in the lower left hand corner of the pictures when thrown upon the screen. By keeping the hand of the dial on the picture in the same relative position as the dial on the phonograph, by changing the speed of the motors, the operator is able to keep the machines in synchronism, in theory at least. Practically this system is not particularly successful since it depends upon the operator, who is alwavs at least ten pictures behind with his control.

GAUMONT TALKING PICTURES.

The "Chronophone" produced by the Gaumont company in Paris, is perhaps the most successful of all talking picture devices,—except possibly the Edison. In nearly all cases the Gaumont machine is run in connection with the newly devised Gaumont colored pictures. The apparatus is almost entirely automatic in its operation.

Two motors are provided, one for the phonograph and one for the projector, both being of approximately the same construction and power. Direct current is used.

By connecting the corresponding section windings of the two armature motors together, and by feeding current through a single commutator, the two armatures are held in synchronism through the interchange of current waves, which after passing through the first armature, are alternating in character.

Should there be patches in the film, or other defects causing a slip between the phonograph and projector, the machines can be again brought into synchronism by means of a special set of differential gears driven by a small motor. A contact point in the first groove of the phonograph record starts the projector as soon as the first sound wave is reached.

Should either the pictures or the record be too far ahead, the operator closes the switch of the motor that drives the differential gear. This corrects matters almost instantly, moving the lever in one direction speeds the pictures and slows the phonograph; moving it in the other direction slows the picture and speeds the record.

A control board contains a starting gear, a switch, a speed indicator, and a two way commutator. By means of these devices, the operator can either advance or retard the phonograph or the projector.

(*The End.*)

To Produce "The Greyhound"

The Life Photo Film Corporation has purchased the world's exclusive rights to produce in motion pictures Paul Armstrong's and Wilson Mizner's stupendous and sensational deep sea drama "The Greyhound" which had a long run at the Astor Theater in New York and the Studebaker Theater in Chicago. "The Greyhound" is a crass melodramatic thriller with most brilliant moments of comedy and realism. The complications in the play are labyrinthian and the whole thing is a comprehensive admission into the inner life of the upper class of the darker world.

The great scenes in the legitimate production, which will be enlarged and made more realistic in the photoplay are laid on board the SS. Lusitania. The Life Photo Film Corporation has engaged Miss Elita Proctor Otis to play the part of Baroness Von Hilde, alias "Deep Sea Kitty." Miss Otis played this role in the stage production and scored one of the biggest hits of the play. The remainder of the cast, in part, includes David Wall, who played the lead in "The Banker's Daughter," and who takes the part of McSherry, the reformed card sharp, in the new piece. William H. Tooker, who played the banker in the last release of the Life Photo Film Corporation, takes the title role in "The Greyhound," and others in the cast are such stage and photoplay favorites as Harry Spingler, Philip Robson, Harry Cowley and Victor Benoit.

In addition to Miss Otis, the female parts are taken by Miss Catherine Carter, formerly leading woman with the Famous Players, Miss Anna Laughlin, who played the lead in "The Top of the World" and "Wizard of Oz," and leads with the Reliance, Miss Corbin, who has taken ingenue parts in Broadway successes, and Lillian Langdon, a photoplay favorite. The Life Photo Film Corporation has met with unprecedented success in its first release, "The Banker's Daughter," and to such an extent is this true that seventeen states have been closed out for all of their productions for one year. Among the large exchanges that closed out territory are the Famous Players of New England, Celebrated Players Film Company of Chicago, Progressive Feature Film Company of New Jersey, and Mecca Feature Film Company of New York.

Catherine Carter.

The Acme Feature Film Company of Chicago has moved to larger quarters at Room 500B Powers building. G. A. Hutchinson says that increasing business and lack of space to accommodate the new stock of features just acquired has made this move necessary.

Sans Grease Paint and Wig

By Mabel Condon

Max Figman.

IT was a miserably rainy day that caused me to take my umbrella and the worst cold in New York to the Hotel Hargrave on west Seventy-second street the day appointed for me to meet Lolita Robertson, her husband, Max Figman, and baby, Bunny Figman. It was the kind of a rain that made one forget that the sun had ever shone and it was the kind of a cold that, should its owner ever so far forget herself as to venture, "Spring has come," the venture would sound like, "Sprig hath cob."

However, nothing so fatal as the above venture was attempted and by allowing Mr. and Mrs. Figman the whole speaking platform, the from-two-to-three hour was safely bridged. "You know," began Mrs. Figman—the nice Lolita Robertson—"I've been resting since Christmas and I'm just wild to get back to work again."

The twenty-eight months old Bunny signified her desire to be rid of her bib, and a waiter entered with the bill for Bunny's luncheon. Mrs. Figman divided a minute between the two and Bunny slipped off her chair onto the floor to play at blocks with her nurse-maid.

"Mr. Lasky says we are to leave for the coast about May 18 and begin work June first.

"Well,—Mr. Figman is the lead, though I am to play opposite him. 'Co-stars' tells it best, though Daddy really is the lead in 'The Man on the Box.' I just live on his reflected honors."

"Not a'tall," I put in, thinking of all the nice things I had heard and read about Lolita Robertson's work.

"What's that?" asked Mr. Figman, coming from the other room, with a cigar in an amber holder between his fingers, "Of course not," he agreed with me and sat down to hear and say more about it.

"I think this particular play is just the thing to be put into pictures," resumed Mrs. Figman from the sofa, where she swung one foot back and forth over the other and put gestures to everything she said.

"Just think of that wonderful ride over the plains on horse-back—and all of the out-of-door scenes that we had to talk about in the play to get them over. It'll be wonderful to live them all out there in California."

"She sighed ecstatically, Mr. Figman dropped the ashes of his cigar over his blue-trousered knees and Bunny threw her ball under the sofa and demanded that the nurse-maid follow it. When the sigh had been forgotten, the ashes brushed onto the carpet and the nurse-girl and ball were again at attention, Mr. Figman remarked that he and Harold MacGrath, author of "The Man on the Box" are close friends and that for some time Mr. MacGrath has been hoping that he (Mr. Figman) would play that part in pictures.

"Mary Jane's Pa," "The Marriage of Kitty," "The Substitute" and most recently, "Fine Feathers" are the production in which the Figmans have been featured, but Mr. Figman is perhaps best known for his impersonation of Dicken's characters and his regret is intense over the fact that "The Old Curiosity Shop" has already been screened.

"Mr. Lasky, when we were arranging about playing leads in the Lasky feature films, was a little doubtful about my taking the part, because he doubted whether I could ride," Mrs. Figman offered from the sofa. "'Ride?' I answered him. 'Why, I was courted on horse-back.' And I was—wasn't I, daddy?"

"Yep," answered "Daddy," from behind a wreath of smoke and with his eyes smiling under their heavy brows, that are more gold than red, and yet would be called red, probably, because they match his hair which is decidedly red-gold.

"We've been married four years but have played together about six," went on Mrs. Figman, "and every vacation we spent out on a ranch in California and rode, and went on camping parties into the mountains, and fished, and took part in more than one round-up. But since we've had Bunny we haven't done that. But when we finish this picture, which will be some time in July, we're going to camp for a whole month."

"Maybe, after 'The Man on the Box,' we'll put on 'Mary Jane's Pa,' " said Mr. Figman.

"And that, too, will make a splendid screen story," approved his wife.

"Daddy, pay ball!" invited Bunny lustily and was thereupon taken out by her attendant for a promenade in the lobby.

"I have never seen a picture made in a studio," said Mrs. Figman regretfully, when she had waved a farewell to her small daughter. "We knew Mr. Anderson out at Niles, but I have never been in his studio when his company was working."

"I came nearly being with Mr. Selig and his general manager out at Hol-

Lolita Robertson.

lywood, though, when the latter was shot by that Jap," related Mr. Figman, "I couldn't keep the appointment I had there and called up to say so, and while I was speaking to the switchboard operator, I heard the shots and an hour later the papers had an 'Extra' out about it.

"Pictures have such a charm for me that what I would most favor doing would be to own a company and make my own pictures."

"Oh, that would be glorious, Daddy!" encourages Mrs. Daddy.

The 'phone tinkled a message to Mr. Figman, and he departed for the main floor reception-room to meet somebody. And Mrs. Figman told me about the silver loving cup Bunny had won a year ago for rating 100 per cent in the "Better Babies" contest held in Portland, Ore.

"And she has travelled all over with us ever since she was six months old," she further told me. "She was the mascot for 'Fine Feathers'."

"And undoubtedly will be for 'The Man on the Box'," I suggested and Mrs. Figman said yes, that undoubtedly she would.

Then Mr. Figman returned, bringing his friend back with him, and the slender, dark-haired woman with the dark eyes, with a smile in them and a slant to them, came as far as the elevator and said good-bye.

"On the Minute"

Thrills aplenty and action galore make "On the Minute," the Selig two-reel feature to be released on May 11, a subject of great drawing power. Its theme is politics and the attempt of a certain faction of the city council to force through a crooked gas franchise. In order to accomplish their purpose they even go so far as to kidnap the mayor to prevent his vetoing the franchise which has already been passed by the city council.

Marion Biddle, a role splendidly played by Adele Lane, is the private secretary of Mayor Weaver and the means of saving his honor when the unscrupulous grafters kidnap him. Thomas Regan, an influential "ward boss," is the man who is trying to "put over" the gas franchise and he at first imagines that he has fixed things with the mayor so that the bill will go through without a clip, but, later, learns with much surprise from the morning paper that the mayor is determined to veto the bill when it reaches his desk.

The Mayor's Secretary Delivers the Veto at the Last Moment.

Regan goes to the mayor's office and, thinking they are alone, threatens Weaver with political ruin and the loss of the prospective nomination for governor, if he dares to oppose the franchise. The mayor "stands pat" on his decision, however, and tells Regan that he has only to publish a letter, that already reposes in the drawer of his office desk, in order to send him to the penitentiary. Regan leaves in a high rage and the Mayor believes the grafters have been foiled, particularly in view of the fact that the telephone has been so arranged that every word word that passed between the mayor and Regan has been overheard by the mayor's secretary, in her room which adjoins the mayor's office.

The Arrest of the ex-Convict.

Regan, however, is desperate and employs some thugs to kidnap the mayor when he leaves for his home in the suburbs. With the mayor out of the way Regan knows the bill will become a law by default, so he feels confident that he has achieved his object. The mayor's threat however about a paper in his desk which would incriminate him causes Regan to worry, until he thinks of Jimmie Nolan, an ex-convict whom he can send after the paper.

Nolan is employed to pick the lock of the mayor's desk and secure the document, but is surprised at his task by Miss Biddle. The girl recognizes the convict as a man who once was of assistance to her father's chauffeur, and knows that he can pick ordinary locks as readily as one can open them with a key. The girl has been anxious over the mayor's absence as she knows the franchise, which has already been vetoed, is locked up in the vault and should be on its way to the city council chamber. The presence of the ex-convict gives her an idea. At the point of a revolver she compels him to open the vault and secure the vetoed franchise. Leaving him with a clerk in the mayor's office, Miss Biddle herself takes the vetoed franchise to the city council just in time to prevent its becoming a law by default.

The mayor has, meanwhile, escaped from the roadhouse in which he had been held captive and naturally is delighted when he finds that his quick-witted secretary has saved the day, by foiling Regan and his accomplices.

The Eclectic Film Company announces that it has opened another branch of the Eclectic Feature Film Exchange, located at 1235 Vine street, Philadelphia, Pa., and the new office will be under the management of Mr. R. Etris. Exhibitors throughout the adjacent territory are urged to get in connection with the new office to secure the benefit of the Eclectic releases.

Of Interest to the Trade

Ramo Opens Own Exchanges

Changes for the betterment and enlargement of its interests have occurred in the Ramo Films Incorporated. Homer H. Snow has taken a firm hold on the direct management of the company. C. Lang Cobb, Jr., manager sales and publicity, becomes chief advisor and member of the board of directors. The company has been recapitalized at $200,000.00, the stock has been allotted and the money paid in, and C. Lang holds an enviable position with the concern. Having covered over fifty thousand miles in the last year for the Ramo Corporation and carefully studied the existing local conditions of each section visited, Mr. Cobb concluded the best way for the manufacturer to protect his best interests was to become his own distributor. Consequently, on a recent trip covering 6,500 miles in fourteen days and visiting thirteen cities, Mr. Cobb arranged for the installation of Ramo Feature booking offices at Denver, Kansas City, Des Moines, Minneapolis, Montreal, Indianapolis and Atlanta, and on April 27 opened the first office at Des Moines, Iowa, and placed in charge P. J. Hall, who opened and managed the Kansas City offices of the Mutual Film Corporation, and is widely known among the exhibitors and trade, through his connections with that company and the W. H. Swanson Film Exchange of Denver and Salt Lake City. Mr. Cobb left for Montreal, Monday, April 27, where he opened the Montreal office Tuesday, April 28. The Denver offices will be in charge of J. C. Butts, late manager for Colgate Feature Service with offices in the Nassau building. Mr. Butts commenced his bookings on Monday, May 4. On the same day, Messrs. Bacon and Nolan of the World's Leader Features Company of 921 Walnut St., Kansas City, Mo., hung out their busy day flag and began booking Ramo Features. The other offices will be opened in turn as fast as Mr. Cobb can get from one to the other. Each office will be supplied with the twelve best Ramo Features to commence with, and one a week will be added until other plans are consummated. All of these offices will be under the direction and control of Mr. Cobb personally.

Reel Fellows Add Members

The Reel Fellows Club held a special meeting at the Fort Dearborn Hotel on Monday, April 27, the following members being present: A. L. Haase, Ed. Gaylor, Fred H. Wagner, Jr., A. V. Steis, Joe Roach, H. E. Gausman, Rapley Holmes, R. C. Travers, Walter R. Early, Frank L. Hough, C. H. Ferrell, Wm. M. Young, N. Sawyer, Warren A. Patrick, H. S. Conde, Geo. L. Cox, Wm. A. Grew, Harold Vosburg, Fred S. Phelps, Oscar Eagle, Chas. E. Nixon, R. R. Nehls, C. J. Verhalen, Don Meaney, H. A. Boening, Sam'l E. Kinkead, George Berg, Omar F. Doud, Ed. Hickey.

After discussion of previous business and the passing on of applications of five candidates for membership, an additional committee to provide ways and means to secure finances towards the establishing of permanent headquarters, was appointed. This committee with the new members was made up as follows: Harold Vosburg, chairman, Wallace Beery, Walter R. Early, Thomas Quill, George Cox, George Berg, John Rock, Wm. A. Grew, Frank L. Hough, Rapley Holmes, R. C. Traverse, Harry Webster, Fred Wagner, Eddie Redway.

An excellent luncheon was served, and considerable enthusiasm was shown by those present when the subject of securing more members was proposed. It was decided to hold the next meeting at the Fort Dearborn Hotel, on the evening of May 6, at 6:30 P. M.

Funkhouser's Activities

During the past two weeks the celebrated Major Funkhouser, Chicago's second deputy chief of police, has been especially active. He began his busy fortnight by appearing as the chief attraction at the luncheon of the Electric Club on Thursday noon, April 23, at the Hotel Sherman. After a few remarks anent his duties as a watchdog of the police department and his activities in the suppression of vice, the major took up the subject of film censorship and declared that all films were censored from the standpoint of the child, "since 85 per cent of the people who attend picture theaters in Chicago are women and children and over 40 per cent under fifteen years of age." The major neglected to state however where he secured his figures and several in the audience were overhard to remark that he was "guessing."

Then followed the screening of two reels of "cutouts" which Mr. Funkhouser implied by his remarks were trimmed by his board of censorship, though representatives of film interests present were able to positively assert that a great portion of the horrible subjects thrown on the screen were clipped by Jeremiah O'Connor in the days when he used to be Chicago's censor. The major most carefully refrained from showing samples of the silly and ridiculous "cuts" that have been made since he took office, so it was not surprising that when the chairman of the meeting suggested a vote of endorsement for the work being done by the second deputy, the majority of those present voted "Aye."

A sample of the explanation given by Mr. Funkhouser for making cut outs is the following: Referring to a clipping from a film showing a glimpse of a gambling room and gambling paraphernalia the major said: "There is no gambling in Chicago and consequently we cannot permit any to be shown on the theater screens." Films like "The Inside of the White Slave Traffic," "Traffic in Souls," "The Governor's Ghost" and "Cherokoo Bill" (which were the only subjects specifically named) the major called "diabolical."

Judge Tuthill in the Circuit Court on Saturday, May 2, gave Major Funkhouser a decided jolt however when he granted a writ of mandamus directing Chief of Police Gleason to issue a permit for the presentation of the photoplay entitled "Magda, the Modern Madame X" which had previously been prohibited by the esteemed major. The Chicago *Tribune* referring to the happenings in court said:

> Assistant Corporation Counsel Ma M. Korshak, representing the city, and Major Funkhouser prayed an appeal to the Appellate Court, and were granted thirty days to file a bill of exceptions in the higher court.
>
> The Judge reviewed the play in court, declaring that he

could see nothing wrong with it as a public exhibition and pronouncing it a powerful sermon.

Mr. Korshak declared that this decision should not be made a sweeping one because the case has been terminated by what wrestlers term a "dog fall," no one being the victor. Judge Tuthill looked the attorney straight in the eye.

"I am not a dog. You're not a dog."

"No, Your Honor, I am not a dog, and I do not mean to say that Your Honor is a dog, but this case is a most important one, and we wish the Court to make a definite definition of the powers of the officials concerned before issuing an order."

When the hearing ended with the granting of the appeal Mr. Korshak said:

"We wish it to be understood that this is not Mr. Funkhouser's picture, but that it is Judge Tuthill's picture, exhibited with his permission. We are forced to say this, Your Honor."

Meanwhile Mr. Funkhouser received a bitter arraignment in the *Dramatic Mirror* in the column headed "With the Film Men" and signed by "F. J. B." F. J. B. writes:

> Some of the trade press are just getting the caliber of Major Funkhouser, the czar of the Chicago Board of Censors. I knew the Major very well once; in fact, I was so unfortunate as to be a high private under him during the Spanish War when he was Major in the First Illinois Regiment, so I am not surprised.
>
> The Major was decidedly unpopular among the men, and this characteristic speech of his will probably explain why: "What the hell do we care for you men; we can get men for nothing, but mules cost us $200 apiece."

Kathlyn Entertains

A series of interesting pictures show the interest and esteem that Pasadena's Millionaire Colony has in the Selig Zoo, in Los Angeles. Kathlyn Williams, the heroine of "The Adventures of Kathlyn" recently entertained as her guests, distinguished representatives of the social set as shown in these pictures. At the upper left is Miss Marjorie Dyer, of New York, daughter of P. F. Dyer, a well known capitalist, who shows her fearlessness in handling a wolf. The people of the next picture, reading from left to right, are Miss Marjorie Dyer, of New York, Yvonne De Ojeda, of San Francisco, Kathlyn Williams, Gleatina Green, daughter of Col. Green, and Nadine De Ojeda, of Pasadena's winter colony. This little group represents $14,000,000.00. The third group shows Mrs. R. D. Davis, the wife of the president of Pasadena's Tournament of Roses, "Anna May," Selig's popular baby elephant, Kathlyn Williams, R. D. Davis, and Mrs. Leon Phillips, who were Kathlyn Williams' guests at a Jungle Dinner at the Selig Zoo.

Films are Only 3,000 Feet Long

Through an error some wrong film lengths were given for several of the Warner's Feature releases listed in the Film Record section of the last issue of Motography. The publicity department of Warner's Features wishes attention called to the fact that all the subjects are three thousand feet in length except the following:

Mona Lisa	2,000
The Living Corpse	4,000
The Man From the Golden West	4,000
The Ruby of Destiny	6,000

Tichenor Discusses "Littlest Rebel"

Frank A. Tichenor, general manager of the Photo Play Productions Company, left New York recently for Augusta, Ga., where Edward Peple's great drama of Civil War times "The Littlest Rebel" is being produced as a five-reel photoplay. Mr. Tichenor is highly enthusiastic over the work thus far accomplished and promises a finished production that will set a new fashion in the world of feature films.

"I don't care how much money it costs or how long it takes," said Mr. Tichenor, when interviewed in his office at 220 West 42nd street on the day of his departure, "we are going to make every foot of this film bear the individuality of our new idea, and live up to the standard we have set. The picture has got to satisfy us first, and you may stake your last dollar that it will not be released until it does satisfy us. The first reel, which has been completed, realizes our highest expectations, and five reels like that will constitute a genuine masterpiece. We are depending upon four strong points to lift 'The Littlest Rebel' to a higher plane than has yet been achieved by any feature photoplay. First of all, there is Mr. Peple's play. It seems made to order for our purpose. It touches the deepest note of pathos and is relieved by frequent recurrences of natural and hearty humor. It mingles highly imaginative romance with the thrill of unusual facts. Through it all runs the rumble of war and a series of spectacular battles which intensify the story without diverting attention from the central theme, or causing the slightest halt in the action.

"Next comes our new method of production. We believe that experienced motion picture actors are the only ones who may be depended on for capable characterization in motion pictures. The short history of the feature film constitutes an appalling record of failures in big expensive features that have relied upon well known legitimate stars to pull them through. We are taking no chances in this department. Our cast is made up of tried and proven screen actors.

"Third comes the infinite care and painstaking attention which we are giving to detail. No item is too small for special attention and the same relative value is given to the seemingly unimportant detail as to the biggest and most showy scenes. A confederate uniform is a real confederate uniform—a cannon of '63 a cannon that saw service in '63—a satin dress is a satin dress and a burning mansion is a burning mansion indeed. Fakes have no part in the making of 'The Littlest Rebel.'

"Last of all comes the big spectacular battle scenes. In this work we have employed prominent civil war veterans and active military experts of the present day. Every move has been studied out and charted and is directed by regular army officers. The troops are over fifteen hundred strong, with a large percentage of regulars and state militia men."

A Unique Pathe Subject

Everyone has heard of the cobra, but few persons would know one if they saw it. This film will correct such a deficiency in the knowledge of all those who are fortunate enough to see it.

The deadliest of nature's celebrities.

The cobra is commonest in India where its dreaded sting is fatal to 20,000 humans every year. After various views showing the poisonous fangs and teeth of the cobra a scene is taken in which the cobra strikes at the camera. No man stood by the camera at the time, a motor drive being used, and luckily, for the instrument was found to be sprinkled with tiny dots of deadly venom after the serpent struck.

The Deadliest of Nature's Celebrities.

N. Y. Exposition Plans

The forthcoming Exposition in New York City at the Grand Central Palace, June 8 to 13, will afford a splendid opportunity for the manufacturers to exchange views, as the annual convention of the International Motion Picture Exhibitors' Association and the Independent Exhibitors of America will be held in the convention hall of the same building.

This convention will be an open one, permitting the exhibitor to voice his views, to express his thoughts, thereby seeking a remdy to the many existing evils affecting the industry. Identification cards are being issued to all bona fide exhibitors applying to the secretary, Harold W. Rosenthal, 136 Third avenue, New York City. This card will entitle the holder to all privileges during the exposition and convention.

One of the most important questions which will be taken up at the convention is the matter of state and local censorship. The Association is strongly opposed to individual censorship. It believes that motion pictures having been placed in the same category as newspapers, should be allowed equal consor rights.

At the convention eight thousand theater owners from all over the United States and Canada are expected to discuss censorship in all its phases. This is only one of the many important matters which will be discussed.

That the exposition is going to be replete with many novel features is already shown by the large number of novelties which will be introduced by the many manufacturers and producers who have already contracted for space.

Cleveland Authors Meet

The second annual dinner of the Cleveland Authors' Club was given at the Colonial Hotel, Cleveland, Saturday night, April 25. Among the speakers were Evangeline DeLop, Washington, D. C.; William Lord Wright, of the *Dramatic Mirror;* A. W. Thomas. editor of *Photoplay Magazine;* R. A. Stoddard, editor *Cleveland Leader;* A. E. Bishop, photoplaywright; Charles W. Chesnutt, author of "The House Behind the Cedars" and other books; De Lo Mook, technical writer; A. H. Leece, humorist; Ezra Brudno, author. Officers were elected for the ensuing year, and a number of new members accepted.

Baumann Invades "Legit"

We have had theatrical people invading the motion picture field, but it was up to Charles O. Baumann, vice-president of the N. Y. Motion Picture Corporation to reverse this state of affairs and invade the legitimate.

Mr. Baumann, it will be remembered, has been at the California sudios of the N. Y. Motion Picture Corporation for some time past, carrying out some big ideas of his in the way of large features, which are now in the making; and while there arrayed himself with the writers of the four act drama "Mr. Aladdin," namely Thos. E. Ince and W. H. Clifford, managing director and chief of the scenario department of the N. Y. Motion Picture Corporation respectively, to present to the public what is in the opinion of Mr. Baumann and Mr. Ince the best production that has been put on the boards in the past ten years. It is a vital and gripping play of the hour with an excellent cast.

"Mr. Aladdin" opens May 10 at Hamburger's Majestic Theater, Los Angeles, Cal., where it is booked for a long run. Messrs. Baumann and Ince will then bring it on East, where it will open on Broadway. It is needless to say that this production, after its run, will be put into pictures by the N. Y. Motion Picture Corporation staged under the direction of Thos. H. Ince.

Edison to Film Buster Brown

The Edison Company has just completed arrangements by which "Buster Brown" and his inimitable companion "Tige" will appear upon the screen. Outcault's irrepressible small boy is one of the most widely known newspaper characters in the country. Although originally intended as a source of amusement for the kiddies, Buster has become equally popular with the grown-ups. From the abundance of material furnished by the cartoonist, the Edison company will select that which is best adapted to the screen, and Buster will be given an opportunity to display his ability as a photo-play comedian.

Three hundred newspapers are running these cartoons at the present time. This tremendous medium of publicity and the fact that "Buster Brown" is already a national character assures the success of future series. There will be twelve films in all, released on alternating weeks, commencing as soon as "Tige" finishes his present vaudeville engagement.

"War Is Hell"

That war is what Sherman called it Eclectic plainly demonstrates in its four part drama entitled "War Is Hell." No particular war is designated as having this indefinable quality, but just war in general. The cameramen who are responsible for their end of this production are no amateurs. Their work brings out the best there is in the story and that is quite a bit, for a large, clear scope such as was obtained in the field maneuver and aeroplane scenes coupled with the natural coloring that is effected throughout the picture add much to its interest.

Adolph arrives at Modzels in Eclectic's "War Is Hell."

The object of the picture is to show that not only does war exact its toll from the home, but it makes enemies of friends and man the legal murderer of his fellow-man. It accomplishes its object in the following manner: Seeking to study aviation Adolph Hardyk visits the Modzels in the neighboring principality of Dawsbergen. Sigmund Modzel, also an aviation student, and he become fast friends. Adolph greatly admires Sigmund's sister, Helene, and when war is declared between the principalities of Bergstern, Adolph's home, and Dawsbergen, Helene gives Adolph her locket with a promise to wait for him till the war is over.

Adolph is assigned to the aviation corps at home and spreads destruction in the enemy's territory, a place he loves rather than hates. In retaliation Sigmund is sent out to destroy the enemy's aeroplane and with a well-aimed bomb cripples the machine which volplanes to the ground. Uninjured, Adolph runs for shelter in a nearby mill, where a party led by Sigmund attacks him. With their faces concealed by their hoods the former chums do not recognize each other and Adolph shoots Sigmund, killing him. The mill is then blown up and Adolph's lifeless body taken from the wreckage. Lieut. Maxim, who ordered the destruction of the mill, reports the death of Sigmund to his parents, and, meeting Helene, is heart-smitten and wants to marry her. While explaining that she is waiting for another, Helene discovers her locket on his watch-chain. His explanation that it was taken from the man who died in the mill explosion drives her nearly frantic. Seeking seclusion she enters a cloister, but often her thoughts go back to what life might have meant to her but for War.

The emotional acting all falls to the part of Helene; the other principals, Adolph and Sigmund, requiring mechanical rather than stage ability. The exteriors are well chosen, few interiors being used.

Victor Animatograph Wins

Word has been received by the Victor Animatograph Co., of Davenport, Iowa, that judgment has been rendered against Geo. W. Bond of Chicago for infringement of the patent granted to A. F. Victor for stereopticons, May 27, 1913. Number 1,062,622 was held to be valid and infringed by the stereopticon made by Bond.

This patent broadly covers a stereopticon supported on a single base, and also the idea of converging carbons carried in the rear end of its cylindrical casing and this decision assures the Victor Animatograph Co. a monopoly of the superior stereopticon now being manufactured.

Frank D. Thomason of Chicago was attorney for the Victor company in the case.

New Post for Adler

Bert Adler, in charge of publicity for the Thanhouser Film Corporation since its inception and for the last year in charge of the publicity and detail work on Majestic, Princess and Apollo Mutual Movies, has a new post. He has been made special representative of the Thanhouser Film Corporation by its president C. J. Hite. His duties will take him to all parts of the country as his presence is needed. Jay Cairns now becomes publicity manager of Thanhouser and Ray Johnston becomes private secretary to Mr. Hite.

Famous Players to Travel

One of the most distinguished motion picture companies that ever crossed the continent returned last week from the Los Angeles studio of the Famous Players Film Company to New York. Included in the party were Mary Pickford, fresh from her triumph in "Tess of the Storm Country," Edwin S. Porter, technical director of the Famous Players, whose marvelous camera effects contributed greatly toward the beauty and interest of "Hearts Adrift" and "Tess," the two Pickford subjects produced on the coast, Hugh Ford, the prominent "legitimate" producer who recently effected an alliance with the Famous Players whereby he will collaborate with Mr. Porter on a series of big, spectacular productions, Carlyle Blackwell, who recently left the Kalem Company to associate himself with the Famous Players, James Kirkwood, the celebrated motion picture director, Richard Garrick, former director of the Universal Film Co., who joined the Famous Players in Los Angeles and portrayed the role of Ben Letts in "Tess of the Storm Country," Harry Lockwood, noted film player, who enacted the role of Frederick Graves, the theological student, in the same production, and a host of lesser celebrities connected with the Pacific Coast studios of the Famous Players. On May 6, Messrs. Porter and Ford sailed for France, where they join James K. Hackett, engaged to appear in a five-reel production of "Monsieur Beaucaire," by Booth Tarkington, for the Famous Players. When this production is completed, Mary Pickford will sail for Europe to be presented in a series of foreign subjects, in each of which she will depict a different national type, embracing England, Ireland, Scotland, Japan, Spain, Germany, France and Italy. This series is entirely unique, and marks a distinct departure in the production of motion picture subjects, in that it is the first time that an international tour of this wide range, featuring a famous star, has ever been contemplated. In every case the subject selected will be a famous play, produced and made popular in America, with the added advantage of the real locale and atmosphere in which the action occurs.

Jennings to Recruit Regiment

Al Jennings, former bandit, whose life is being made into a photo-play by the Thanhouser Film Corporation, has offered to recruit a regiment of Oklahoma cattlemen, for service in Mexico. The former outlaw, who was in the grip of the law in 1898 and thus prevented from taking part in the Spanish-American war, telegraphed President Wilson the offer of his services, to which he received the following reply:

> The White House, April 22nd, 1914.
>
> My Dear Mr. Jennings:—
>
> The President directs me to acknowledge the receipt of your telegram of April 22nd, and to thank you for your kind offer of services.
>
> He has brought it to the attention of the Secretary of War.
>
> Sincerely yours,
> J. P. Tumulty,
> Secretary to the President.
>
> Mr. Al Jennings, Ogdensburg, N. J.

Mr. Jennings has appointed Sheriff "Bill" Tillman, an old time friend and famous western character, to round up enough native Oklahomans to enable a well mounted regiment of trained men to respond to the call when it comes.

Gaumont Detective Feature

Excellent photography, beautiful light effects and fire scenes and splendid exterior mark Gaumont's three-reel detective drama entitled "The Opium Smugglers," in which the international famous Arizona Bill is featured.

As the story runs two coastguards discover traces of smuggling on the seashore. The district is infested by Chinese opium smugglers, but the orientals are so cautious that it seems impossible to catch the gang or find out their haunts. The coastguards take the packet of opium they have discovered to headquarters, and it is decided that a stop must be put to the smuggling without delay. Arizona Bill is communicated with, and promises to do his best to aid the government. Bill has already had a good deal of experience in dealing with Chinese, and he disguised himself very cleverly as an oriental and haunts the port, making the acquaintance of several of the gang, and eventually being taken on as an extra hand on one of the boats. One night a mysterious ship is visited and bales of goods taken off. Bill assists in landing the cargo, and shouldering his share, follows his companions through narrow streets and alleys to an apparently deserted house. A password is given and our hero finds himself in an opium den. An old hag receives the Chinese and supplies them with pipes. Bill accepts his and pretends to inhale the poisonous fumes, while thinking out a way to escape without discovery. The old woman's suspicions are aroused, however. She steals behind Bill and pulls off his pigtail, and then strives to rouse the opium-soaked men around. Meanwhile Bill rushes to the door, but a trapdoor before the threshold has been opened and he falls into a cellar beneath. After some hours he discovers an exist through a disused drain and emerges on the sea front exhausted, where Betty, his wife, who has accompanied him to the town, is anxiously looking for her husband. Bill, however, is determined not to be beaten and hires a boat to explore the coast. Betty insists on going too, but the Chinese gang know everything, and arrange for several of their number to be included in the crew. A few days later the yellow demons seize their opportunity and take command of the boat. Bill is bound and a bomb placed by his head, with a fuse connected, which will blow him and the boat to pieces in a short time. Betty is carried off in one of the lifeboats in spite of her struggles. Bill's position is desperate, and it seems that his last hour has come. An idea occurs to him, and as the burning fuse comes within his reach, he burns his bonds in the tiny flame, and, free once more, leaps from the doomed ship just in time. A terrific explosion occurs and the boat sinks beneath the waves, watched by the exulting Chinese, who have landed. As they drag Betty with them, she manages to lose her footing and falls over a precipice. Feeling sure she is killed, the orientals make no attempt to rescue her, but Betty rolls down the height, and beyond being stunned and having a severe shaking, she is unhurt. She manages to crawl up to a rock, and, mounting this, spies the Chinamen entering a hut near at hand. She has discovered their hiding-place! Down on the seashore she finds a man's body washed in by the waves, and with a cry of anguish recognizes Bill. Thinking he is dead, she lifts his body on her shoulders and starts to walk inland. After a time she fancies he stirs and to her delight life is in him still. Little by little Bill revives and hears with joy that Betty has found the retreat of their enemies. Next day Bill reports to the coastguard-in-chief, and asks him to send an armed boat to blow up the hut on the coast. This is immediately done, and the opium den utterly destroyed by cannon. Thus a public danger is wiped out by the intrepid bravery of Arizona Bill and his wife.

"The Master Mind" a Splendid Film

"The Master Mind" is a master film. In five interest-holding reels it tells its story of a master crook whom nothing defies. His agile, crafty mind makes him the master of every situation, and at the very end of the tale, a moral is taught. It is the mastery of love over hate—and the Master Mind proves itself big enough to bow to it.

In this, the third release of the Jesse L. Lasky Feature Play Company, the Lasky concern has scored heavily. Also, Edmund Breese has scored and his rating hovers the one hundred per cent mark. His debut before the motion picture public is one that he and the Lasky company can be proud of, and one that the film goers will applaud. His role is the title one, and his work is of the quality that leaves no opening for criticism. As "The Master Mind," Mr. Breese is master of himself, the story, the action and more—of the suspense in which his spectators find themselves and from which he does not liberate until the last sub-title has been flashed—"I open my hand and let you go, because my love is stronger than my hate."

The photography adds to the quality of this screen play and the consistency of its action. The fineness of the settings and the reality of the whole tone of the film, speak for the ability of the directors, Cecil B. DeMille and Oscar Apfel.

Industrial Company's New Factory

The Industrial Moving Picture Company has completed, and has in full operation at Chicago, what is claimed to be the largest factory in the world devoted exclusively to the manufacture of commercial moving pictures. This new plant is located at 223-233 West Erie street. It occupies 7,000 square feet of floor space and is laid out strictly along efficiency lines. All departments adjoin and follow in logical sequence. The walls and partitions are of steel and cement plaster. The ceilings are protected by an automatic sprinkler system, twenty-four Pyrene tubes are in convenient places for emergency use and the entire establishment is fire-proof throughout. The "safety first" idea is paramount. The air is sterilized and changed every ten minutes by means of the most modern ventilating system.

The general offices extend along a seventy foot frontage and are eighteen feet deep. The perforating room is equipped with Bell & Howell machines; the air is governed by a hygrometer and always kept at a proper temperature and humidity. The printing room has ample room for the operation of twelve of the most modern printing machines. In the developing room, one of the largest in the country, the floor is waterproof cement laid on zinc with a wooden flooring of cypress raised above the flowing water. It is equipped with Corcoran tanks sufficient to develop miles of film every day. The wash room is supplied with filtered and distilled water piped in a continuous flowing system directly from the big battery of filters which stands nearby, which also serves the developing room. The tinting and toning room has tanks sufficient to give twenty different tints and tones. The drying room has a capacity for 100,000 feet of film at one time. The drying is hastened by a special warm air appliance invented by M. E. Hair.

With present facilities, the company can put a battery of seven cameras in the field at one time.

A miniature theater with a thirty-five foot throw is equipped with a fire-proof booth, Simplex projecting machine, seats and special lights.

The factory organization is complete in every detail. Every morning the heads of the various departments assemble in conference and once a week, the entire force devote a half hour to an efficiency talk given by one of the officials.

The Industrial Moving Picture Company was launched four years ago by Carl Laemmle, R. H. Cochrane and Watterson R. Rothacker. Six months ago Mr. Laemmle, because of the fact that his duties as president of the Universal Film Manufacturing Company required his entire attention, disposed of his stockholdings to Mr. Rothacker, who then succeeded Mr. Laemmle as president of the Industrial Moving Picture Company.

Publicity For Eclectic Subjects

In collaboration with the Eclectic Film Company, the Hearst newspapers throughout the country are publishing in serial form, the multiple reel features which are being regularly released by the Eclectic Film Company. The first of these subjects was "Loyalty," an elaborately colored film which is made by the Eclectic natural color process. The tremendous popularity of this reciprocal publicity arrangement between the Eclectic Film Company and the Hearst newspapers is evidenced by the avalanche of orders for bookings which are being daily received at the different Eclectic feature film exchanges.

The next story published by the Hearst newspapers was "War." This is the same feature that is being shown in motion pictures under the title "War Is Hell."

"The Flames of Justice"

"The Flames of Justice" is a multiple reel production of the Primagraf Film Co. The subject, social error, is a much used but not worn-out one, and is dramatized from a new angle in this sensational, stirring picture. From the time that Clifford White starts on his path of social devastation till his end in "The Flames of Justice" the story holds with a grip, supported by strong, emotional acting. Miss Julia de Kelety, the lead, as Marie, has a difficult part and plays it well. The hatred which one bears for Clifford White, who starts Marie on her downward course and afterwards induces her to drug her benefactor, speaks well for the ability of the actor who creates this character.

Hazel Dawn Featured

The Famous Players Film Company began the production last week of that great international success, "One of Our Girls," the celebrated drama which so closely interweaves the interests of two mighty nations, England and America, written by the late Bronson Howard. Miss Hazel Dawn, the beautiful and artistic little star, who achieved fame in the title role of the popular light opera, "The Pink Lady," will play the role of Kate Shipley—"one of our girls."

Brevities of the Business

PERSONAL NOTES.

Russell E. Smith, one of the foremost script editors of the Mutual Film Corporation, has at present a record of more than two hundred scripts sold and there still remains a host of plots upon which to draw. Mr. Smith, who is a son of Edgar Smith, the well known librettist of New York and a nephew of Augustin Daly and Joseph F. Daly, sold his first photoplay to Pathe Freres in 1911, and since then has been almost continuously at it. Though only twenty-seven years of age, Mr. Smith has done editorial work on the *Winnipeg* (Man.) *Telegram*, the *Minneapolis Tribune* and *Journal*, the *Cincinnati Tribune*, been press agent and advertising manager for the Orpheum theaters in Spokane, Wash., and Winnipeg, Man., toured the world twice as business and advance manager of various theatrical companies, held down the post of city editor of the *Fargo* (N. D.) *Courier News*, been a special feature writer on the *New York Sunday World*, copy editor for the United Press Association, manager of the Munsey Newspaper Syndicate, associate editor and dramatic editor of *The Magazine Maker* and *The Writer's Magazine*, associate editor of *The Cavalier*, is the author of many vaudeville sketches, has written special articles for the *Green Book*, and *Collier's* and now is associate scenario editor of the Mutual's Los Angeles studios. He is still a young man and the future undoubtedly has much in store for him.

The marriage of Archibald MacArthur, Jr., advertising manager of the *Motion Picture World*, and Miss Natalie Toone, took place at 8:15 o'clock on the evening of April 30 at the Episcopal church of St. John, Jersey City, N. J. There were many friends and relatives present at the ceremony and the attendants of the bridal couple were Mrs. Edson Souder, sister of the bride, as matron of honor, the Misses Hazel Graham and Eva Kaiser, bridesmaids, little Hazel Souder, the bride's niece, as flower girl, and William Hall Campbell as best man. The ushers were Harold Febrey, Jack Edward Moore, Wendell P. Milligan and Benjamin Franklin Jones. Those who witnessed the ceremony numbered more than two hundred and the reception held later, at the home of Mr. and Mrs. Souder, was attended by eighty. Mr. and Mrs. MacArthur went to the Bermudas for a two weeks stay and will probably make their home at Point Pleasant for the summer. The well-wishes of many friends are theirs.

Miss Tsura Aoki, the 22 year old Japanese lead of the New York Motion Picture Corporation's Imperial Japanese Company, married her leading man, Sessue Hayakawa on May 1. Miss Aoki has been starred by Mr. Thos. H. Ince in quite a few of his recent Japanese productions and at present is working in two big feature productions, "The Typhoon" and "The Wrath of the Gods," which Mr. Ince is putting on simultaneously. Miss Aoki was born in Tokyo, Japan. She came to this country at the age of eight years with her uncle Otto Kawakami, known as the Sir Henry Irving of Japan, and her aunt Mme. Sada Yacco, Japan's greatest emotional actress and founder of the modern method of acting in Japan. Her father was a noted artist and after his trip around the world exhibiting his paintings, he met Miss Aoki and her aunt and uncle in San Francisco. He returned with the aunt and uncle to Japan and left Miss Aoki at the convent in Pasadena, Cal., where she remained for eight years. There she studied the piano and vocal music.

Darwin Karr has purchased a new runabout.

Wm. D. Taylor of Western Vitagraph Co. is there as a "buster," having put the finishing touches on an unbroken horse they needed in "Captain Alvarez."

Alfred D. Vosburgh is to have the extreme pleasure of mingling with a pitful of gopher snakes. It's a safe bet that no jealousy arose from that assignment.

Fritz Wagner, Pathe cameraman, was captured in Mexico. While the different factions were trying to take each other near Torreon, Wagner tried to take a picture of the whole works, but was seen. Wagner's communications state that he is all right but minus one good camera and an interesting set of pictures.

Little Katherine Lee, seated in a box at the Globe at the press showing of "Neptune's Daughter," viewed her mermaid antics with joy. Miss Lee plays the part of Angela, Annette's sister, and does it well.

Carlyle Blackwell is not a slave of convention as is plainly shown by his appearance in the Famous Players' studio in pink silk pajamas, and only the second day after his arrival, too.

Miss Gertrude Petty has been engaged as a scenario writer by the Mutual Film Corp. Miss Petty won the prize for the best suggestion as to what "Our Mutual Girl" should do.

Bill Russell, in immediate need of a certain suit of clothes, called up his apartment and getting Ed Kauffman on the phone asked him if he would have it rushed over. Better than that, Kauffman said he would take it himself. Arriving at the studio, Ed asked for Russell. Taking the suit as the badge of his profession, the doorman asked if he were Russell's valet and friend Ed pleaded guilty. Work was immediately suspended at the Biograph until everyone had given Bill Russell's "valet" the once-over.

Dolly Ellisberg, who has been private secretary to M. E. Hoffman, advertising manager of the World Film Corporation, has resigned to accept the position of secretary to R. H. Burnside, the big theatrical producer. Her place has been taken by Miss Meagher, formerly with the Kinemacolor Company.

Little Bobby Connelly, the Vitagraph juvenile, who has been sick with pneumonia for three weeks, is reported to be convalescent. It is expected he will soon be seen in some new Vitagraph life portrayals as Sonny Jim, which character he has already made famous under the direction of Tefft Johnson.

F. H. McMillen has resigned his position at the World Film Company.

William V. Ranous, who was one of the first directors at the Vitagraph Studios, has again returned to his first love.

B. W. Beadell, special representative for the National Waterproof Film Company of Chicago, was a visitor at Motography's office Thursday.

Princess Mona Darkfeather has so many childish correspondents and such a number of "Kiddie" friends as she calls them that she is offering a natty Indian toy prize to children all over the country together with a signed picture of herself for the best pen and ink, pencil or painted pictures repreesnting her as an Indian maiden and it does not have to be a special likeness either. The pictures should be sent to Princess Mona Darkfeather, c/o 1446 Bellevue avenue, Los Angeles, California, together with a personal letter giving the age of the writer.

George Berg who resigned his position at the Continental Feature Film Company has assumed the duties of Chicago representative for the General Film Company.

Dave Warner is resting in New York after absenting himself from Broadway for a period of seven months. He will get away shortly in the interests of Warner's Features, Inc., the objective points of his trip being the eastern offices.

Edwin F. Cobb, formerly with Lubin under the direction of Romaine Fielding, has joined the Colorado Motion Picture company forces at Canon City and plays opposite Miss West.

The Indianapolis office of the Sedeg Feature Film company is now booking in Indiana and Kentucky all of the "Fantomas" pictures released by the Gaumont Co. The character of "Fantomas" is apparently as well known in Indiana as it is in New York, where it played for four weeks on Broadway.

Lawrence McCloskey, editor of the Lubin scenario department has added another good writer to his staff, Harry E. Chandlee, who has distinguished himself in the field of literary endeavor. Mr. Chandlee has been a valued contributor to the *Washington Times, The Pittsburg Post, Technical World* and was editor of the *Automobile Age*. He has also written many scientific essays, especially for the *Pearson* and other magazines. Submitting two photo play scripts to the Lubin Manufacturing company, the editor realized the value of his work and added him to the scenario staff.

St. Mary's Rectory at Kingston, New York, through Father J. J. Hickey has installed a Power's Cameragraph No. 6A motion picture projecting Machine.

The Vitagraph players under the direction of Sidney Drew have reached St. Augustine, Florida, where they will be located for five or six weeks in the portraying of a feature subject with tropical and southern surroundings. Ada Gifford, who is one of the players in this company, is cast for a lead in the picture to be taken under the direction of Ned Finley at Bat Cave, N. C. As soon as she returns from Florida, Mr. Finley will start with his company for North Carolina.

In "The Romance of Copper Gulch," a three-reel feature recently completed by the Colorado Motion Picture company, Miss West had the misfortune to receive some very bad burns on her arms and face which kept her out of pictures for a week or ten days.

Thursday evening, April 30, was a red-letter night for the offices and employees of Warner's Features, Inc., who filled nine boxes in the Madison Square Garden as guests of the Miller Bros., 101 Ranch wild west show. As a special tribute to his guests, Joe Miller (who has appeared in several Warner's Features) rode his white horse across the arena and gave the party a military salute that was followed by a war whoop from the Indians. The invitation came as a return courtesy for the hospitality accorded his party on Monday afternoon when a new Miller picture was shown to Chief Iron Tail, a delegation of Indian braves and cowboys in the projection room of Warner's Features, Inc.

The Sedeg Feature Film company continue to do a big business with their Fantomas series and other features. Assistant manager Roy L. Frank is helping out at the Buffalo office, owing to the extended bookings up state.

An article by Arthur J. Lang of the Nicholas Power company on "Safe Motion Picture Machines," which appeared in the April 11 issue of *Scientific American,* has caused considerable favorable comment in motion picture circles.

Milton H. Fahrney, the well known director, has been obliged to admit that a rest has its advantages. He went on for years protesting that he did not need one and when he terminated his engagement with the Albuquerque company and laid his future plans, he was persuaded to take a holiday before starting up again.

The Polytechnic High School of Pasedena, California, realizing the value of the Motion Picture in dealing with technical subjects have purchased a Power's Cameragraph No. 6A projecting machine. This machine was sold through the Theater School Equipment company, of Los Angeles, California.

Myrtle Stedman, Hobart Bosworth's leading woman will be seen in three extremely good pictures in the near future. Her fine work in "The Valley of the Moon" is followed up by her acting in "The Odyssy of the North," the stenographer in "Burning Daylight" and as Joy in "Smoke Bellew." As Hobart Bosworth has been putting on all three plays at one time, Miss Stedman has been a somewhat busy lady.

E. W. Sawin, formerly manager of the Washington branch of the General Film company, is now manager of the Famous Players Film company, of Atlanta, which controls the entire annual product of the Famous Players for distribution in the states of Alabama, Mississippi, Georgia, Florida, Tennessee, North Carolina and South Carolina. The company's headquarters are located in the Rhodes building, Atlanta.

Mona Darkfeather has been apprised of the fact that she has been made an honorary member of the Mu Gamma Society of Denver. Mona is receiving a large number of pictures of Indian maidens from children in answer to her promise to give prizes for the best ones. Some of them are awful.

Edwin August is gradually getting a very strong company together for his Feature Films and his first independent feature, the adaptation of a famous novel, is well on the way. J. Farrell MacDonald, the producer of Samson and other successes is the director and Neva Delorez, a young, beautiful and experienced actress, is acting opposite August. With Hal August, Eugene Ormonde and Edith Bostwick, Jack Weatherbee and Layola O'Connor in the cast and with Frank Ormston as technical director and Mary O'Connor looking after the scenarios, Mr. August has a company and staff of extraordinary strength.

Word comes from Chicago that beautiful Marguarita Fischer has won the "Photoplay Idol" contest recently held by the Photoplay Magazine. The little lady is delighted, for the competition was well on the way before she even knew she was mentioned in it. Here is a case of winning on one's merits. There is not an actor or actress that is not glad, for she is a mighty well loved young woman.

Through B. F. Porter "the Simplex Man," 1465 Broadway, New York, there has been installed a Simplex projector with the Cinema Clearing House Co., New York.

Phillips Smalley, equally prominent as an actor and a producing director, recently shot himself through the right hand while inspecting a pistol at Laguna Beach, Cal. The bullet went through the palm of the hand. No bones were broken. The pistol was of the so-called "absolutely safe" variety.

A Power's Cameragraph No. 6A motion picture projecting machine has been installed in St. Patrick's Rectory, Jersey City, New Jersey. This machine was sold through J. H. Hallberg, New York City.

John E. Ince, leading man and director at the Lubin studio, after witnessing his latest production, "The Greater Treasure," by Ethel Glenn Hall, declares that it is the best photoplay in which he has ever appeared. John Ince's gifts as an actor are no less than his art as a producer. He comes from a family celebrated in the annals of the American stage, and is the brother of Thomas and Ralph Ince of the New York Motion Picture and Vitagraph Companies respectively.

St. Patrick's Rectory at Mount Morris, New York, has purchased a Power's Cameragraph No. 6A motion picture projecting machine through the Auburn Film company, of Auburn, New York.

Cleo Madison, leading woman with Wilfred Lucas' Gold Seal company is developing into a lightning-change artist as a result of her experience in "The Severed Hand," which will be completed this week. Miss Madison makes about 20 changes of costume in the story, which deals with the overthrow by secret service operatives of a "black hand" organization. She appears in every variety of costume, from man's garb to a magnificent (and very up-to-date) ball room gown.

The Orpheum Theater & Realty Co., New York, has purchased two Simplex machines to be installed in the Orpheum theaters at Memphis, Tenn., and Des Moines, Iowa.

W. W. Johnson, who has handled the publicity and advertising on the "Perils of Pauline" series for the Eclectic Film Company, has come favorably into the limelight of general liking, owing to his skillful management, and the film industry looks upon him as one of its most energetic and likeable young men.

Arthur G. Hamilton of the Photo Play Productions Company, he who sits at the roll-top desk when Frank Tichenor is speeding east or west, is going to Augusta, Florida, to see the staging of the battle scene, which will be one of the features of "The Littlest Rebel," film. Mr. Hamilton will ship his auto to Augusta and leisurely motor back to New York.

House Peters has said good-bye to New York and the Famous Players studio, where he has served so well in many notable films, and has gone west to affiliate with the Colorado Motion Picture Company. The good wishes of many eastern friends in the film business accompany him.

Leo Delaney will be seen no more in Vitagraph films, as after a six years' connection with this company he has resigned and is taking a rest. Thereafter—he is undecided as to just what, thereafter.

Bergoyne Hamilton who has financial right to admire the view from a window in the office of the Photo Play Film Company, while others sit around and work, possesses military honors which he blushingly confesses. He is a captain in a Connecticut regiment, has a commission in the regular army of the United States and was the winner of the international rifle shot contest held at Beisley, England.

Fred L. Bennage is he who owns the title of general sales manager and booking manager in the office of the Progressive Motion Picture Corporation in the Times Building. He was formerly in charge of advertising on both a Buffalo and New York daily newspaper and brings much tact and many new ideas into his management at the Progressive offices.

ROLL OF STATES.

ARKANSAS.

Work has been started on a new $2,500 airdome on the Elks lot, Fifth and Main streets, Argenta. Miller Bros., of Memphis, Tenn., are having the airdome built and expect to have it ready for occupancy by the first of May.

Ground has been broken for the erection of a new theater at Seventh and Main streets, Arkadelphia. The new playhouse will be owned and managed by Hot Springs and Little Rock people, and will be motion picture and vaudeville combined. The theater will be ready for business for the fall season.

CALIFORNIA.

A new $10,000 motion picture theater is to be built in San Jose. It is to be known as the Liberty theater and will be on the property now occupied by Mr. Beatty's tailor shop, 67 South Market street. The property is under the joint ownership of Mr. Beatty and F. F. Ford, of Oroville. Plans are now being drawn and the capacity will be 1,400.

A permit was granted to Neal McGuire and J. L. Stone to conduct a motion picture house in the open air at Chico.

Edwin August Feature Film Company—Capital stock, $500,000. Subscribed, $35. Directors: Edwin August, Eugene Ormonde, J. H. MacDonald, S. H. Friedlander, W. B. Lyon, A. W. Cleaver, J. G. Hunter.

The Plaza company will build a modern picture theater on the ground adjoining the Plaza theater on the east, San Diego. It is estimated to cost $100,000 and will seat 1,000.

Angelus Film Company; capital stock, $250,000. Subscribed, $5. Directors: I. M. Van Laningham, A. L. Bartlett, E. H. Jordan, C. S. Richardson, G. C. Schofield.

A motion picture theater de luxe and a new office and store building, to cost when completed $48,000, is now under way at Eighth street and Broadway, San Diego, being erected for the E. A. Edmunds company after plans prepared by Walter S. Keller, architect. The theater will have a seating capacity of 1,000.

Occidental Film Manufacturing Company. Capital stock, $500,000. Subscribed, $5. Directors: A. F. Moore, G. F. Moore, M. V. Robertson, J. D. McCutchan, Joseph Murray.

CANADA.

A handsome theater is shortly to be erected in the city of Hull by H. J. Kearney, who was formerly one of the syndicate owning the Odeon theater. The site of the new amusement house will be on the Gravelle property on Main street. The theater, which will be a three-story building, will cost in the neighborhood of $30,000 and will be completed by the end of August.

COLORADO.

Bessemer is to have an up-to-date moving picture theater seating 600 people. The plans of the owner, Mr. Critcher, are materializing very rapidly and he hopes to have everything ready for the opeinng show July 15. ·The building which is to be remodeled for the theater is the old Quackenbush building. The cost of remodeling and installing the necessary equipment will total $5,000.

Phil B. Patrick a well known Pueblo moving picture man, has succeeded in launching the establishing of a moving picture plant for the manufacture of moving pictures at Ordway. M. Todd and C. C. Corrigan are associated with him, and while the company will have its factory at Ordway, they will establish an office in Pueblo. The films will be released under the title of Big Horn Films.

DELAWARE.

Bangs Laboratories Incorporated, Dover. Capital stock, $150,000. To develop negative and positive films of all kinds. Distribute moving picture films of all kinds and classes. Incorporators, M. M. Hirons, W. P. Carrow.

FLORIDA.

E. R. Dickey, formerly of Wheeling, W. Va., but now located in St. Petersburg, is building a concrete moving picture house in this city. The theater will be one of the finest in the state and will cost about $40,000.

ILLINOIS.

George Smith is erecting a moving picture theater at Fisher. The building is a one-story frame, covered with steel.

Advance Motion Picture company, Chicago; capital increased from $2,000 to $150,000; directors from three to seven.

A permit was issued by Building Inspector Offlighter for a moving picture airdome. A. R. Traband will erect the open air theater at Eleventh street and South Grand aveune, Springfield, to run during the summer months.

LaSalle Amusement company, Chicago, $50,000; amusement business; M. J. Isaacs, F. W. Silber, J. D. Wooley.

Blair & Clausen were granted a license to conduct a moving picture show in Villa Grove.

Illinois Industrial Motion Pictures company, Chicago, capital stock, $25,000; motion picture business. Michael B. Roderick, Joseph D. Roderick, and George Lindon.

The White Pearl, has been greatly enlarged and Toluca now has one of the finest moving picture shows in Illinois outside of the large cities.

Central Film Company, Chicago; capital, $5,000. Incorporators—Fred D. Silber, M. J. Isaacs and C. J. Silber.

Mark T. Lyon Feature Film Corporation, Chicago; capital. $2,500. Incorporators—Sidney Lyon, Ignatz Spitz and David L. Golden.

INDIANA.

James Polezoes, lessee of the Irwin moving picture house, has purchesed of J. R. Stevens the lease on the Lyric theater in the Lewis & Jacobs block on South Main street, Goshen. Mr. Polezoes will close the theater for a week for improvements and will open May 4.

IOWA.

J. J. Goedert has sold his picture theater in Mapleton, and has purchased the Princess, at Ida Grove from Lee A. Horn.

KANSAS.

E. F. Maxwell, manager of the Novelty theater, at Topeka, has purchased the Empress picture show from L. M. and Roy Crawford. Mrs. Maxwell, who has been managing the theater under the Crawfords, will have charge of it from now on. Mr. Maxwell will continue to manage the Novelty.

KENTUCKY.

A permit to alter 226 South Fourth street, Louisville, into a moving picture theater at a cost of $3,000 was issued to Allen Kinney. As soon as the changes are completed the building will be occupied by the Columbia theater. It will seat 300.

Hickman is in the near future to have two moving picture shows.

The Fourth-Avenue Amusement company filed articles of incorporation. The capital stock and debt limit are $75,000. The incorporators are Michael Switow, Dennis H. Long and R. A. McDowell. The company have leased the Wilkes block, Louisville, and will build a modern motion-picture show house, consisting of a main floor and balcony.

The site of the old Owensboro airdome, owned by A. I. Smith, will be used for the erection of an up-to-date theater to be used for moving pictures and vaudeville, and the active work of making preparations for the erection of the theater is now under way.

MASSACHUSETTS.

The new motion picture theater at Summit and Second streets, Mittineague, was recently opened and is operated by A. J. Payette & Co.

MICHIGAN.

Negotiations are completed for the enlargement and remodeling of the Bijou theater, at Saginaw.

Guy H. Freese has purchased the Lyric theater at Ishpeming, from John Sahlstein. Mr. Freese will manage the theater personally and will increase the capacity of the house to 300, also redecorate.

The Majestic theater, 223 South Michigan avenue, Lancing, has recently been purchased by George A. Abel from F. A. Clark.

MINNESOTA.

The Arcade Amusement company will erect a brick, tile and concrete theater at 100 Sixth avenue N., Minneapolis. The Fleisher-Rose company is contractor. The buildings will cost $22,000.

MONTANA.

Arrangements are being made for the opening of two more moving picture houses in Lewiston within a short time.

NEBRASKA.

D. C. Doyle was at Heartwell making arrangements to install a motion picture show in that village.

Brandeis' theater, Omaha, opened April 26, with moving pictures.

A moving picture show will soon be in operation in Doniphan.

Elmer Redding has purchased a motion picture show at Tilden.

NEW JERSEY.

The Strand theater, the new moving picture house, which has been erected at a cost of $100,000 will be formally opened to the public May 1. It is located on Halsey street between Market street and Bradford place, Newark. Max Spiegel is general manager and E. H. Gorstle resident manager.

NEW YORK.

At 23 Fort Washington avenue, Manhattan, is a motion picture playhouse in course of construction which will be called the Maurice Costello Theater, after the Vitagraph actor. The building is faced with white terra cotta and will have seats for eight hundred persons.

The St. Regis Corporation. To manufacture motion picture machines and accessories; capital, $101,000. Incorporators: H. E. Latter, W. J. Maloney, O. J. Reichard, Wilmington.

Plans have been filed for a two-story moving picture theater with stores and offices for the site of the Hotel Sterling, on the west side of Third avenue, 50 feet north of Thirteenth street, New York. The Stuyvesant estate is the owner. The Variety Photo Play Company is the lessee. Louis A. Sheinham, the architect, has placed the cost at $12,000.

The Whitman Features Co., Inc., Hempstead. Motion pictures, etc.; capital, $50,000. Incorporators: F. Weekes, S. N. Kreischer, T. F. Gilbert, Jr., Hempstead.

OHIO.

The Thurston Amusement Company, Cincinnati, motion pictures, $10,000, 100 shares of $100; by Harry E. Thurston, Desha Falkenstein, George Dresselman, Edward Branigan and Minnie Klotsbach.

The Hansher Construction company obtained a permit to make alterations for a moving picture theater at 2047 E. Ninth street, Cleveland. The work will cost about $9,000. R. M. Hulett is the architect. The theater will be known as the Palace, and will occupy part of the McMillin building.

The Massillon Amusement company, Massillon, motion pictures, $10,000, 100 shares of $100; by R. L. Miller, Frank E. Ream, George H. Ellis, Ina Spriggle and E. F. Croy.

The First Congregational church, more recently known as the Plaza dancing academy, on St. Clair near Madison, Toledo, will be transformed into a moving picture theater and will be known as the Temple, opening May 9.

J. P. Freeman, who recently purchased the Lyric theater in Bridge street, Ashtabula, has taken over the Mecca theater, Main street and will operate both picture houses.

NORTH CAROLINA.

It is very probable that the Montgomery Amusement company, which owns a chain of moving pictur theaters in the South, will establish a theater in Wilmington. Geo. C. Warner, of Jacksonville, Fla., is in the city and hopes to close a deal for a site for the playhouse.

The Southern Circuit theater company with headquarters at Wilmington have closed deals for the erection of a modern moving picture house in Nilson. It will be located on Nash street next door to the Citizens Bank and will cost when completed and fully equipped $18,000.

OREGON.

Plans have been perfected for the erection of a two-story concrete building at East Forty-sixth street and Foster road, Portland, to cost about $7,000. The first floor will be used for a moving picture theater and a store-room and the upper floor is to be utilized for lodge purposes. The building will be 50 by 89 feet in dimensions.

Aaron H. Gould, a Portland architect, is making plans to be followed in the construction of a moving picture theater to be built at Hood River for William Baker and others. The building will be 50 by 100 feet, of brick and frame construction, the estimated cost being $15,000. The proposed building will have a seating capacity of 650.

PENNSYLVANIA.

The name of the new moving picture theater, which is being remodeled in the Moses Brown block on Allegheny street, Altoona, has been changed from the Lyric to the Majestic. The improvements are being rushed to a finish and the theater will be opened in a short time. J. H. Kohler is manager.

Film Theater, North Philadelphia; one-story, brick and terra cotta, 22 by 89 feet. Revised plans being prepared by Durham Brothers, architects, Heed Building.

Jones' moving picture theater in Flemington was damaged by fire recently.

The Alhambra moving picture theater, at Wilkes-Barre has been purchased by Harry Bartholomew, who will improve same.

Stanley Booking Company, Philadelphia, capital stock, $5,000. To purchase, sell and deal in and with picture films, moving pictures, etc. Incorporators: F. R. Hansell, Philadelphia; George H. B. Martin, S. C. Seymour, Camden, N. J.

Moving Picture Theater, Forty-seventh street, Philadelphia. For James Mitchell; one-story, brick and terra cotta. Owner will take sub-bids. E. Allen Wilson, architect.

John McKenna & Son have a contract to erect a $12,000 moving picture theater at 905-907 South Fifth street, Philadelphia, for Henry E. Silk.

Sauer & Hahn are planning a motion picture theater to be erected in Seventeenth street, below Venango, Philadelphia, for the Tioga Realty Company, a C. O. Kruger syndicate. The building will seat 2,000 and cost about $50,000. It will have a frontage of forty-two feet on Seventeenth street. The theater proper will measure 120x120 feet.

J. A. Bader & Co. filed plans with the Bureau of Building Inspection for a moving picture theater to be built at the northeast corner of Salford and Market streets, Philadelphia, at a cost of about $100,000.

Samuel Morrison, one-story stone and brick moving picture theater, 44.6 by 110 feet, southeast corner Sixty-first and Vine streets, Philadelphia, for Herman Beyer & Co.; cost, $8,700.

Motion picture theater, Seventeenth and Venango streets. For the Tioga Realty Company, 120 by 120 feet, with entrance wing 42 feet wide. Cost, $50,000. Seat 2,000 persons. By Sauer & Hahn, architects, Philadelphia.

Picture theater, Sixty-first and Vine streets, Philadelphia, to Samuel Morrison, 3601 North Fifth street, one-story building; seating capacity, 496; for Herman Beyer & Co.; cost, $8,700. Permit granted.

The Majestic theater, in the Brown block, on Allegheny street, Hollidaysburg, was formally thrown open to the public April 23. Mr. C. L. Koller of Altoona, is manager.

Picture theater, Marshall and Market streets, Philadelphia. To Smith, Hardican & Co., one-story, brick, 39x110 feet. The Hoffman Company, architects.

Jacoby & Weishampel, architects, was awarded the contract to arrange plans for a new moving picture house at Palmerton. The theater will be 60x180 feet and will have a seating capacity of 1,000. It will be owned and operated by Louis Wolinsky.

S. S. Fineman, one-story brick moving picture theater, 40 by 108.2, 937-941 South street, Philadelphia. Cost, $10,000.

Everything is in readiness for the formal opening of the Court Square theater, in the 200 block of Washington avenue, Scranton. The new theater is owned by Thomas J. McGuire, and is one of the finest of its kind in this part of the state. It has a seating capacity of 450.

Alterations to cost $1,000 will be made to the Stanley theater, 1614 Market street, Philadelphia, by J. A. Martin.

TEXAS.

J. M. Carbajal was granted a petition to operate a moving picture theater at 2516 Pierce avenue, Houston.

Fire broke out in the operating room of the Queen theater, a moving picture show, in Bryan, recently, and did between $1,500 and $1,600 damage.

The Dixie theater in Brenham, a moving picture house recently closed by the former management, has been leased by R. L. Long and T. D. Long, of Houston, and will be opened in the near future. The building is being renovated and placed in first-class condition.

UTAH.

An open air motion picture theater will be established at Liberty park, Salt Lake City.

VIRGINIA.

A permit was issued to Byron Baer to build a motion picture theater on the north side of Broad street near Third street, Richmond, costing $15,000.

The Alhambra Theater company will open a new theater in El Paso on or about July 1.

Charles M. Seay, Edison director. The fur overcoat, Lloyd Robinson says, is accounted for by the fact that Charley is a Southerner.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
4-24	Will Blood Tell?	Lubin	1,000
4-24	Mike the Avenger	Selig	1,000
4-25	Brute Force	Biograph	1,000
4-25	On the Heights	Edison	1,000
4-25	Broncho Billy, Gun-Man	Essanay	1,000
4-25	The Nurse and the Counterfeiter	Kalem	1,000
4-25	Her Great Scoop	Vitagraph	2,000
4-27	The Dance of Death	Kalem	2,000
4-27	Shotgun Jones	Selig	2,000
4-27	The Awakening of Barbara Dare	Vitagraph	1.000
4-28	The Wedding Present	Cines	2,000
4-28	The Mystery of the Silver Snare	Edison	1,000
4-28	Yarn A-Tangle	Essanay	1,000
4-28	The Tatoo Mark	Vitagraph	2,000
4-29	A Fugitive from Justice	Edison	1,000
4-29	The Stolen Rembrandt	Kalem	2,000
4-29	The Inventor's Wife	Lubin	2,000
4-29	The Pirates of Peacock Alley	Selig	1,000
4-30	The Soul of the Desert	Biograph	1,000
4-30	A Pack of Cards	Lubin	2,000
4-30	In Royal Bondage	Pathe	2,000
4-30	Tony the Greaser	Vitagraph	1,000
5-1	Frederick the Great	Edison	2,000
5-1	Seeds of Chaos	Essanay	2,000
5-1	The Getaway	Lubin	1,000
5-2	Her Big Scoop	Biograph	1,000
5-2	Her Grandmother's Wedding Dress	Edison	1,000
5-2	A Secret Crime	Kalem	1,000
5-2	The Accusing Eye	Pathe	2,000
5-2	Mareea, the Half Breed	Vitagraph	2,000
5-4	The Saving Presence	Biograph	1,000
5-4	The Master Rogue	Kalem	2,000
5-4	The Adventures of Kathlyn, No. 10	Selig	2,000
5-5	The Broken Chain	Cines	2,000
5-5	The Double Cross—Third Story of "The Man Who Disappeared	Edison	1,000
5-5	The Greater Love	Essanay	2,000
5-5	Marrying Gretchen	Selig	500
5-6	The Detective's Sister	Kalem	2,000
5-6	Behind the Footlights	Lubin	2,000
5-6	The Evil She Did	Selig	1,000
5-7	When Conscience Calls	Lubin	2,000
5-7	A Meddler with Fate	Pathe	2,000
5-7	His Last Call	Vitagraph	1,000
5-8	The Song of Solomon	Edison	2,000
5-8	The Mystery of Room 643	Essanay	2,000
5-8	Vengeance is Mine	Lubin	1,000
5-9	Under the Skin	Biograph	1,000
5-9	The End of the Umbrella—Seventh of the "Dolly of the Dailies" Series	Edison	1,000
5-9	Broncho Billy's Sermon	Essanay	1,000
5-9	The New Medicine Man	Kalem	1,000
5-9	The Marriage of Cupid	Pathe	2,000
5-9	Two Girls	Selig	1,000
5-9	The Antique Engagement Ring	Vitagraph	2,000
5-11	In Fate's Cycle	Biograph	1,000
5-11	Regeneration	Kalem	2,000
5-11	Hearts Are Trumps	Pathe	1,000
5-11	On the Minute	Selig	2,000
5-11	Miser Murray's Wedding Present	Vitagraph	1,000
5-12	The Toreador's Romance	Kleine-Cines	2,000
5-12	An Alaska Interlude	Edison	1,000
5-12	The Acid Test	Vitagraph	2,000
5-13	A Man's Soul	Kalem	2,000
5-13	In the Northland	Lubin	2,000
5-14	Her Mother's Weakness	Biograph	1,000
5-14	Madam Coquette	Lubin	2,000
5-14	The Strength of the Weak	Pathe	2,000
5-14	The Sea Gull	Vitagraph	1,000
5-15	His Sob Story	Edison	2,000
5-15	Ashes of Hope	Essanay	2,000
5-15	The Signal	Lubin	1,000
5-16	The Coward and the Man	Edison	1,000
5-16	Brocho Billy's Leap	Essanay	1,000
5-16	The War Bonnet	Kalem	1,000
5-16	The Taint of Madness	Selig	1,000
5-16	The Countess Veschi's Jewels	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length
4-24	The Unopened Letter	Edison	2,000
4-24	Doc Yak, Artillery Man	Selig	1,000
4-24	Tangled Tangoists	Vitagraph	1,000
4-25	Little Breeches	Lubin	400
4-25	Breaking Even	Pathe	2.000
4-25	A Dream of the Circus	Lubin	600
4-27	Hop Head's Dream	Biograph	500
4-27	In High Life	Edison	1,000
4-27	Along Came a City Chap	Biograph	500
4-27	Knockabout Kelly—Magician in Spite of Himself	Melies	400
4-27	Bobby and the Banker	Melies	400
4-28	The Tale of a Chicken	Lubin	750
4-28	The Schooling of Mary Ann	Selig	1.000
4-28	Another Tale	Lubin	250
4-29	Curing a Husband	Essanay	1,000
4-29	Prof. Spuff's Romance	Pathe	500
4-29	Setting and Style	Vitagraph	1,000
4-30	Pill for Sophie	Essanay	1,000
4-30	Differences Between Tangoes	Melies	250
4-30	Little Miss Bountiful	Selig	1,000
4-30	Batty Bill, Monkey and Pelican	Melies	650
5-1	Stung	Kalem	500
5-1	A Knight of Trouble	Selig	500
5-1	Dippy's Dream	Kalem	500
5-1	The Plot That Failed	Selig	500
5-1	Bunco Bill's Visit	Vitagraph	1,000
5-2	Broncho Billy's Close Call	Essanay	1,000
5-2	He Never Found Out	Lubin	1,000
5-4	A Week-End at Happyhurst	Edison	1,000
5-4	A Cottage by the River	Melies	600
5-4	The Man Higher Up	Pathe	500
5-4	Winky Willy's First Cigar	Melies	400
5-4	Cupid Versus Money	Vitagraph	1,000
5-5	A Blind Business	Lubin	400
5-5	Max, the Lady Killer	Pathe	500
5-5	Casey's Birthday	Lubin	600
5-5	Doc Yak, Bowling	Selig	500
5-5	The Old Fire Horse and the New Fire Chief	Vitagraph	2,000
5-6	The Lucky Vest	Edison	1,000
5-6	Making Him Over for Minnie	Essanay	1,000
5-6	Sandy and Shorty Start Something	Vitagraph	1,000
5-7	Gilliagin's Accident Policy	Biograph	500
5-7	A Snakeville Epidemic	Essanay	1,000
5-7	Maniacs Three	Biograph	500
5-8	Batty Bill and the Suicide Club	Melies	500
5-8	McBride's Bride	Kalem	1,000
5-8	The Mother of Seven	Selig	1,000
5-9	Building A Fire	Lubin	400
5-9	With the Burglar's Help	Lubin	600
5-11	Martha's Rebellion	Edison	1,000
5-11	Doc Yak's Temperance Lecture	Selig	300
5-12	In Real Life	Essanay	1,000
5-12	The Wallflower	Lubin	500
5-12	Doc Yak, the Marksman	Selig	500
5-12	Marian, the Holy Terror	Selig	500
5-13	Andy Plays Cupid, Sixth of the "Andy" series	Edison	1,000
5-13	Three Little Powers	Essanay	1,000
5-13	A Pair of Stockings	Selig	1,000
5-13	Buddy's First Call	Vitagraph	1,000
5-14	Slippery Slim's Stratagem	Essanay	1,000
5-15	A Darktown Wooing	Kalem	500
5-15	At Last We Are Alone	Selig	500
5-15	The Girl and the Gondolier	Kalem	500
5-15	Bunny Buys a Harem	Vitagraph	1,000
5-16	While the Band Played	Biograph	500
5-16	He Said He Could Act	Lubin	1,000
5-16	Almost An Outrage	Biograph	500
5-16	The Precious Twins	Pathe	2,000

EDUCATIONAL.

Date	Title	Maker	Length
4-28	The Deadliest of Nature Celebrities	Pathe	500
5-12	Wood Carving and Turning at St. Cloud, France	Pathe	500
5-12	The Jerboa, Habitat Africa	Pathe	500

SCENIC.

Date	Title	Maker	Length
4-28	A Few Minutes in Calcutta, India	Pathe	500
5-4	Manila, Capital of the Philippines	Pathe	500
5-5	A Winter Excursion to the Falls of Tannforsen, Sweden	Pathe	500

TOPICAL.

Date	Title	Maker	Length
5-4	Hearst-Selig News Pictorial, No. 19	Selig	1,000
5-6	Pathe's Weekly, No. 35, 1914	Pathe	1,000
5-7	Hearst-Selig News Pictorial, No. 20	Selig	1,000
5-11	Hearst-Selig News Pictorial, No. 21	Selig	1,000
5-13	Pathe's Weekly, No. 36	Pathe	500
5-14	Hearst-Selig News Pictorial, No. 22	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Lubin, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Pathe, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Pathe, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
5-4	In the Moonlight	American	2,000
5-4	Our Mutual Girl, No. 16	Reliance	1,000
5-4	As Fate Willed	Victor	2,000
5-4	The Dawn of Romance	Imp	1,000
5-5	A Woman's Loyalty	Thanhouser	1,000
5-5	The Different Man	Majestic	1,000
5-12	Lucille Love, the Girl of Mystery, No. 5	Gold Seal	2,000
5-6	Shorty Escapes Matrimony, (2nd Part)	Broncho	2,000
5-6	The Story of the Olive	American	1,000
5-6	The Broken Bottle	Reliance	1,000
5-6	The Quack	Nestor	1,000
5-6	Whom God Hath Joined	Eclair	1,000
5-7	The Card Shark	Domino	2,000
5-7	Vasco the Vampire	Imp	2,000
5-7	Aurora of the North Pole	Rex	2,000
5-8	The Substitute	Kay-Bee	2,000
5-8	Stolen Glory	Powers	1,000
5-8	The Pawns of Destiny	Victor	3,000
5-9	The Deputy Sheriff's Star	Reliance	2,000
5-9	The Outlaw's Daughter	Frontier	1,000
5-9	The Nation's Peril	"101" Bison	2,000
5-10	The Wheels of Destiny	Majestic	2,000
5-10	Suzanne	Eclair	1,000
5-11	Metamorphoses	American	2,000
5-11	Our Mutual Girl, No. 17	Reliance	1,000
5-11	Toilers of the Sea	Victor	1,000
5-11	Through the Snow	Imp	1,000
5-12	A Mohammedan Conspiracy	Thanhouser	2,000
5-12	The Minature Portrait	Majestic	1,000
5-12	Her Heritage	Beauty	1,000
5-12	Lucille Love, the Girl of Mystery, No. 5	Gold Seal	2,000
5-13	Shorty's Strategp	Broncho	2,000
5-13	The Navy Aviator	American	1,000
5-13	Dad's Outlaws	Reliance	1,000
5-13	The Siren	Nestor	1,000
5-13	In the Fangs of Jealousy	Eclair	2,000
5-14	Forest Vampires	Domino	1,000
5-14	On the Chess Board of Fate	Imp	1,000
5-14	The Unlawful Trade	Rex	1,000
5-15	In the Cow Country	Kay-Bee	2,000
5-15	In Her Sleep	Princess	1,000
5-15	The Girl in the Shack	Reliance	1,000
5-15	The Transformation of Prudence	Powers	1,000
5-16	A Million in Pearls	Victor	2,000
5-16	The Golden Dross	Reliance	1,000
5-16	Won by Wire	Frontier	1,000
5-16	The Hills of Silence	"101" Bison	3,000
5-17	The Lover's Gift	Majestic	2,000
5-17	Our Daughter	Eclair	1,000

COMEDY.

Date.	Title.	Maker.	Length
5-4	Caught in the Rain	Keystone	1,000
5-4	Exposing the Handcuff King	Powers	500
5-4	The Hungry Soldiers	Powers	500
5-5	Eugenics Versus Love	Beauty	1,000
5-5	A Telephone Engagement	Crystal	500
5-5	Universal Ike Almost a Hero	Universal Ike	1,000
5-5	Out On Business	Crystal	500
5-6	Roll Your Peanut	Joker	1,000
5-7	The Morning Paper	Keystone	500
5-7	A Busy Day	Keystone	500
5-7	Whistling Hiram	Frontier	1,000
5-7	Sergeant Hofmeyer	Sterling	1,000
5-8	Forced to be Stylish	Princess	1,000
5-8	Calamity Ann's Love Affair	American	1,000
5-8	His Strenuous Honeymoon	Nestor	1,000
5-9	Mike Joins the Force	Royal	1,000
5-9	Schultz, the Barber	Joker	1,000
5-9	A Suspended Ordeal	Keystone	1,000
5-10	Lost, A Union Suit	Thanhouser	1,000
5-10	The Scene of His Crime	Komic	500
5-10	The Career of Waterloo Peterson	Rex	500
5-10	A Race for a Bride	Komic	500
5-10	The Tango Dance	Rex	500
5-10	A Pair of Birds	Crystal	1,000
5-11	Finnegan's Bond	Keystone	1,000
5-11	The Adventures of Limburger and Schweitzer	Powers	2,000
5-12	Charlie's New Suit	Crystal	500
5-12	Universal Ike Gets a Line On His Wife	Universal Ike	1,000
5-12	Their Picnic	Crystal	500
5-13	How Green Saved His Wife	Joker	1,000
5-15	Down on the Farm	Keystone	1,000
5-14	Dad's Allowance	Frontier	1,000
5-14	Papa's Boy	Sterling	1,000
5-15	The Newlyweds' Dilemma	Nestor	1,000
5-16	A Boy for a Day	Royal	500
5-16	The Fascinating Eye	Joker	1,000
5-16	I Should Worry	Royal	500
5-17	The Somnambulist	Thanhouser	1,000
5-17	The Man in the Coach	Komic	1,000
5-17	A Boob There Was	Rex	1,000
5-17	Charlie's Waterloo	Crystal	1,000

TOPICAL

Date.	Title.	Maker.	Length
5-6	Animated Weekly, No. 113	Universal	1,000
5-7	Mutual Weekly, No. 71	Mutual	1,000
5-13	Animated Weekly, No. 114	Universal	1,000
5-14	Mutual Weekly, No. 72	Mutual	1,000

MISCELLANEOUS FEATURES.

The Floor Above	Continental	4,000
The Mystery of the Glass Cage	Ambrosio	2,000
Chicot the Jester	Leading Players	3,000
Kadra Safa	Wil-Kar	5,000
The Battle of the Sexes	Continental	5,000
By Power of Attorney	Features Ideal	3,000
The Outlaw Reforms	World	4,000
The Staircase of Death	Gaumont	3,000
Through Fire to Fame	Apex	4,000
A Fight for Freedom	Blache	4,000
The Great Python Robbery	I. S. P.	4,000
The Flames of Justice	Primagraf	5,000
Woe to the Conqueror	Italian-American	4,000
The Spy	Universal	4,000
The Crystal Ball	Warners	3,000
Under the Mask of Honesty	Warners	3,000
Forgiven	Stellar	6,000
The Brute	Famous Players	4,000
A Woman's Treachery	American Kineto	3,000
The Opium Smugglers	Gaumont	3,000
In the Line of Duty	East India	
The Waif	Eclectic	6,000
The Port of Missing Men	Famous Players	5,000
Pierre of the Plains	All Star	5,000
The Lunatics	Leading Players	3,000
Petrof the Vassal	Features Ideal	
The Master Mind	Laskey	5,000
The Capture of a Sea Elephant	Blinkhorn	5,000
The Lightning Conductor	Sawyer	5,000
In the Hour of Temptation	Great Northern	3,000
The Lure of Millions	I. S. P.	4,000
The Cry in the Night	Twentieth Century	4,000
The Bells	Sawyer	4,000
Not Guilty	Apex	3,000
The Black Triangle	Films Lloyds	5,000
Through Dante's Flames	Ramo	4,000
The Queen of the Smugglers	Sawyer	3,000
A Woman's Triumph	Famous Players	4,000
The Mistress of the Air	Blinkhorn	3,000
The Bushranger's Bride	Sawyer	3,000
The House of Temperley	Cosmofotofilm	
Manon Lescaut	Playgoers	6,000
Treachery	Mundstuk	4,000
The Greyhound	Life Photo	5,000
The Woman of Mystery	Blache	4,000
The Actor	Film Release	3,000
The Master of Death	I. S. P.	4,000
The Hostage	Wagner	4,000
His Highness, the Prince	Great Northern	3,000
The Calvary of a Mother	Leading Players	3,000
The Great Derby	Wagner	3,000
Count Zarka	Great Northern	3,000
The Line-Up at Police Headquarters	Nonpareil	6,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
THURSDAY: American, Domino, Komic.
WEDNESDAY: Broncho, Mutual Weekly, Reliance, Beauty.
THURSDAY: American, Domino, Komic.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: American, Reliance, Majestic.
SUNDAY: Majestic, Thanhouser, Apollo.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

Price Ten Cents

MOTOGRAPHY

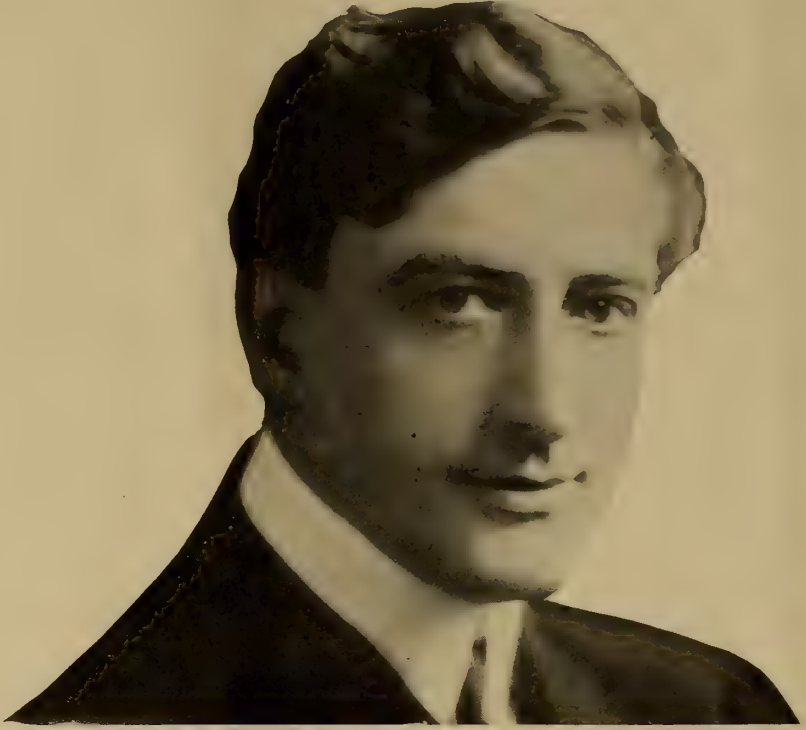
EXPLOITING

MOTION PICTURES

Vol. XI CHICAGO, MAY 30, 1914 No. 11

PERIODICAL DIVISION
MAY
23
1914
LIBRARY OF CONGRESS

FRANCIS X. BUSHMAN
WITH
ESSANAY



HE WINS

The Ladies' World Hero Contest

Which proclaims him

"The World's Foremost Photoplayer"

Seven prominent players, selected from representative film manufacturers by officials of the McClure Publication, were nominated as candidates for the role of John Delancy Curtis, in Louis Tracy's novel

"ONE WONDERFUL NIGHT"

the winner to portray this character on the screen in the photoplay of that title. The story which has run serially in the Ladies' World Magazine, has gained world-wide interest. The campaigns conducted by the seven manufacturers has brought about a world of advertising which all concentrates in

FRANCIS X. BUSHMAN

You are the one, Mr. Exhibitor, who will profit by this expenditure of money and publicity. The modern studios owned by the

ESSANAY FILM MANUFACTURING COMPANY

in which this story will be produced and the excellent corps of skilled producers and photoplayers, who will inject their knowledge of filmdom into this production, assures you of an attraction guaranteed to be photographically and dramatically perfect.

Mr. Bushman wishes to express his sincerest thanks and appreciation to those who made this election possible.

Essanay Film Mauufacturing Co.

521 First National Bank Building **Chicago**

Factory and Studio, 1333 Argyle St., Chicago, Ill.
Branch Offices in London, Paris, Berlin, Barcelona

State Right Buyers

The Greyhound

(5 Parts)

Written by Paul Armstrong and Wilson Mizner, authors of "The Deep Purple."
Directed by Lawrence McGill, "The Feature Director."
Scenario by Louis Reeves Harrison.
Camera under personal operation of Frank G. Kugler.
A quartet without a peer.

A play intensely dramatic that runs the full length of human emotions, abounding with vital incidents that point a moral as well as adorn a tale.

Staged with realism and an eye to detail. Released about May 20th

Lithos, lobby diplays, film cards and other advertising matter befitting the high character of the production.

The Banker's Daughter

5 Parts ***By Bronson Howard***

A story that grips the heart and holds the interest throughout. Playing to crowded houses wherever exhibited.

The following territory still open:

California	**Washington**	**Oregon**	**Southern States**
Minnesota	**North Dakota**	**South Dakota**	**Pennsylvania**

Write for miniature sample print

The following territory closed on our next ten features:

Illinois, Iowa, Indiana, Wisconsin, Michigan, Kentucky, Ohio	Celebrated Players Film Co., Chicago, Ill.
New York State	Mecca Feature Film Co., New York City
New England States	Master Production Co., Boston, Mass.
New Jersey	Progressive F. F. Co., Newark, N. J.
Nebraska, Kansas, Oklahoma, Missouri	Kansas City F. F. Co., Kansas City, Mo.

We produce features from dramatic productions that have created a reputation the legitimate stage.

Life Photo Film Corporation

102-104 West 101st Street
New York City

A truly masterly bit of photography from Famous Players "A Woman's Triumph."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, MAY 30, 1914 No. 11

Thousands Plan to Attend Convention

Enthusiasm is Tremendous

"ON TO NEW YORK" will be the slogan of exhibitors everywhere for the next fortnight, for from letters received at the headquarters of the convention committee every exhibitor in the United States who is anybody, is, seemingly, planning to go to New York to attend the convention and the second annual exposition of the motion picture art. From North, from Wast, from South and from points in the East adjacent to the metropolis in which the convention is to be held a perfect flood of letters has been received declaring that parties of from three to a hundred or more "will be there without fail" and yet the committee in charge of reception and entertainment feels sure that everybody can be provided for, and made to feel at home.

Samuel H. Trigger.
Chairman Exposition.

The enthusiasm of exhibitors throughout the country last year was as nothing compared to the tremendous interest being shown in this year's gathering of the men who have made the industry what it is today. The officers of the Association attribute this response on the part of the exhibitors to the fact that it has been made exceedingly plain that the convention to be held this year is going to be a free and open one, in which every bona fide exhibitor will have an opportunity of expressing himself—to the fact that no "gag rule" will sway the convention and override the votes and wishes of the delegates assembled from distant states—to the fact that a program of surpassing interest has been arranged and will be carried out to the letter and that the exposition of the motion picture art will in every way overshadow the one which was held in connection with the national convention of last year.

Frank C. Samuels,
Managing Promoter.

Five years ago the most optimistic of moving picture fans would not have predicted that the interests of the moving picture art would hold its Second Annual Exposition during the week of June 8 to 13 of this year; yet this and many other unexpected things have come within the past five years. The annual exposition of the moving picture art is an established institution. It met with such universal favor last year that the managers of the International Association of Motion Picture Exhibitors were inspired to repeat it this year and now announce this as an annual event. They look forward to a larger attendance this year than last, when over a quarter of a million persons visited the exposition at the Grand Central Palace and were enthusiastic participants in all its advantages and benefits, showing such marked interest in every phase of the art set forth in the various booths that those in charge were convinced of the popularity of the enterprise and its great service to the public and the trade.

So pronounced was its recognition, that its influence spread to the other side and European interests immediately began tto request its repetition and began to reserve space for this year's exposition, now under way. All the producing companies this year will have their own individual booths handsomely decorated and furnished, according to their own designs. Persons visiting the exposition can find the representative players of the different companies in these booths where they can meet their favorite film artists personally.

Aaron A. Corn, chairman of the arrangement and entertainment committee, writes:

> We believe in combining pleasure and business and at the same time give all visitors the hand of friendship. We must also consider the manufacturers and others in the trade who spend vast sums in the Exposition Hall. Last year through the liberal stand taken by the various film manufacturers, the visitors were kept on the jump the entire week with very little time left to visit the exhibits.
>
> With the co-operation of the leading manufacturers who have promised their assistance, we will conduct our entertainments in such a way as to give the visitors a thoroughly good time. These social diversions will in

Harold W. Rosenthal,
Nat'l Secretary.

no way detract from the business side of the exposition as every effort on the part of the committee will be so directed as to bring the manufacturers and distributers in close touch with the exhibitor. This personal contact will permit them to show many new and novel devices that will be exhibited, showing the progress made during the year in this wonderful art.

EXPOSITION AND CONVENTION NOTES.

Aaron A. Corn,
Chairman Entertainment Com.

One of the many attractions at the Exposition will be the Symphony Auto Music Com-Symphony Orchestra, just put on the market by the Electrotone Auto Music Company. A complete symphony orchestra operated by an ordinary pianist is the claim made by the company.

Pathe Freres had their representative in the Exposition office last week. He expressed great interest in the coming show and reserved spaces 347, 348, 349 and 350. He made the statement that Pathe had in mind a most pleasing and novel exhibit in their booths that would make the hit of the show.

Pat Powers of Warners Features has a plan to entertain all his representatives throughout the country, in his reception room at the exposition. He has taken four spaces on the right side of the main floor and says he will have the Powers' bunch on hand during the week to give the glad hand to all comers.

Thomas A. Edison, the grand old man of the trade, will honor the exposition by his presence during the convention. Mr. McChesney, the genial sales manager of the Edison company, will also be on hand to greet all comers.

J. A. Koerpel,
Chair. Transportation Com.

The Colonial Film Corporation promises a most attractive exhibit in its booth. The setting will be in colonial style.

Sam Spedon, the chairman of the publicity committee, is continually receiving communications about the exposition and convention. He is working overtime and doing good work to help along the cause.

The Exposition Committee is being complimented on all sides for its action in discontinuing the advertising programme. It's a step in the right direction. A free guide will be published showing the location of all exhibits.

The decorations and booths this year will be on an elaborate scale. The design is a very attractive one. A prize will be awarded for the best decorated booth. This contest will be decided by disinterested judges.

Mr. Rich G. Hollaman, vice-president of the International Exposition company, is taking an active interest in this exposition in an advisory capacity to the committee.

The following schedule of events for the convention has been announced by the committee:

Monday, June 8—Opening of the convention, 2 o'clock p. m. It is hoped that the Hon. Theodore Roosevelt will be able to deliver the address of welcome, but it is feared that he will be on his way to attend the wedding of his son Kermit in Spain at that time, so some other notable man will have to be secured.

Tuesday, June 9—A trip to Coney Island will leave Grand Central Palace at 4:30 o'clock, p. m., where a clam bake will be served and a tour of the amusement places made.

Wednesday, June 10—Moonlight excursion, cabaret and tango party on the Hudson.

Thursday, June 11—A night on the Broadway roof gardens has been planned, with special programs of high class professionals.

Friday, June 12—Banquet arranged by the various manufacturers at the Waldorf-Astoria with entertainment by the leading actors and actresses of the various companies.

Saturday, June 13—Prize contest entertainment and distribution of souvenirs and a farewell ball.

Pathe's Unique Feature Film

One of the most unusual films seen in Chicago in a long time was shown to the Board of Censors at Fulton's exhibition room early this week. It is two reels in length, entitled "The War of the Lilliputians" and was made at the Pathe studios. The cast consists almost entirely of dwarfs, and more than two score of them take part in the production, the largest standing 3 feet 2½ inches in height and the smallest being a giant of 22 inches. The little people are regular actors too, and the popular Pathe stars of normal height will have to look to their laurels or some of the Lilliputian players will be endearing themselves to the public to such an extent that the feature productions of the future will be staged by the dwarfs instead of by the larger folks.

As the story of this unique drama runs, King Micros of Lilliputia betroths his daughter, Princess Piccolina, to Prince Colibri, and celebrates the occasion by giving a great performance in the local ampitheater. News of the betrothal reaches King Cigas, ruler of the kingdom of giants, and he at once plans to prevent the marriage taking place. Sending two of his trusted guardsmen to Lilliputia, King Cigas calmly awaits their return with the kidnapped princess, for they were given orders to seize the little lady and bear her back to the kingdom of giants. Their mission faithfully accomplished, the guardsmen return and when the tiny princess angers King Cigas by striking him in the face, she is ordered thrown into the castle dungeon. In the meantime King Micros is heart-broken over the capture of his daughter and Prince Colibri sets forth with the army to recapture the princess. An ultimatum is prepared and delivered to King Cigas, but as he sees fit to ignore it, the army of dwarfs opens fire upon the capital of the giants. When the shells begin to explode in the royal palace King Cigas decides it is time to surrender, but before he can do so the troops of Lilliputia climb the walls and overwhelm the royal palace. Princess Piccolina is rescued and taken back to her father amid great rejoicing and everything ends happily.

Actors Give Vaudeville Show

Word comes from Santa Barbara, California, that the actors of the American Film Manufacturing Company will give a vaudeville entertainment at Potter's Theater on the evening of Memorial Day. The details of the program have not been announced but it is a foregone conclusion that the versatility of "Flying A" and "Beauty" players will enable them to present a program that will make a decided hit.

Exhibitors Ball a Tremendous Success

Thousand Were There

Robt. Levy.

William J. Sweeney.

CHICAGO exhibitors have every reason to rejoice over the success of the first annual ball held at the Coliseum, Chicago, Thursday night, May 14, under their auspices. Being the first effort of the kind, it was natural that the committees having the task in hand would have misgivings as to the outcome. It should be remembered that an undertaking of this sort usually entails a vast amount of work, and that work makes for success. The greater the work, the greater the success. Nothing more significant can be associated with this first annual ball than the indifference shown by hundreds of the exhibitors in Chicago who were willing to "let George do it," from start to finish.

But the ball itself was a tremendous meritorious achievement and it differed in every respect from any other entertainment that has been conceived by exhibitor organizations in other cities. It is difficult to understand why this was so, because a ball is usually nothing more than that. Probably because of the extreme size of the Coliseum and the unique plan of the room itself had something to do with the kind of entertainment that followed.

The Coliseum is Chicago's largest building adapted for public entertainments. It is the place where national political conventions are held and where the various industrial expositions hold forth. The entire main building and the annex was given over to the exhibitors to entertain Chicago's populace. The main floor of the large building was surrounded with boxes which were the rendezvous of the several manufacturers, exchange men and allied interests. Many of these boxes were fittingly decorated and film manufacturers used them as accommodations for their players. The boxes were raised slightly higher than the ball room floor and a promenade between the boxes or booths and the side walls extended completely around the interior of the building making the occupants accessible from both sides. This arrangement proved most ideal for between the dances the players were literally swarmed by the public whose mission seemed to be to shake hands with their preferences of the screen. In this

Assembling for the Grand March.

Florence LaBadie, Thanhouser.

Clara Kimball Young, Vitagraph.

Marguerite Snow, Thanhouser.

respect the players seemed to share the honors quite as enthusiastically as the public itself.

Chicago exhibitors were fortunate in securing recognition from so many of the film manufacturers. American, Essanay, Kleine and Selig being located in Chicago were more largely in evidence than some of their far away confereres, but the surprise came in the numbers who attended from Vitagraph, Thanhouser, Lubin and Edison in the East.

It is safe to venture that subsequent Chicago exhibitor entertainments will find larger recognition from the far away manufacturers, because no greater opportunity has ever been presented where direct benefits were so apparent.

The interest of out-of-town exhibitors was demonstrated by the several delegations who traveled long distances to take part in the ceremonies. New York City, Duluth, St. Paul, Indianapolis, Milwaukee and Des Moines were represented.

Subsequent affairs will profit by the initial experiment, but the first annual exhibitors' ball has clearly paved the way for tremendous success of a new institution among Chicago entertainments. The order was exceptionally good, the crowd attending being deeply interested in the novelty presented.

While the committees' reports are not available at this time, the attendance is conservatively estimated at eight thousand. The doors were open at seven-thirty p. m. and closed about five a. m. The hours of arriving were continuous. Many had returned to their homes as early as ten thirty. The picture was taken about two o'clock the morning of May 17, but it doesn't begin to do justice to the numbers who were present.

Marc MacDermott, Edison.

"Dick" Travers, Essanay.

Harold Vosburgh, Selig.

Adrienne Kroell, Selig.

Mariam Nesbitt, Edison.

Rosemary Theby, Lubin.

To attempt to eulogize individuals is out of the question. Praise for the various committees is well-deserved and it is our belief and hope that future occasions will be even more largely patronized and enjoyed by all who may be concerned.

The boxes were occupied as follows:

1, 2, 3, 4 and 5, Essanay Film Mfg. Co.; 6, G. K. Spoor; 7, Jones, Linick & Schaefer; 8, G. & G. Feature Film Co.; 9, M. J. Flaherty; 10, Laemmle Film Co.; 11, Bell & Howell; 12, *The Billboard*; 13, "Cub" Baseball Players; 14, Marshfield Amusement Co.; 15, I. M. P. A. officials; 16, R. O. Proctor; 17, I. M. P. A. officials; 18, A. Balaban; 19, Seeburg Piano Co; 20, Newman Mfg. Co.; 21, Kimball Piano Co.; 22, Hyman Bros.; 23, *Motion Picture News*; 24, American Film Mfg. Co.; 25, 26, 27, 28 and 29, Mutual Film Corp.; 30, *Photoplay Magazine*; 31, Maj. Funkhouser and Board of Censors; 32, Dan Mullvey; 33, American Song Slide & Poster Company; 34, Maclay Hoyne; 35, American Seating Co.; 36, Brooklyn Base Ball Club; 37, M. Sheay, Senate Theatre; 38, Steve Montgomery, General Film Co.; 40, Alfred Hamburger Theatrical Enterprises; 41, *Moving Picture World*; 42, Famous Players; 43, 44 and 45, Geo. Kleine; 46, I. E. Von Ronkle; 47, 48, 49 and 50, Selig Polyscope Co.; 51, 52, Chicago Saturday *Telegraph*; 53, Warner's Feature Film Co.; 54, Lewis Pennant Features; 55, Union Film Company; 56 and 57, Thos. A. Edison, Inc.; 58, Judge Goodnow; 59, Kalem Company; 60, New York *Clipper*; 61 and 62, Schaefer Bros.; 63, 64, 65 and 66, Commonwealth Edison Co.; 67, Chas. Weegham, President Chicago Federal League; 68, Thos. Furniss of Duluth, Minn., and party; 69, Heyworth Chair Co; 70, Grant Anson and J. A. Koerpel; 71, Eclectic Film Co.; 72, MOTOGRAPHY; 73 and 74, Lubin Mfg. Co.; 75, Photoplay Co.; 76, Senator Francis Brady and Representative I. Rothschild; 77, Operator's Union; 78, Alderman Geiger and Lindheimer; 79, Samuel Trigger, President New York, I. M. P. A.; 80, New York *Telegraph*; 81, National President, C. H. Phillips, I. M. P. A.; 82, Ald. Krause, Ald. Schaefer and Henry Horner; 83, 84, 85, 86, 87, 88, 89 and 90, Officers and guests, I. M. P. A.; 91, W. H. Bell Feature Film Cor-

"Doc" Ashley, Vitagraph.

Ruth Stonehouse, Essanay.

Harry Myers, Lubin.

poration; 92, Reel Fellows' Club; 93 and 94, Vitagraph Company; 95, John Rock, Vitagraph Co.; 96, "Dad" Diamond; 97, J. B. Moos; 98, Kimball Organ Co.; 99, Dr. V. Hill and Party; 100, Cloud Publishing Company.

BALLROOM NOTES.

Bill Kalem Wright and the Joyce buttons were everywhere in evidence.

Beverley Bayne and Ruth Stonehouse of Essanay tangoed and maxixe'd as unconcernedly as if being film stars was the most usual thing in the world.

"Bill" Sweeney danced several times but always at the other end of the hall where his wife wouldn't see him. Judge Coffey maintained the dignity of the bench from the Sweeney box.

Major Funkhouser, film pedicurist, discovered that film folks are human beings with just the same moral fineness as other folks. The Major will probably be more lenient from now on.

Bushman winner of the *Ladies' World* popularity contest wore foreign orders across his bosom, which, on closer inspection, proved to be a ribbon and medal proclaiming him the people's choice for the lead in a big film story written by Louis Tracy, soon to be put out by the Essanay Company.

Smiling Joe Smiley and his beautiful wife, Lilie Leslie, represented the Lubin Company in a big way. Although not so big, Harry Myers, Rosemary Theby and Miss Hackett of the same company held their own when it came to popularity, and the Lubin box had quite as many ox-eyed fans before it as the others.

C. J. Hite, the Million Dollar Mystery man, chaperoned Flo LaBadie and Marguerite Snow at one end of the big auditorium and the crowd hung around showing just how much curiosity there is in a million dollars although Hite has demonstrated there's no mystery in getting a million dollars with good films when they are advertised.

Billy Quirk, not as thick as John Bunny nor as slight as Flora Finch, demonstrated from the Vitagraph box and on the dancing floor that comedy is his middle name.

Geo. K. Spoor pursued a policy of "Watchful Waiting." His cabinet was represented by the resourceful H. A. Boushey and Gen. Film Jennings, while a whole "Congress" of Essanay players held the "house" in rapt attention from the very next box.

The crowd needed no introduction to Clara Kimball Young of the Vitagraph players who, with her mother and Mary Charleson, carried off the honors for the feminine contingent of the Vitagraph happy family.

Motography is *not* a local film filmsy but a big national film trade journal reaching exhibitors in Maine or California with equal facility and molding firmly the opinions of the exhibitors all over the country in the reliability of the film product of its advertisers.

Sam Trigger, New York's most prominent figure in association matters, pulled wires and corks with equal facility in nearly every box. No telegrams from Pauline hampered his movements.

Beautiful Adrienne Kroell of the Selig Eastern Stock Company, held a levee near the band stand for her host of admirers.

Diminutive Eddie Redway of the Essanay players was conspicuously accompanied by the tall Miss Minnow of Selig's forces. As Eddie humorously remarked, "They can't come too big for him."

I'll match my personal fortune against a like amount (75 cents) of any Eastern manufacturer to prove that Motography is not a house organ. Do I hear any takers?

The band was vile playing "Curse of An Aching Heart" for a waltz and "Star Spangled Banner" for a tango. We would suggest seeing Geo. Kleine for music arrangements on the next affair.

Chris Whalen and his missus in soup and fish clothes helped proceedings immensely, Chris introducing the players from the band leaders rostrum and the missus squaring him afterwards for the comedy.

We must not forget Bob Levy and Moe Choyinski who's indefatigable labors helped make the whole affair the tremendous success it was.

Modest Violet Charlie Nixon, who censor's himself out of the list, although he was one of the most active ones present, relays the information that the Selig boxes contained Miss Adrienne Kroell, Miss Rose Evans, Mr and Mrs. Harold Vosburgh, Miss Lelia Frost, Miss Loraine Frost, Miss Grace Darmond, Mr. and Mrs. Palmer Bowman, Mr. and Mrs. Oscar Eagle, Miss Renee Kelly, Mr. Hilton Allyn, Mr. and Mrs. Cris Lane, Mr. and Mrs. Frank Weed, Baby Ruth Hayslett, Mr. and Mrs. Jacques Jensen, Mr. and Mrs. Colin Reid.

Mabel Greene and Dorothy Kingdon of the Historical Feature Film Company graced Motography's box most of the evening, prevailing on the missus to ask me to dance with 'em. I did.

Geo. Kleine the man who shows how to put on a deluxe exhibition of films with Spartacus at the Auditorium had a goodly array of boxes on one side of the Coliseum where Lieut. Frank Hough, Omar Doud and others of the Kleine Company held forth. Mr. Kleine and Mr. Spoor were the only members of the Motion Picture Patents Company present.

John B. Rock and wife with John Daly were the Chicago representatives of the Vitagraph Company present.

Geo. L. Cox of the Advance M. P. Company entertained in a box on the west side of the hall.

R. R. Nehls, general manager of the American Film Company had a box full of two kinds of American Beauties, floral and the live kind.

Rapley Holmes and his beautiful wife Gerda of the Essanay Eastern Stock were introduced to a crowd that needed no introduction and their reception wore the brass out of many throats.

"Doc" Dick Travers who doubles in brass for the Essanay folks held a reception. This was Doc's first public appearance and the people were surprised to learn the "dundrearys" were not makeup.

Harold Vosburg of Selig's when introduced brought with him a tiny girl whom he introduced as his new leading lady in a forthcoming production.

If you are advertising to the operators and scenario writers you will have to use some *other* medium. Motography's circulation is to the *bona fide* exhibitor who takes pride in his business and in *this* magazine.

As it would look funny to report a film affair without mentioning Cobb's name and as he has no ad in this issue I'll have to say it here

C. LANG COBB.

Felix Feist was there receiving the congratulations of his friends on his new job with the Celebrated Players Film Company of which he is now general manager.

Marc MacDermott and Miriam Nesbitt of the Edison forces under the guidance of Ben Beadell and Lynn McChesney visited every box and shook hands with nearly every other "fan" present. Marc had a hard time convincing folks that he was really he as his red hair registers black on the screen.

Don Meaney and his missus after practising ye tango at our house failed to pull any of this stuff whatever. Schmoos, and for this they wore out my oriental rugs, ain't it.

We can't but help remarking that if Stan Twist was here there would have been some novel stunts arranged. A little organization on the part of the manufacturers would have paid thousands in advertising prestige.

The photograph of the grand march taken does not give a good idea of the crowd that was present. Every one trying to get a seat in the balcony to look on, cleared the immense floor of all but the marchers.

John Miller, of prodigious piscatorial fame, erstwhile exhibitor, and the only man who can catch a minnow with a casting rod executed the latest tango steps with Mrs. Miller. John is qualifying for a contest with the Castles. A. L. H.

Rothacker's Latest

Watterson R. Rothacker of the Industrial Moving Picture Company has just issued another interesting little thirty-two page booklet entitled "Why to Advertise with Moving Pictures," and one cannot fail to be impressed and astounded by this story of the industrial or commercial motion picture. Certainly every advertising man in the country will "sit up and take notice" when he reads Mr. Rothacker's well written argument, in which the value of motion picture advertising is clearly set forth.

Under such headings as "Pictures That Move Can Be Made to Move Merchandise," "Infusing Human Interest Into Moving Ad Pictures," "Seeing Is Believing—Believing Is Seeing," "Recording Historical Events" and "Perpetuating Childhood's Fleeting Hours," Mr. Rothacker suggests what to advertise, the best methods of presenting the story in film, the use of films as salesmen, and mentions some of the results already achieved by large concerns which have "tried out" film advertising.

Cabaret Dancer Wins Physician's Love

"The Elder Brother"

ESSANAY'S two reel subject "The Elder Brother" is a real drama de luxe, and besides telling a story of intense interest, interpreted by a thoroughly capable cast, the picture is notable for its superb settings and splendid photographic character.

The siren of the cafe lures Irving on to his doom.

The scene in the cafe is one of the most elaborate and convincing ever staged by the Essanay directors, and reflects great credit upon the producers. It is as deep as the wonderful scenes from European studios which have caused American audiences to gasp in amazement, and every property, every drapery and every detail is as it should be. The big library set in Phillip's home is also spacious, elaborate and worthy of the highest praise.

Francis X. Bushman is seen as Phillip, the "elder brother," and Bryant Washburn plays Irving, the weaker brother, the two making excellent foils for each other and getting everything possible out of each gesture, each bit of business and each facial expression. Gerda Holmes is the cabaret dancer and carries the role well, while John H. Cossar as "Leider" is seen to splendid advantage.

As the story runs Irving Caldwell has never known want. When his father died a great part of the estate went to the spoiled lad and when he came of age he felt himself too good for work and spent most of his time, with questionable company, in and about the great white lights. His dissipation brought him into contact with a man named Leider and the two soon enjoyed the reputation among the habitues of the gay places as "the city's biggest sports."

Phillip, Irving's brother, had, meanwhile taken what money was left him and begun the study of medicine. He graduated with honors, opened an office and settled down to work. Phillip was surprised and grieved when he learned the pace at which his brother was going, but all his protests were overruled by Irving and the younger brother kept up his gay life far into the small hours of the morning.

Eventually he became infatuated with a cabaret dancer—a good girl, but one who cared only for the pretty things which Irving provided. Leider soon became a rival of Irving's and the two men quarreled one night over which one was to escort the dancer home, though during the argument the girl slipped out a side door of the cafe, was knocked down by a drunken man and badly injured her ankle.

As chance would have it Phillip happened to be passing at just that moment and went to her assistance. He was much impressed by the girl's beauty and personality and, before he realized it, had fallen head over heels in love with her, though he was entirely ignorant of the fact that she was a cabaret dancer. As the weeks pass and Phillip meets his charmer again and again his love grows, but the girl still keeps her mode of livelihood a secret.

One day Irving insists that his brother accompany him to the cafe, to behold the cabaret dancer with whom he is in love, and Phillip somewhat reluctantly goes. The two reach the cafe and have barely taken their seats when the entertainer makes her appearance. Phillip looks with curiosity—wonder—amazement on his face, as the girl finishes her dance on the stage and then begins to make her way among the diners. Horrified, he realizes that his idol and the cabaret dancer are one and

Phillip takes his brother to task.

the same! As the dancer approaches the table at which the brothers are seated she whispers to Phillip that he must accompany her home, but the elder brother, stunned and disgusted by his discovery, brushes her aside, overturns his chair and fairly rushes from the cafe.

The dancer, who has been madly in love with Phillip, now that he has publicly spurned her, determines to be revenged upon him. She knows of no way of reaching him except through his brother, and accordingly determines to make Irving suffer. She allows Irving to believe that she loves him, though all the while plotting with Leider, who is tremendously jealous, as to how they can harm him.

It is the ingenious Leider who finally hits upon the plan of giving Irving a box of "doped" cigarettes, which, when he smokes them, will dull his senses and generally break him down. All unsuspicious, Irving accepts the gift and soon the deadly drug contained in the cigarettes begins to get in its work.

Phillip notices that there is something decidedly wrong with his brother and instantly jumps to the conclusion that the dancer is at the bottom of it. That evening he calls at the cafe, invites the dancer to a private room and pleads with her to let his brother alone. Irving, meanwhile, follows Phillip to the cafe, learns from Leider that his brother is alone with the dancer, and in a towering rage seeks out the private room to wreak vengeance upon its inmates.

Just as Irving is about to strike his brother down, the dancer interferes, and the excitement having proved too much for the weakened Irving, he collapses across the table. Phillip ministers to his brother's needs as well as he is able and later takes him home and puts him to bed. The dancer insists upon accompanying the brothers home and begs the doctor for a chance to remain at Irving's bedside until he is out of danger. Reluctantly Phillip consents.

Suspecting that the cigarettes have some connection with Irving's weakness, Phillip breaks one open and discovers that mixed with the tobacco there are many fine grains of cocaine. Before he can accuse the cabaret entertainer of attempting to drug his brother, the door is thrown open and Leider rushes in and confesses that it is he who has doped the cigarettes. Phillip is plainly astonished to learn that he has been suspecting an innocent party, and finding that Leider is conscience-stricken over his deed, he does his best to soothe the frightened man.

Leider confesses all.

As morning dawns Phillip turns to the bed to discover that Irving is just returning to consciousness and is safely past the crisis. The tired girl beside the bed stammers out a cry of thanks to Phillip for having saved Irving, and then, breaking down, confesses her love for him. The film ends with the elder brother holding the cabaret dancer, now exonerated from all evil intentions, in his arms and compelling her to promise to become his wife.

Irving is overcome at the cafe.

The production is booked for release on Friday, June 5.

Opening of "The Candler"

The Candler theater, on Forty-second street just off Broadway, New York, opened on the evening of May 7. "Antony and Cleopatra" was the offering and this multiple-reel film which the eastern screen people have heard of for some weeks, proved that the wait was entirely worth while. There was an elaborate musical program which accompanied the unfolding of the story, and the attendance at the new theater's first night was a pleased and enthusiastic one.

Costing but a quarter less than a million of dollars, the Candler theater, with its refined decoration and every conceivable appointment that would go toward the convenience of patrons, stands first among New York's theaters. For it will cater not only to the motion picture public but also to that same public which later in the season, is seeking legitimate stage entertainment.

Gray, relieved by dull gold and rose, furnish colorful tone to the cozy house, the main floor and one balcony of which seat 1,200 persons. With mural paintings, tapestries and open-work panels through which lights gleam, the theater offers itself as an example of artistic decorating. The chairs are especially roomy and luxurious and follow the Waldorf idea of individual design.

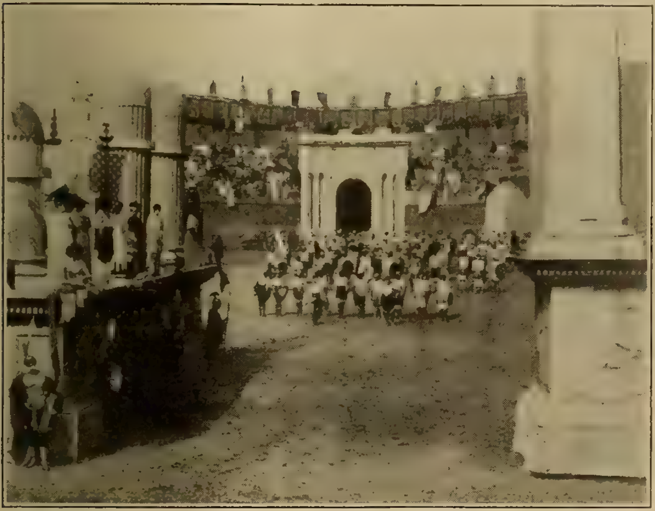
George Kleine is the first-to-be-mentioned owner of the Candler theater. With him in this enterprise are Sam Harris and Sol Bloom, while Budd Robb has been made manager of the house. The three operating booths and three machines are under the care of E. Fitzgerald and J. R. Gibbs, and E. W. Dunn is fulfilling the obligations of publicity man.

Pictures Have Captured Chicago's Loop

Six Big Shows

CHICAGO photoplay fans have a gay and glorious summer before them, as one loop theater after another is installing pictures for the summer months and offering de luxe attractions six, seven, eight and even nine reels in length, at bargain prices of 25c and 50c.

First in importance, perhaps, on account of the magnificent manner in which it is being presented and due to the fact that it occupies Chicago's largest theater, is "Spartacus," the eight-reel Pasquali film being offered by George Kleine at the Auditorium. Never before has Chicago been given such an entertainment in the way of pictures, for besides engaging the largest obtainable house in the city and having designed elaborate stage settings, typical of the period in which the story is laid, Mr. Kleine has employed the greater part of the Chicago Grand Opera Orchestra and placed Modest Altschuler, one of the most noted conductors in America, at its head to "play the pictures." Mr. Altschuler spent weeks in preparation for the opening and the capacity houses which have greeted the production are unanimous in the opinion that the music is as noteworthy as the film.


The entrance of the gladiators.

"Spartacus" is a tremendous spectacle, well photographed and staged at enormous expense. The arena scenes are fully as stupendous and awe inspiring as were those of previous Kleine attractions, but the players who enact the leading roles are hardly of the calibre of those who were featured in some of the Kleine-Cines features. Signor Mario Ausonia who plays "Spartacus" quite consistently "plays to the camera" as do several others of the company. Signorina Ruspoli as "Idamis" and Signorina Gandini as "Narona" have not fully overcome their tendency to shrug their shoulders and roll their eyes, as used to be the habit of foreign players of nearly all companies, but each seems to grasp the significance of the essential scenes and at times both actresses are above criticism. Signor Giovanni as "Artemon" and Signor Mele as "Noricus" seemed to be general favorites with the audience, despite the fact that "Noricus" is the "heavy" of the production. His facial expression was in keeping with the role at all times and he seemed entirely unconscious of the camera. Signor Bacci as "Crassus" made the part one which will not be easily forgotten.

Narona and Idamis in "Spartacus."

Just around the corner from the Auditorium, on Michigan avenue one finds three other big film offerings. At the Studebaker, under the control of Jones Linick and Schaefer the nine-reel Selig production of "The Spoilers" with William Farnum in the role of "Glenister" is the offering and thousands are being turned away nightly. This film has been reviewed at length in MOTOGRAPHY so extended mention need not be made of it here.

William Farnum, Frank Clark and Bessie Eyton in Selig's "The Spoilers."

A few doors away, at the Ziegfield, under the management of Alfred Hamburger, is to be found "The Banker's Daughter," the first offering of the Life-Photo Film Corporation, together with other feature films and Myrtle Moses, the gifted mezzo soprano. A review of the feature picture has appeared in these pages, so this subject, too, can be passed over at this time.

At the Fine Arts Theater, another Hamburger house, the wonderfully impressive and decidedly unusual seven-reel Universal film "Neptune's Daughter," in which Miss Annette Kellerman is being featured, is the attraction and since the opening of the house, little more than a week ago, standing room has been at a premium. Better photography, more bewitchingly beautiful natural backgrounds, or a more shapely star has probably never been seen on the motion picture screen. "Beautiful," "impressive," and "a wonderful fantasy" were some of the expressions overheard as the audience was passing out of the theater.

Princess Olga taunts Annette in "Neptune's Daughter."

The wonderful aquatic feats of Miss Kellerman are staged in the open, against a beautiful Bermudan background, instead of in a sloppy glass tank on a vaudeville stage, where she has previously appeared, and the famous water-witch not only proves she is a swimmer second to none, but also that she possesses dramatic talent, can dance in a wonderful fashion, and fence with no little skill. William Shea as King William, Leah Baird as Princess Olga, Edwin Mortimer as Duke Boris, and little Katherine Lee as Angela, the mermaid sister of Annette Kellerman, are all seen to splendid advantage and amid gorgeous surroundings, for the interior settings are fit to accompany the beautiful vistas and wonderful sea views that comprise the exteriors.

Annette Kellerman, featured star in "Neptune's Daughter."

The Fine Arts manager (Mr. R. E. Harmeyer) is to be congratulated on the musical accompaniment to the picture, for the violin obbligato is most appropriate and adds wonderfully to the enjoyment of the performance, particularly so in the dance scenes, either on the greensward or in the king's palace.

Again around the corner, and one finds oneself at the Comedy Theater, where Messrs. Pearce and Russell are offering "The Rise and Fall of Napoleon," an eight-reel production in which many thousands of people take part. The backgrounds and stage settings in general are well chosen and correctly represent the times in which the story has its scene.

Crossing over to Madison street, one arrives at the La Salle Theater where Jones Linick and Schaefer are "holding 'em out" with "The Battle of the Sexes," the five-reel Mutual feature from the studio of David W. Griffith, which has for its theme the single standard of morality for both sexes. Such stars as Donald Crisp, Mary Alden, Robert Harron, Lillian Gish, Fay Tincher and Owen Moore are seen in the leading roles and with such a cast it is not to be wondered at that a meritorious, though somewhat "padded," production has resulted. As the story of this film runs:

Mary Alden as the mother in "The Battle of the Sexes," the big Griffith film now at the LaSalle.

Frank Andrews, a successful business man—a man who has always found pride and joy in the company of his loving wife and daughter—suddenly finds himself enthralled by the advances of a gay young woman—a siren, who lives in the same apartment house. So marked an influence does she have over him as time progresses that at last he quite forgets his home ties, neglects his family and goes the way of many other men who have forgotten the meaning of paternity and blood ties. The story is advanced through many scenes enacted with the accompanying notes of New York's night life, and the denouncement comes when the faithful wife discovers her husband's infidelity.

At a roof garden dance his daughter, Jane, and his wife see him on the floor tangoing with his inamorata. Mrs. Andrews returns to her home in tears, but says nothing to her husband of the discovery. She steadily declines in health, however, and her mind nearly loses its balance. Jane, the daughter, finally determines to obtain reparation from her father's mistress. She forces her way into Cleo's apartment, revolver in hand, and surprises the adventuress alone. Several times her courage fails as she attempts to pull the trigger, and at last, in desperation, she makes an appeal to the better side of the siren's nature and shows Cleo the pitiful sight of Mrs. Andrews weeping over the note in which her husband has told her that he intends to desert her.

The scene moves Cleo to action and she arranges to "stage" a little scene which she hopes may reveal to Andrews the error of his ways. Introducing a former lover of hers to Jane, Cleo telephones for Andrews to come to the apartment. He arrives to find his daughter alone in a room with Cleo's former sweetheart and denounces her in strong terms, when the girl turns upon him and recalls to him the shame he has brought down upon his own wife and family. Stricken with remorse, Andrews realizes that there can be but the one code of moral ethics and sorrowfully takes his daughter from the room, and home. Mrs. Andrews, with a woman's forgiving nature, takes her husband to her arms and in a touching scene between mother, daughter, son and father, a happy reconciliation is effected. Surprised at herself, Cleo gives up her apartment, across the hall from the Andrew's rooms, and a "To Let" sign in the window informs Andrews that his former mistress has left his life forever.

The happy family before its troubles began.

"Pauline" in Chinatown

Pauline's search of adventure, or rather unmistakable faculty of having it thrust upon her, casts a reflection on Harry Marvin that is equally as perilous. The "real" perils are running close competition with the "reel" perils in this series. Local color being necessary, the cast was escorted to Chinatown for some. Their escort, however, should have been an army, for at the last moment the Chinaman who had agreed to the use of his place as an exterior scene backed out and immediately trouble took his place. Undaunted by such a trivial thing as a Chinaman's fickleness, the director went right ahead to take the picture—and seven policemen were necessary to quell the riot.

In the joss-house scene the director thought that the manner of overpowering Harry Marvin (Crane Wilbur) was too ladylike and yelled for a little "pep," lots of action, realism. One of the little Chinamen satisfied his cravings, pronto; Marvin's legs were jerked from under him and his head hit the floor with a thud that necessitated ice-water and rest before further action.

Pauline meets the titled musician.

The interior scenes are a work of art and studio knowledge. A talented Japanese actor was engaged to play the part of restaurant manager. In the joss-house scene all are orientals but one and his make-up defies detection.

The story of the fifth episode runs as follows: Harry has been trying to get Pauline to consent to marry him at once, but on one excuse or another, she has always put him off. Believing that a little jealousy would help, Harry starts a flirtation with Miss Sampson, one of Pauline's girl friends. This arouses Pauline's jealousy and makes her so cross that she goes to a large reception alone, although both she and Harry had been invited. Here she meets Signor Baskinelli, a noted pianist. Signor Baskinelli is much attracted by Pauline's charms, and in his violent Italian way, makes loves to her. She, however, repulses him. Owen and Hicks see the byplay and propose to Signor Baskinelli that he run off with Pauline. They make arrangements with some tough characters, and then Signor Baskinelli invites the party to a trip through Chinatown. On this trip, they so manipulate things that Pauline is detained in a joss house. As she comes

Harry begins to suspect that all is not well.

out, the tough characters attempt to seize her, but Harry hears her scream and rushes back and puts them to rout. Pauline flees while Harry is fighting, and is seized by some Chinamen. She is tied up and placed in detention. Harry misses her and in his search of the joss house, discovers her place of detention. He demands her release, but it is only after a great struggle with the Chinese inmates that he succeeds in saving her.

The musician grew more persuasive.

Jenning's Debut in Filmdom

Al Jennings, former train robber and convict, whose life constitutes probably the most remarkable of human documents, believes that the filming of his former deeds of outlawry will prove a positive agency for good. That is his reason for appearing on the screen under the auspices of the Thanhouser Film Corporation. Every agency making toward reformation in the care of criminals in New York City, has approved the action of Charles J. Hite, president of the Thanhouser Company for his production of this picture. When the announcement was first made there were some who opposed putting into pictures the activities of an admitted outlaw. The pardoning of Jennings by President Roosevelt, and his resultant restoration to citizenship was sufficient for Mr. Hite. Society has accepted Jennings back and his home folk held him in sufficient esteem, despite his once worn prison garb, to urge his candidacy for the governorship of Oklahoma. At a recent luncheon given by Mr. Hite at the Plaza Hotel, in honor of Jennings, there were gathered men and women prominent in New York's public life. Mrs. Katherine Davis, superintendent of corrections of New York and the first woman to hold that post, praised the production of the Jennings film and declared a real service was thus being rendered to society. "Not to give Mr. Jennings every courtesy and accord him every right," said Mrs. Davis, "would be to take away that which society has given back to him. We would be the criminals then, and we alone." Every detail of Jennings' life as set forth in the articles in the *Saturday Evening Post* will be rendered in the picture. Carroll Fleming, former producing director at the Hippodrome, is directing the picture.

Al Jennings, former train robber and bandit.

Indian Who Lives to Pose

Chief Big Top, the full blooded Blackfoot Indian, who met the passenger trains of the Great Northern railway last year when they stopped at Glacier National park station, and conducted the tourists to the big hotel a block distant, made hundreds of friends. Bip Top also made friends with the motion picture men visiting the park to film its scenic beauties. In Ralph R. Earle, Pathe's Weekly cameraman, Big Top found a great admirer and in the accompanying half tone the Big Blackfoot chief is seen turning the panorama crank of the Pathe camera. The Glacier park Indians are not adverse to having their photographs taken. In fact, the Indians in Uncle Sam's newest national park believe that the motion picture makes them "live forever," one of the interpreters stating the old men of the tribe say future generations of the Blackfeet will be able to see just how their great grandfathers looked in their war paint and feathers, the various dances and tribal customs as a result of the films made by Mr. Earle in Glacier park the last two years.

Chief Big Top poses in Glacier National Park with the Pathe Weekly camera.

"Antony and Cleopatra"

Two solid reels of stirring, dramatic action characterize the picture of the above title which is a product of Pathe's French studio. Though the subject is a large one to be covered in two reels, all the vital events are brought in, though not enlarged upon. The big scenes, the charge of Octavius' army, the conflict, and the rout of the defeated Egyptians down the hillside are well directed and not lacking in numbers of men. The treacherously sweet disposition of Cleopatra is well characterized. The photography is generally good. The release date is announced as May 21.

On the Outside Looking In

By the Goat Man

FOR the rank and file of exhibitors I believe in short length film subjects. I have repeatedly expressed myself on this subject. There is a place for the long lengths, but they do not find favor in the average motion picture theater. The great supporting revenue of the film industry comes from the average theaters—the average exhibitors.

Velma Whiting in "A Girl of the Cafes," Lubin two-reel feature.

* * *

One of the topics of interest I succeeded in extracting from W. H. Bell, now promoting Vitagraph's "The Christian" for Illinois, had to do with multiple reels in England. Mr. Bell tells me that London exhibitors have agreed to a man that they will not book a film longer than 3,000 feet. This decision was not simply an open-meeting hurrah—it is a backed by the individual signatures with penalties imposed for violation. London long lengths are on the shelves. The effect has been noticeable at the last factory in America. Sales of single reels are on the jump and it is safely concluded that as London goes, so goes the world. For be it known, all films find the London mart.

* * *

It was on the afternoon of the day before the day after when the even tenor of an otherwise peaceful moment was interrupted by a great racket in an outer office. The disturbance brought me to my feet to yell out "Hello, Sam Trigger." It was Sam, alright, and he had with him J. A. Koerpel and Grant W. Anson, two of his good right-hand men, with these others: Clara Kimball Young, Mrs. Young, Arthur H. Ashley and Billy Quirk, all of Vitagraph; Mary Charleson, Lilie Leslie and Joe. W. Smiley of Lubin. And they swarmed in and about the Goat sanctum. Billy Quirk got up on the hurricane deck of my desk and sat with the statuette of Bunny that had temporarily crowded Billiken off the perch. Straight from the train these people taxied to Motography office and filled the shop with large and small talk. Up at Buxton, Ontario, their train jumped the tracks and gave them a big scare and plenty of excitement and nearly two hours delay. Arthur Ashley administered first aid to the injured in the absence of a physician, having had three years study in medicine at Long Island College before the pictures claimed him. A conductor and one other passenger were carted off to a hospital. Number of others were only slightly injured. Billy Quirk said it was a thriller in five parts—five cars off the track—and that he fell from an upper and broke his contract. More than a reel of tracks were torn up—1,000 feet. Quirk kept 'em all jumping sideways. Everybody in the office shook hands with everybody else and business was suspended. This is the largest aggregation of filmdom that has swarmed about these headquarters in many a day, but the latchstring is always out and we are glad to have visitors.

Harry Pollard and Marguerita Fischer

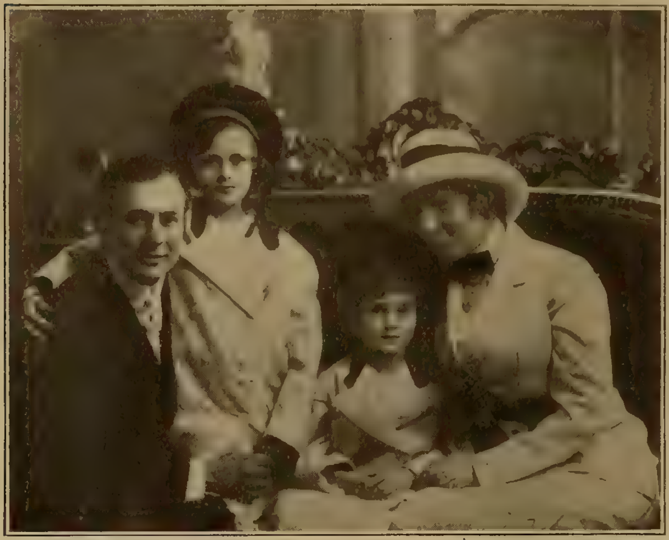
* * *

Speaking of callers, Frank Seavolt of St. Paul dropped in to talk shop a little while ago and incidentally to compliment the work that has cropped out in recent issues of his favorite film journal. During the visit the topic of unrecorded film subjects—the great mass of strictly "industrial" or "advertising" films—came in for a share of discussion. In Motography's Film Record, these films find no place. They are unheralded and unsung in the schemes of exhibitors, but we all know they constitute a vast phase of the industry all by themselves. Hundreds of big concerns use films to exploit their wares. Scores of film factories engage in nothing else. The gross business would add materially to the figures we have been offering, but there can be no statistician.

* * *

I have seen "Spartacus, or the Revolt of the Gladiators," that tremendous eight-part, three-act George Kleine film production that is now showing at the Auditorium Theater, Chicago. These immense Kleine attractions are bearing down hard on those of us who must ransack our brain cells for suitable descriptive verbiage. It is never fair to make comparisons, one film with another. It is therefore unfortunate that "Spartacus" might not have been first in the rapidly extending list of Mr. Kleine's offerings. For "Spartacus" is great, including all the elements that make for a great film production. There is this additional surprising fact—Chicago's largest theater has become a motion picture show! Fancy the members of Chicago Opera Company telling their friends they must be on their way to work—playing for the pictures! For Modest Altschuler, leader of New York's Russian Symphony Orchestra, has had charge of the music, arranging the score, adapting the motifs, and he personally leads thirty-five members of the Chicago Grand Opera Orchestra for "Spartacus"—the film. These are wonder-days for film exhibition. No man in America has shown the spirit that Mr. Kleine emphasizes in promoting the big ones. He is on primitive ground, playing to the best citizenship in the land; providing an entertainment of instruction outclassing all offerings. Take it either way you get more than your money's worth in film or music.

Francis X. Bushman has won the title of Typical American Hero with 1,806,630 votes to his credit. He also won a beautiful diamond medal which he wears across his breast, suspended from a scarlet ribbon—and he upset the office regulations of MOTOGRAPHY's front cover by scoring there. Howsomever, "Bush," you have always looked good to us, any old where. More power to you and the house that stands behind.


Maurice Costello, Vitagraph star, with Mrs. Costello and his daughters, Dolores and Helen.

* * *

A. Warner of Warner's Features has announced his intention of coming to Chicago and make that city his permanent home. He did this after his recent return from Europe. Everybody knows that Mr. Warner has taken plenty of time to make up his mind and that he has been all over the world before he made his decision. Chicago is the logical spot for the film center of America. It will win that distinction eventually.

* * *

The next big show on the program will occur at Grand Central Palace, New York, June 8-13. That is the event with the big pulling power. Every state in the Union threatens attendance. The open-meeting has solved the convention problem. The business of the convention will consider anti-censorship, first and foremost. It will undertake to correct abuses that have been the outgrowth of the first exhibitors' organization and in this work it is receiving and will have the loyal support of all dependable interests.

A pretty bit from "The Littlest Rebel."

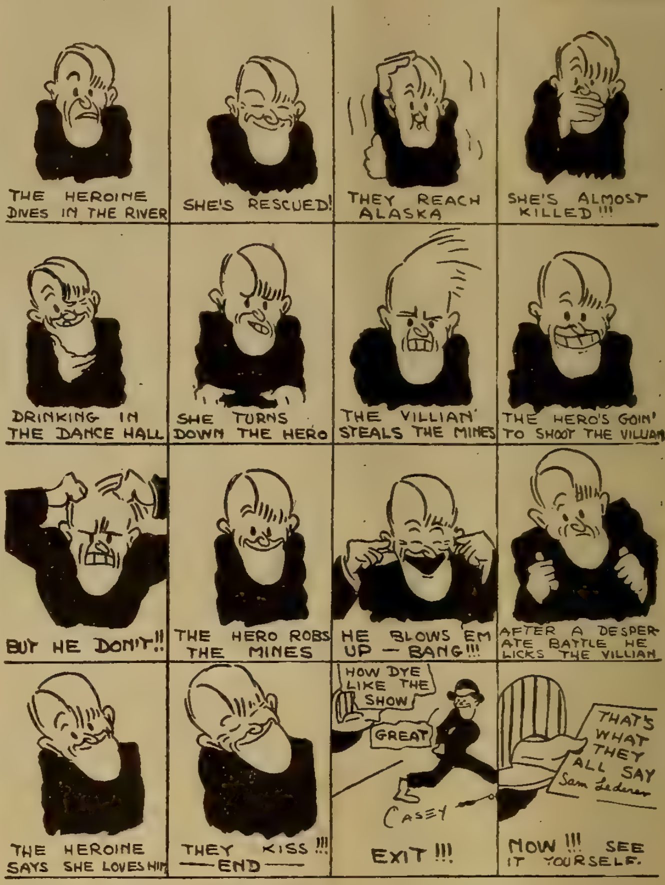
* * *

Charlie Ver Halen says I'm a reel fellow if I send him a ten-spot. Or to be exact I'll be full-fledged under the condition imposed. Here's my S. O. S. If I get by I'll move the Secretary be authorized to buy some stationery.

* * *

Watterson R. Rothacker will never qualify for membership in Caward's Art College, now that he has approved his own portrait that appears contemporaneously with the most important announcement he has ever made. Looks about as much like Watt as I do.

Giving "The Spoilers" at the Studebaker Theater the Once Over—By Casey.


THE HEROINE DIVES IN THE RIVER
SHE'S RESCUED!
THEY REACH ALASKA
SHE'S ALMOST KILLED!!!
DRINKING IN THE DANCE HALL
SHE TURNS DOWN THE HERO
THE VILLIAN STEALS THE MINES
THE HERO'S GOIN' TO SHOOT THE VILLIAN
BUT HE DON'T!!
THE HERO ROBS THE MINES
HE BLOWS 'EM UP — BANG!!!
AFTER A DESPERATE BATTLE HE LICKS THE VILLIAN
THE HEROINE SAYS SHE LOVES HIM
THEY KISS!!! —END—
HOW DYE LIKE THE SHOW
GREAT
CASEY
EXIT!!!
THAT'S WHAT THEY ALL SAY Sam Lederer
NOW!!! SEE IT YOURSELF.
Casey's (of the Chicago Evening Post) idea of "The Spoilers."

* * *

It has been a long time since we conceded that Colonel Pope was right when he said that "lack of competitive advertising killed the bicycle industry." The largest single factor in the film industry has only recently withdrawn all its advertising from the trade journals. Without knowing why, we are to be excused when we presume that the present head of that organization has temporarily reversed his opinion that the trade journals were necessary to the welfare of the cause. This same individual has been least responsive of all the film manufacturers in dealing out advertising copy to the trade journals. He was the last manufacturer who made capital of his players. I am not alarmed about the future of the motion picture trade journal. It is more nearly approaching its own than ever before—at least that journal that has adhered rigidly to a policy that has met popular approval. While it is true that the film manufacturer still secretly imagines he holds the destiny of the trade press in his hands, time has proven that he only partially exercises the power. This publication is constantly supplicated for news concerning those immense film makers who deny us their accounts on one pretext or another. Nothing offers us better reason to believe that our patrons gain immensely because of this very condition. Motography cannot, in justice to its customers, carry the press matter of non-advertisers—at least we have been prevented in doing this as a bi-weekly. More than anything else, our helplessness to overcome this condition forced the conclusion to supply the reader with a weekly journal that we may give him more of the information he seeks. A weekly involves enormous activity, increased cost and all that, but we are endowed with physical and mental energy and feel we know the game sufficiently well after nearly six years of association with it, to tackle anything. Motography as a weekly will maintain its present form and general appearance, including the regular departments that have contributed to its success and improvements calculated to increase its prestige and usefulness. It is gratifying to know that our subscription list includes thousands of the most substantial exhibitors in America and that the newstand distribution reaches other thousands who are unrecorded in our office records. We know that the weekly appearance of Motography will give them delight and there is much comfort in that thought.

Scene from life photo: "The Greyhound."

"The Greyhound" contains this scene.

Unusual Array of Two-Reelers

The months of May and June will see an unusual array of Reliance and Majestic one and two-reelers, the result of the new regime at the Reliance and Majestic studios since D. W. Griffith took hold of these forces and under his supervision the playing, photography and the stories themselves show an unusual improvement.

The biggest picture of the year will probably prove to be "Home Sweet Home," staged personally by Mr. Griffith and embodying the entire acting personelle of the Reliance and Majestic aggregation. Other unusual features of the month to be seen are "The Deputy Sheriff's Star," by W. A. Frost, the well-known novelist; "The Minature Portrait," by Frank E. Woods; "The Girl in the Shack," by Anita Loos and Russell E. Smith; "Golden Dross," by Russell E. Smith; "The Stolen Radium," by R. E. Smith; "The Soul of Honor," by Frank E. Woods; "The Horsewrangler," by George Pattullo; "The Rebellion of Kitty Belle," by the same author; "The Stolen Code," by Frank E. Woods; "A Pair of Cuffs," by Russell E. Smith; "The Song of the Shore," by M. T. Jacobs; "Dan Morgan's Way" and "Dad's Outlaws," both by Mary R. Machtold; "Her Birthday Presents," by George Hennessey; "Silent Sandy," by H. R. Durant and R. E. Smith; "The Angel of the Gulch," by Peter Tomsen; "Nell's Eugenic Wedding," "The Man in the Couch," "The Last Drink of Whiskey," all comedies by Anita Loos; "The Rose Bush of Memories," a two-reeler by Russell E. Smith and others.

"Our Mutual Girl" visits Stern Brothers.

Gains Twenty-seven New Members

In one week the Reel Fellows Club of Chicago added twenty-seven new members to its organization. This gives the club a total membership of eighty.

At the meeting held at the Fort Dearborn Hotel on Wednesday, May 6, plans were perfected for a monster benefit to be held in the very near future for th purpose of raising funds for the securing of permanent headquarters.

The club received its first non-resident membership application at its last meeting from Wm. A. Johnston, publisher of the *Motion Picture News*. The new members received into the club at this meeting were: C. J. Normal, Mutual Film Corporation; J. J. McGrath, McGrath Co.; John W. Brickhouse, Mutual Film Corporation; Earl C. Turner, Selig Polyscope Co.; Adolph Ed. Kull, Selig Polyscope Co.; Ott. A. Schossling, Selig Polyscipe Co.; Samuel Quinn, American Standard Motion Picture Corporation; Otto Albert Wulffen, Selig Polyscope Co.; M. G. Watkins, American Standard Motion Picture Corporation; Jacques Jensen, Selig Polyscope Co.; Ralph O. Proctor, General Film Co.; T. C. Montgomery, General Film Co.; John F. Byrnes, Historical Feature Film Co.; Roy S. Hanford, *Photoplay Magazine;* Bert Angeles, Historical Feature Film Co.; Ed J. Mock, Motography; Phil S. Sperry, American Cinematograph Co.; Bryant Washburn, Essanay Film Mfg. Co.; Francis X. Bushman, Essanay Film Mfg. Co.; Chas. E. Kaufman, Essanay Film Mfg. Co.; Freeman H. Owens, Essanay Film Mfg. Co.; Paul Suhling, American Cinematograph Co.; Charles Clarke, Essanay Film Mfg. Co.; Edward T. Lowe, Jr., Essanay Film Mfg. Co.; Edwin L. Barker, International Harvester Co. and Edw. Cohen, General Film Co.

New Producer for Lasky

In the office of the Jesse L. Lasky Feature Play Company, one recent morning, Wilfred Buckland, fresh from the success of his own visualization of "Omar the Tent-Maker," told several representatives of the motion picture press, of his conversion to the realm of photoplays, and his affiliation with the Lasky company. There is no title quite comprehensive enough to cover the work Mr. Buckland will do, for he means "to do" in all branches, specializing, finally, on the production end. "Master producer" defines his position best, probably.

And as he told of the limitless possibilities there are in store for the screen play, his elbow rested on the arm of his chair, his cheek fitted into the palm of his hand, his gray hair waved down over his left temple and his blue eyes dreamed the fulfillment of the things about which he talked. It was very much an a la Belasco—pose, hair and the proposed accomplishments—so nobody was surprised to learn that for ten years Mr. Buckland had been general stage director, advisory artist and first producing assistant to Belasco for that length of time. This is not to say that he is a Belasco imitator, but the resemblance is there, and a startling one.

"The Lasky people offer me the opportunity I have sought at almost every other studio in New York," Mr. Buckland said. "They are ready to permit of their work being conducted on new lines, and they are giving me the opportunity, and free rein to go ahead and direct what these lines shall be. I realize that the stage plays will have to stand aside for those of the screen. That is greatly because the stage drama has gone as far as it can go, over here, along the lines it has followed and until it adopts the progressive methods being utilized by the foremost European directors, it will remain at a stand-still. Meanwhile, there is the photoplay with its wonderful future, if it also does not come to a stand-still for lack of use of new methods. When commercial photography has given way to that of the artistic, pictures will begin their second growth. There are lights effects too, that have never been attempted and I intend to try these out, out there at the Lasky coast studio.

"When so wonderful a film as 'Cabiria' is shown us, it emphasizes just what the possibilities for improvement are. 'Cabiria' is setting a pace with which film makers will find it difficult to get abreast. It's a wonderful picture.

"I leave for the coast in a few days. When I get there, I intend to go into the primary branch of the factory and learn the business from the ground up. Don't begin to look for results right away; it will take some little time before they begin to show, but there are going to be many. Because I believe so firmly in the wonderful improvement that can be made in pictures, I have given up my stage interests for the coming season and will devote all my time to perfecting the opportunity the Lasky people are offering me. And I hope that in six months you will begin to see results."

Mr. Buckland's knowledge of stagecraft comprises its many branches. He is an experienced actor and stage director, a professional artist and illustrator and a Columbia College graduate, with a degree in electrical engineering and architecture. "The Darling of the Gods," "The Rose of the Rancho," "Du Barry," "Adrea" and "The Girl of the Golden West" all were testimonials to Mr. Buckland's knowledge of stage lighting.

The Lasky production "The Virginian" will be received with interest, as it will probably be the first photoplay to bear the mark of the Buckland genius.

Animated Singing Pictures

"Imperial Animated Singing Pictures" were initially shown at the Herald Square Theater, New York City, Monday, May 11. The Imperial Motion Picture Company uses words of a popular song as a scenario, timing the scenes to be appropriate; the finished reels are distributed to exhibitors who employ the singers and run the combination at intervals during the program. The characters, scenes, photography, and acting are well handled and with the singing form an entertaining diversion.

"Fire and Sword"

The Superior Feature Film Co., 37 South Wabash avenue, Chicago, has recently secured the exclusive rights for Indiana and Michigan on "Fire and Sword," a spectacular, six-reel international photo drama produced by the Kismet Feature Film Company of New York City, and staged by T. Hayes Hunter of Biograph fame. The Superior acquired the Illinois and Wisconsin rights to this spectacle some weeks ago.

Ramo Engages Gebhart

Another capable director, George Gebhart, who has been producing Pathe Freres Western pictures for the last two years or more, has been added to the directing staff of Ramo Films Inc. Mr. Gebhart is a pioneer actor and producer, beginning his motion picture career at the old Biograph studio in short pictures, was with Kessel and Bauman when they started the Bison Company, and played the first Indian part in motion pictures. Mr. Gebhart is well known to the motion picture public.

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CHICAGO, MAY 30, 1914

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NO CENSORSHIP!

BEFORE Congress right now are certain bills providing for a national board of censorship. This does not mean the perpetuation or recognition of the existing National Board, but the creation of a new political body of absolute power and jurisdiction over all motion picture films.

If some exhibitors seem apathetic in the face of this crisis—for crisis it surely is—they are so because they do not realize what arbitrary censorship means. The mollycoddle methods that have made Chicago and her Major Funkhouser the laughing stock even of the courts are, at any rate, now confined to small territory. But make those methods national and you have lighted the fuse for the downfall of the motion picture business.

A salaried censorship board or commission must earn its salary. And there is no way it can do so other than by carving rich, generous slices from every film that will yield meat. Existing censor boards have proven that; and now their state and municipal activities are to be superimposed upon the broad and comprehensive foundation of a still more active national board, whose function, made all-powerful by law, is presumed to be all-wise by sheer virtue of the potent word "national." For there is no reason on earth to believe local censorship will be discontinued when national censorship is established.

Exhibitors are too inclined to think censorship is a manufacturers' problem. It is not. It is an exhibitors' problem, for it determines not what shall be *made*, but what shall be *exhibited* to the people. When it is carried to extremes it means that nothing of any real life interest may be shown to the people. The kind of stories your patrons demand—and get—in their magazines; the kind they demand—and get—on the legitimate stage; even the kind of news details they demand—and get—in the daily press; all these they will demand in pictures, and be forbidden. Are you, as an exhibitor, so optimistic and credulous that you believe the people will continue to attend picture shows when they cannot be given the kind of pictures they want? You know they will not.

Motion pictures have not an entire monopoly of entertainment. If they are the most popular form of entertainment, it is because they are able to present real life as nothing else can present it—not even life itself; for the adventures that thrill us on the screen cannot enter actually into the lives of everyone. But give the people a choice between adventureless, romanceless, mamby-pamby stories and stories of original vigor and virility emasculated by the knife of the censor, and made incomprehensible and foolish by the loss of vital parts, and the people will reject both of them and go back to vaudeville and burlesque and the free, uncensored drama.

You cannot hold your audience with milk and water. If you let them pass a law forcing milk and water diet, you will have empty seats in your house. Empty seats in time will close you up; and with the theaters closed the manufacturers cannot continue to make film for which there is no market.

Censorship, in short, will kill the motion picture business if it is allowed to establish itself as a national power.

Motography has been ever watchful of the trend of censorship, and was, as usual, the first of the recognized trade papers to declare a positive no-censorship policy. In the leading editorial of February 7, 1914, we took this stand:

> *We therefore emphatically and unequivocally state that we are henceforth opposed to any censorship whatsoever of any motion picture film or subject. We demand for the motion picture the same freedom that is accorded the press, and assert that the motion picture is subject to the same laws which govern and regulate the press—namely, public opinion and the common acts and statutes of our nation and states; and that it is subject to no laws or special ordinances other than those which equally govern the press. It is our purpose to give all the assistance in the power of our editorial pages to the elimination of all censorship of motion pictures in this country.*

The censorship bills before Congress must be killed. The exhibitors have got it to do, and there is no time to lose. The idea of a national censoring commission, or any other official censor, should be fought every inch of the way and given no recognition and no quarter.

If he will only use it, the exhibitor has a most effective weapon in his screen and his personal contact with his patrons. Let every exhibitor—and his employees—write to his senator and congressman protesting against Senate Bill No. 4941 and House Bill No. 14,895. Then let him not be content with showing slides asking his patrons to do the same thing, but actually see that some of them, at least, do it.

Simple as this process is, its effect on the representatives at Washington will be simply enormous if the exhibitors pull together. But each and every one of them will have to do his part with all his might, or there will not be any effect.

And if the representatives are not influenced against it, the national censorship measure will probably become a law. And if it becomes a law, the motion picture business will go into a lingering and painful decline; lingering and painful because it will lose ground gradually instead of suddenly, and so exhaust the resources and savings of every exhibitor before he realizes that the day of the picture theater is over. Censorship will do that; make no mistake about it.

Realize that the health of your chosen business is in serious danger, and that you can save it. Throw all your energy into the effort; work as you never worked before, and do not rest until the national censorship bills are *killed!*

CONVENTION BUSINESS.

WITH the date of the big convention, June 8, coming on apace, and efficient and energetic committees working day and night to make it the biggest and most successful meeting of motion picture men ever held, every exhibitor is mentally gathering together the problems he wants the convention to solve for him. Some of these problems are big and important; many of them only seem so to the interested individual. But there is one subject that looms so large and ominous as to obscure all others in its instant importance. That subject, of course, is censorship.

The vital necessity of immediate attention to this problem we have explained at length in another editorial. Here we only desire to point out that the convention must stand firmly on a positive no-censorship platform. On that platform its new officers and directors must be elected. There is no time for hesitation, no room for equivocation. The censorship question means war—war for the life of the picture, and the exhibitors must arm themselves. Let no candidate for office be accepted if he be not willing to declare himself absolutely against all forms of censorship, or if his record show that he has worked for any principle of censorship.

To fight successfully we must have organization; and to fight censorship we must be the bitter enemies of censorship, and our representatives much reflect our enmity tenfold.

Let the slogan of the convention be "Down with censorship!"

FILM SHOWS OF GERMANY.

[CONSUL GEORGE NICHOLAS IFFT, NUREMBERG.]

THE rapidity with which the motion-picture theater has advanced to first place among the amusements of the people in Bavaria, as well as elsewhere, has brought about not only the appointment of a state censor of cinematograph films (see *Daily Consular and Trade Reports* for May 10, 1913) but also an effort to the part of the Bavarian State Statistical Bureau to compile data setting forth the importance of this class of public entertainment in the life of the people. The inquiry comprehended the motion-picture theaters of the 10 leading Bavarian cities. The available information is still fragmentary—so much so as to permit of no definite conclusions—but it is sufficient to give interesting glimpses of the possibilities of this form of entertainment as an educational and amusement factor.

On January 1, 1913, the motion-picture theaters in Bavaria's largest cities numbered 72, with a total seating capacity of 14,669, distributed as follows.

Cities.	Number of theaters.	Seating capacity.	Tickets sold during 1912.
Munich	32	4,654	2,974,336
Nuremberg	14	3,379	801,881
Fuerth	5	1,271	....
Augsburg	4	1,005	386,596
Wurzburg	4	960	....
Ludwigshafen	3	1,050	....
Kaiserslautern	3	659	....
Regensburg	3	935	270,588
Bamberg	2	390	....
Hof	2	366	138,610

In the above totals the attendance at one of the Nuremberg motion-picture houses is not included, as the figures therefor are not available. It may also be noted that everywhere the number of cinematograph theaters has increased greatly since January 1; for instance, on August 1, 1913, there were 42 such places of entertainment in Munich and on November 1 there were 23 in Nuremberg.

Most interesting is a comparison of the attendance at the motion-picture houses with that at other places of amusement. In the city of Hof, for instance, the total attendance at places of public amusement during the year 1912 was 209,551. Of this total, 138,610, or nearly two-thirds, was at the motion-picture theaters. Attendance at other places of public amusement was as follows: Theater, 38,106; concerts, 8,562; public dances, 3,967; circuses, 6,997; other places of amusement, 13,309.

In the city of Fuerth during the month of December, 1912, the attendance at the motion-picture theaters was 14,080. With the exception of the city theater, the attendance at all other places of public amusement there, including theatrical entertainments, concerts, public dances, etc., from September 18 to December 31, 1912, was 12,607, or some 1,500 less than at the cinematograph theaters for the month of December alone.

Two Notable Famous Players Releases

Triumphs of Art

THE inspiration for Sir Walter Scott's greatest story, "The Heart of Midlothian" is splendidly portrayed in "A Woman's Triumph," a four-reel feature by the Famous Players' Film Company. The tale is an appealing one of a girl whose admiration of the truth prevented her from lying even to save her own sister's life. It features Laura Sawyer. The picture was made in Cuba and is full of the natural beauty of the place which so closely resembles that for which Scotland is famous. The interior settings are appropriate, and the photography, throughout, is of the best; clear and sharp.

The cast is an able one, consequently the acting is beyond comment—except favorable. In the role of Jeanie Deans, Laura Sawyer's interpretation of the conflicting emotions in the girl's heart while she walks the straight, narrow path of truth, regardless of consequences, is convincing in its simplicity. In Effie Deans, Betty Harte portrays a character which is difficult but a reward in its successful characterization. George Moss plays well the part of the heart-broken father, David Deans. Hal Clarendon as Georgie Robertson is the typical care-free, adventurous youth. Reuben Butler's character, by Wellington A. Playter, while not a vital part, is shown to advantage. Helen Aubry as Dame Murdockson is as mean and unscrupulous as her part warrants and Madge Wildfire, a half-witted girl with ever-changing moods, is well played by Emily Calloway.

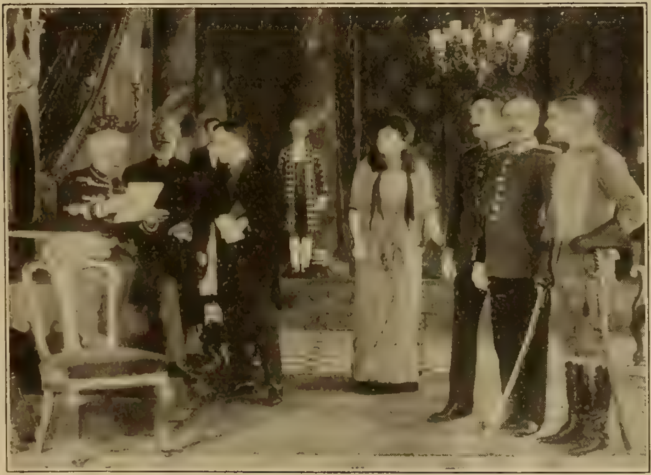
Arnold Daly in "The Port of Missing Men."

The direction of the picture shows a knowledge of portrayal which gets everything possible out of the tense situations. The court scene at the moment before the verdict is about to be pronounced upon the innocent Effie Deans, contains the big punch of the story and the spectators feel it, as well as see it.

The visualization of this Scott novel is a comprehensively clear one, a remarkably strong one and a film that has both beauty and pathos as fundamentals.

David Deans, aged but a strict church member, has two daughters, Jeanie and Effie, of exactly opposite dispositions. Jeanie adheres strictly to the teachings of the Bible, and is beautiful and noble in her plain unaffected ways. Effie, light-hearted and gay, loves finery in dress and manner and attracts the attention of young Georgie Robertson, a smuggler. After several secret meetings they become betrothed but the marriage is prevented by Georgie's being captured and thrown into prison. Effie receives a note from him advising her to visit with some friends of his who will help her in her trouble. Her stay with Dame Murdockson is an unhappy one; a short time after her baby's birth it is stolen by the demented girl, Madge Wildfire, and placed by the roadside where it is found and carried off by some travelers. Effie sick at heart, returns home but does not disclose her secret. Learning that her daughter, Madge, is the cause of the child's disappearance, Dame Murdockson

They pray for the release of Effie Deans.



Armitage brings proof that Prince Frederick lives.

accuses Effie of child-murder, in fear that her own daughter's theft of the child be discovered.

Effie is arrested and tried. Her only chance rests on Jeanie's swearing in court that she was told of the child's coming; the law contending that to be sufficient proof that no crime was intended. Effie pleads with Jeanie to tell the lie and save her, but Jeanie's rigid discrimination between right and wrong conquers and Effie is sentenced to death. Jeanie then starts for London, which she reaches after considerable hardship, and pleads with the queen for her sister's pardon. The queen, impressed by her loyalty to duty, as she sees it, grants the pardon and Jeanie arrives in Edinburgh as her sister is being led to execution. The same truth and strength of character that convicted Effie, cause the latter's pardon and restoration to her home and freedom.

Arnold Daly makes his debut in pantomime in "The Port of Missing Men." His years of success on the stage may account for his success. At any rate he could not be seen to better advantage. The camera brings out his best and he practically monopolized the interest in the last two reels, through a character that, naturally a popular one, is strengthened by his characterization.

"I drink only to the living emperor, Charles Louis!"

The picture, a five-part one by the Famous Players' Film Company, is taken from the novel written by Meridith Nicholson. The acting throughout deserves especial mention; the types chosen fit their parts well, and the roles are not over-acted. The scenes for the greater part, have to do with the pomp and formality of the royal court and could have been easily overdone; but this the director has carefully avoided.

The exterior scenes, which are few, are of beautiful estates, surrounded by great stretches of lawn. The interior settings show taste and great attention to detail in their arrangement, and the photography is irreproachable. The massive furniture, costly decorations, and sphinx-like servants add the necessary air of dignity and power to the palace interior.

Besides Arnold Daly as John Armitage, we see Marguerite Skirvin as Shirley Claiborne, who captivates as well as does Armitage; Augustus Balfour as Arch-Duke Karl of Schomburg; Edward Mackay as Frederick Augustus, son of Arch-Duke Karl; Minna Gale Haines as the haughty Arch-Duchess; Frederick Bock as the aged Emperor Charles Louis; Mortimer Martini as the prime minister, Ferdinand Von Stroebel, and father of the alias John Armitage; Arthur Hale in the character of the spoiled son, Francis; Dave Wall as Jules Chauvenet; Wallace Scott as Richard Claiborne; and Fred Webber as hospitable Judge Claiborne, complete a strong cast.

The titular scene, the port of missing men, (which is Arizona) is shown but twice and then as the home of Frederick Augustus Schomburg. During his boyhood Frederick Augustus was brought to America by his father, Arch-Duke Karl, who had quarreled with the arch-duchess and left his empire rather than have the quarrel terminate in a court scandal. His playmate, Frederick Augustus Von Stroebel, son of the prime minister, accompanied him. The boys grew to manhood; Von Stroebel also grew to like the country and a certain girl named Shirley Claiborne, whom he met one day while painting on the lawn of her father's estate. For convenience he assumed the name of John Armitage, American gentleman.

Growing old and feeble, Emperor Charles Louis of Esturia wished his nephew near him, but received an answer from Arch-Duke Karl stating that he disliked returning while the arch-duchess was alive, but would do so if commanded. In the meantime the arch-duchess had pressed the claims of her son, Francis, as heir to the throne. On being told that while Frederick Augustus lived he was the righful heir, she determined to put him out of the way, and to this end sent two of her guards to America to dispose of him. Frederick Augustus was attacked and stabbed. Leaving him for dead, the men reported him so to the arch-duchess, who immediately pressed her claims in her son's name.

Emperor Charles Louis ordered the arch-duke's return, but the arch-duke had died, giving to John Armitage the proofs of his son's right to the throne. On Armitage's arrival in Esturia with the announcement that Frederick Augustus still lived, the arch-duchess fearing Armitage was the prince in disguise commissioned several attempts to be made on his life by her soldiers. By valiant self-defense, Armitage escaped. In the meantime Frederick Augustus had been sent for and his arrival proved conclusively that Francis had no right to the throne. When asked his choice of a reward, Armitage requested the right to American citizenship and the girl he loved.

"The Lightning Conductor"

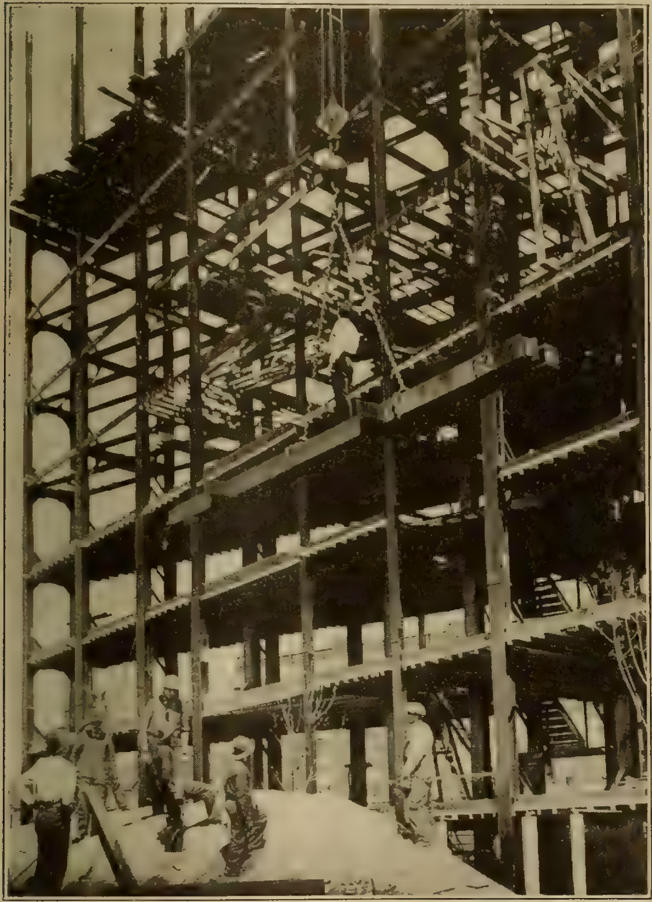
"The Lightning Conductor" afforded considerable laughter to a crowded house at its initial showing in the Comedy Theater, New York City, Thursday, May 7. The picture from the novel by the Williamsons was directed by Walter Hale, who also played the part of the adventurous Frenchman, Tallyrand, and is the result of 2,524 miles of travel in southern Europe. The scenery is of the kind that lures travellers from all parts of the world, and is punctuated with humorous situations incident to the travels of the purchasers of the "good as new" $1500 car. Dustin Farnum as John Winston and, later, alias "Brown the chauffeur," and William Elliott as Jimmy Payne are responsible for most of the fun, but Helen Bertram as Molly Randolph, Rosina Henley as Aunt Mary, and Tallyrand also contribute their share, though not of such a strenuous variety. Sawyer, Inc., is distributor of the film.

Edison Star Filmed in Mid-Air

MacDermott Endangers Life

SOMETHING quite out of the ordinary is offered by the Edison Company in part five of "The Man Who Disappeared" series, which is entitled "With His Hands," for much of the action of the piece takes place in and about a huge steel skyscraper which is being erected, and has for a background the tops of numerous high office buildings which can be seen in the distance.

Marc MacDermott, the Edison star, who has already risked his life in every conceivable fashion since he assumed the role of "John Perriton," the hero of the "Man Who Disappeared" series, is this time called upon to act as a riveter's helper in a steel construction gang, engaged in the erection of the sky-scraper. To see Marc calmly "riding the girders" as they are hauled to the topmost story of the tall framework being erected, or to watch him coolly balancing himself on the narrow width of a steel beam, one might almost believe that he had done such work all his life, though those who were privileged to meet the genial MacDermott in person at the recent Exhibitor's Ball held at the Chicago Coliseum would instantly know that such is far from being the case. One thing is sure, Marc is earning his salary during the strenuous days in which he has been posing in the latest series of Edison films, and if he escapes all accidents and successfully completes the series not only he, but a host of his admirers, will breathe a sigh of relief.



Marc MacDermott as a structural steel worker.

As part five of the story opens, we learn that through the help of Jennie, the girl he had saved from the hands of the gangsters, John Perriton was enabled to get a position as a riveter's helper in the construction company in which Jennie herself was employed. So Perriton, still under his alias of "John Pottle," entered upon new duties, which were as strenuous as they were unfamiliar.

A thrilling moment atop the skyscraper.

Shortly after Perriton's arrival at the works, a good deal of trouble was caused by the unwarrantable discharge of several of the employees. Recognizing John's intellectual superiority, the men chose him as a spokesman to express their grievances to their employers.

Carter, the head of the works, was a hard, unjust man with no regard whatever for the rights of the men working under him. When John courteously told him of the men's grievances, he cursed him roundly, and ordered him back to work. Realizing the power a man of John's type would gain among the men, Carter called a private detective, named Brownson, and ordered him to discover some pretext on which John might be discharged. He dared not discharge the man without any reason, because he knew that it would take very little in the existing state of discontent to precipitate a strike.

Marc MacDermott in the latest of "The Man Who Disappeared" series.

Brownson's scheme to ruin John Pottle was very simple. He took a piece of dynamite and put it in John's lunch basket. Then he complained to the police inspector that he suspected John of a plot to blow up part of the works.

But Jennie, owing to her position in the company's office, had learned of the plot and managed to extract the stick of dynamite from the lunch basket. When John was seized and searched, no incriminating evidence of any sort was found upon him.

Jennie told him of the plot, and John set out posthaste to interview Brownson. He found him on the top girder of the great building the company was constructing. Brownson attacked him with a hammer, and a fierce hand to hand conflict followed. Brownson was the stronger man, and gradually forced John over the edge. At last John lost his last fingerhold and fell; Brownson lost his balance and fell after him.

Luckily enough, John was saved from Brownson's fate by striking another girder. After he had been taken to the hospital, Jennie sent for Mary Wales, the girl for whose sake John had given up everything in life. But when Mary came to the hospital and saw Jennie bending tenderly above John, she did not understand, and went away without a word.

The complete cast is as follows:

John Perriton, alias "John Pottle"	Marc MacDermott
Jennie	Marjorie Ellison
President Carter of the Construction Company	Harry Linson
Mr. Earle, superintendent of the company	Joe Manning
Mr. Brownson, a detective	Floyd France
Mr. O'Rourke, foreman	George Melville
The police inspector	Warren Cook

Warner Returns from London

"I am sure we have the goodwill of the English exhibitors," said A. Warner, as he stepped off an ocean liner last week, after spending the winter in London promoting the sale of Warner's Features on the continent, "But I am certainly glad to be back in New York again, he added.

"My trip has convinced me that the demand for quality features is the same no matter where you go," he continued. "The English exhibitor is a power unto himself, I discovered shortly after my arrival in London, and he insists upon quality more strongly than does the average American theater proprietor.

"When I really saw how the land lay, I knew that we would have no trouble in introducing our American-made features to the continental exhibitors. And the results justified my conclusion," said Mr. Warner.

"I gave them 'The First Law of Nature,' and the way those British exhibitors went after it was astonishing.

"When I left our London office a week ago," Mr. Warner remarked, "my brother Sam and Lachlan Taylor were working like Trojans, and it is quite likely that they will move from their snug quarters at 99 Charing Cross road to more commodious rooms very shortly.

"Just as soon as I get my breath," Mr. Warner remarked smilingly, "I am going to take up my headquarters in Chicago, where I can keep a weather-eye on our offices from the Appalachians to the Coast.

"Keep your attention riveted on Warner's Features, Inc.," he concluded, "And I guarantee that you will see some surprisingly big things transpire before many weeks have passed."

"Hearts of Oak"

The Mohawk Film Company has made a splendid story out of the once popular drama "Hearts of Oak." Tense, and at times tear-coaxing, situations are emphasized by the acting of the simple, large-hearted fishermen. The scenes and photography are excellent, a splendid view being given of a vessel wrecked on the coast with big waves breaking over it. The acting and direction is above criticism.

Frederick Roland and Violet Horner in Mohawk's "Hearts of Oak."

Surprises for Siegmund Lubin

Siegmund Lubin, the motion picture manufacturer, returned to his office in Philadelphia, May 11, after a trip to Europe which lasted six weeks. Mr. Lubin was the recipient of several testimonials in which several of his executives shared. Chief of these was the presentation of a poem from the pen of Hugh A. D'Arcy, the advertising manager of the firm, which was endorsed by five hundred and sixty-five of Mr. Lubin's employees and studio artists.

As a special surprise the manufacturer found upon his return that General Manager Ira M. Lowry had ordered rushed to completion a new office building, two stories in height, which was entirely constructed during Mr. Lubin's absence abroad.

The office is finished in mahogany and its furnishings are of the same wood. Every modern appliance is used in the construction of Mr. Lubin's new office, chief of which is an electrical signal system by which the office can be converted at an instant's notice into a projection room.

Should the manufacturer desire to view one of the productions from his studios he has but to touch a button and dark shades are raised by electricity, a projection machine from a recess in the wall is brought into play and the films commence to show. In Mr. Lubin's absence, general manager Lowry has also opened the new Betzwood factory and this enormous plant with three times the capacity of the Philadelphia institution, is available for producing 6,000,000 feet of film every week in the year.

The Pan-American Film Company has arranged for representation in Panama, Costa Rica and Buenos Ayres, and is securing control of moving picture features which will appeal to the Latin-American races of Central and South America.

Lost Sermon Reunites Sweethearts

Pretty American Story

WILLIAM GARWOOD, formerly of the Majestic, makes his second appearance in American films in the two-reel release of May 25, entitled "The Lost Sermon," and does splendidly all that he is given to do, though he can hardly be said to be the featured member of the cast, since Miss Rich appears in more scenes than does Garwood, and Louise Lester, as "Mrs. Day," is called upon to display the greatest emotional playing in this particular film.

Jack Richardson, as usual, makes the villain of the piece a man who is bound to be thoroughly unpopular with the audience, and Harry Von Meter does a clever bit of character work as "Nelse," an old negro servant. His makeup could scarcely have been improved upon and he never forgets himself.

Some especially beautiful woodland scenes are to be found among the exteriors and the American camera registers perfectly every detail of their gorgeousness.

John Strong, a young clergyman in charge of a city church, fails in health. He is ordered by his physician to resign and live in the country for a year. He accepts the position of schoolmaster over a country school. Among his pupils is Rosamond Day, a beautiful girl of seventeen, living with her grandmother in a stately old colonial home not far from the school. The place, however, is heavily mortgaged. The man who holds a lien on the property, George Phillips, desires to marry Rosamond. He is a hard, repulsive, money-loving person, and Rosamond dislikes him heartily.

John and Rosamond.

Death prevents the awful bargain.

A romantic feeling is awakened between her and John Strong. John, believing her to be wealthy, does not ask her to marry him, on account of his situation in life, and at the end of the term the two sorrowfully part, compelled by circumstances to go their separate ways, each passing, save for memory, completely out of the other's life.

Phillips, the money-lender, now resorts to a desperate measure to make Rosamond his wife. Mrs. Day is unable to meet the interest on the loan. Phillips tells her in her despair that he will cancel all her debts if she will give him Rosamond. Otherwise he will foreclose at once, and the two will be left penniless. For Rosamond's sake Mrs. Day wavers. The girl is sent for. She faces the terrible ordeal with proud and valiant spirit and for her grandmother's sake nerves herself to make the sacrifice. Just before she places her hand in Phillips' she goes to her grandmother's side, and bends down to kiss her on the brow. Awed and terrified she draws back, for death has settled her problem for her.

At once Phillips forecloses the mortgage and Rosamond goes out into the world alone to fight the battle of life. Not knowing it to be the home of John, she goes to the same city in which he is living. They do not meet, however, until a highly dramatic incident brings them together again, after a time of fiery trial to Rosamond, and of pain and disappointment to John.

John has been called to a large church, where he works mainly among the poorer classes. He is ambitious and studies carefully hoping always for a larger opportunity than has as yet come to him—that thereby he attain not only his highest usefulness but also the woman he loves.

Old Nelse sees Rosamond off for school.

One day he receives a letter from his uncle, a distinguished clergyman in another city, inviting him to fill his pulpit on the following Sunday. The uncle has charge of one of the largest churches in Philadelphia. John is overjoyed at the prospect. He goes to work with great enthusiasm upon his sermon. Just at this juncture Rosamond's situation becomes complicated. She has obtained employment as a stenographer for a wealthy old gentleman and in the course of her work she finds her employer to be a friend of Phillips', whom she fears to meet, so resigns. In vain she seeks another position.. Despair takes hold of her and her faith in Providence falters.

Phillips discovers the lovers.

John finishes the sermon that is to make him famous, but before he can leave for Philadelphia word comes to him that there is trouble among his parishioners, who are mostly laboring men. They have threatened their employer with a strike and as he "stands pat" on his proposition to them, there seems nothing left for the men to do but to walk out. When John gets this news he hastily thrusts his completed sermon into a leather wallet, stuffs the wallet in his pocket and hastens to the scene of the labor trouble.

Arrived at the building on which his parishioners are working, John discovers that the men are ready for violence and, without regard for himself or his clothing, John jumps into the melee, hurls men right and left, and eventually succeeds in clearing a space for himself and, mounting on a scaffold, demands to be heard. In the scuffle he has dropped the wallet containing his sermon though he is still ignorant of that fact.

In the meantime Phillips comes to the city, and while visiting his friend's office, the same one in which Rosamond had been employed, learns of the stenographer's resignation. Suspecting that the girl must be Rosamond, and still desirous of making her his wife, Phillips hunts up her rooming place and forces his presence upon her. Following an altercation with Phillips, the frightened girl flees to the open streets and dodges and hides until she is certain she has eluded pursuit. Happening to pass the building on which the workmen are preparing to strike, she is just in time to pick up the worn wallet which John has dropped. Across its flap she finds his name and takes the wallet away, determined to find her former teacher and return it to him.

John, meanwhile, has quelled the trouble by effecting a compromise between the employer and his men, and with all danger of a strike averted, the preacher smooths down his ruffled clothing, picks up his hat, and prepares to return home. From some children nearby he learns of the strange girl who had found his wallet and taken it away with her, and eventually finds his way to Rosamond's rooming house. The two meet, the dream of years is realized and each sees how, through a mysterious working of Providence, disappointment and distress, have only led to better things.

The cast is as follows:

John Strong, young clergyman	Wm. Garwood
Rosamond Day	Vivian Rich
Geo. Phillips, a financier	Jack Richardson
Mrs. Day, Rosamond's grandmother	Louise Lester
Old Nelse, negro servant	Harry Von Meter
Dr. Graham	Reaves Eason
Mr. Harrington, Elder of the Church	Harry De Vere

Roskam Has New Stunt

One of the most remarkable pieces of advertising literature that has reached this office in some time, is the new folder gotten out by Eddie Roskam of the Life Photo Film Company. The folder is a three page affair with small squares cut out of each page and in the squares are inserted pieces of film, cut from the various scenes of "The Banker's Daughter." On the card below each square is an explanatory line about the subject of the picture.

By holding the folder to the light, you are able to see exactly what the film contains in its many scenes, and we venture to say that this novel piece of publicity will result in a great many sales of this splendid state rights feature.

Sans Grease Paint and Wig

By Mabel Condon

Muriel Ostriche.

At three-forty-five o'clock on a recent warm afternoon, Muriel—there's only *one* Muriel!—danced herself out of a studio setting and into her dressing-room with the remark, "We'll get that 4:15 train yet." But would we? Anyway, Muriel said so and I was ready to run for it whenever she would be and the rate at which she doffed make-up and make-up clothes promised well for the fulfillment of her word. So I sat back in the most out-of-the-way corner of the little room to give her as much room as possible, and guessed we had better both play sphinx until the 4:15 out of New Rochelle had been captured. But Muriel had no such kindred thought.

"It's been a wonderful day," she began with the letting of her long, naturally blonde and naturally curly hair out of a tight psyche. "It's been a rush from one scene to another and from the studio to the dressing-room and back again. And that's what I love—lots of rush."

With her monogramed white comb she deftly pulled a blonde ripple over the top of each ear, then drew it up away from the ears so that they—the ears—were in plain sight. For they're wearing ears, this season.

"But that's the way; when we're busy we're very, very busy and when we're not—well, when we're not, why I wish we were." Again she paused; this time to insert a large amber pin behind her left ear in the completed coiffure.

Were it almost anybody else but Muriel, I would have asked, "Tired?" But one would never think of asking such a thing of Muriel. For she always looks the pink of fresh restfulness. And she is a joy to look at. Also, she is a rapid dresser, and was even then slipping into a lavender-striped frock with lacy throat and sleeves.

"You know, if I don't get away when I say I do, there's always somebody sure to say, 'Maybe we'll use you in another scene.' But it's always so late there's never another scene, so I manage to be ready when I say I'll be."

She reached up for the top button of her dress, stood on tip-toe and got the wrong one.

"Allow me." She did.

"Thank you; most times I can do it myself, but when I'm in a hurry I miss, sometimes."

"Miss Ostriche! Muriel!" came a heavy voice from somewhere. It approached, it hesitated outside the door.

"Well?" asked Muriel, stooping to the glass to better direct the service of her powder-puff.

"Want you for another scene—hope you haven't your make-up off yet?"

"Yes, I have and I'm hurrying for the four-fifteen. But if you *really* want me—!"

There was sweetness in Muriel's voice; there was plaintiveness in its tone and, clearly, there was evident self-sacrifice in the sentence that she purposely, or otherwise, left incomplete.

Meanwhile she pinned on her hat and looked for her gloves.

"No; that's all right—go right ahead. We'll do it the first thing in the morning," came the voice from the other side of the door and then, as it wandered down the hall,—

"Better hurry."

"The director—he's the dearest thing," was Muriel's explanation of the voice as she came out of the shirt-waist box with the gloves. "Now, my commutation ticket—and I'm ready!"

She snapped off the light, we closed the door after us and got as far as the end of the hall.

"That hat won't do at all, not at all," a big man in shirt-sleeves was saying to a big woman in a semi-tailored frock. "You must have one bigger than that—wider and kind of, kind of—" he made wonderful movements with his hands by way of illustrating just what kind of hat it was he desired her to have.

"There, that's the kind I want for this scene." The unfortunate "kind" reposed upon my head.

"Come on—let's hurry," Muriel whispered, pretending to neither see nor hear the shirt-sleeved one. "He'll make you stop and give it to him, if he wants it badly enough, and we haven't the time."

"The scene will only take fifteen minutes—and then you can have your hat back," promised the man blocking our path.

"But we haven't time, really we haven't. And besides, this lady's company," defended Muriel.

"But I have to have the hat," insisted the one who wore shirt-sleeves.

"Wait—I have just the thing for you," offered Muriel in a bright-idea tone. She ran back to her dressing-room and emerged in less than a minute with a shapeless straw shape that could be pinned up or down, that could be be-feathered or be-flowered but, that, just that minute, was entirely trimmingless. Thrusting it into the director's hand, she declared, triumphantly—

"There—just the thing!" and before he could recover we were gone. But wait, not entirely! From a window Bert Adler signaled a message of importance.

"Don't be a minute—I'll signal the car when it comes," said Muriel, and I hurried into the Adler sanctum. At the end of the prescribed minute there were a series of calls from the street. A motorman's bell clanged at five-second intervals. At the end of another stolen minute, Muriel appeared at the door.

"We're waiting," she said and was gone. I was with her. The street-car was standing at attention in front of the studio and when we were seated and Muriel had said, "Thank you" to the motor-man in her very sweetest voice, she explained, "He waited a whole minute"

Yes, we got the four-fifteen and Muriel picked out the shady side of the almost empty coach and tucked her feet under her and smoothed the lavender-stripes of her dress. And she smiled.

"Nice New Rochelle," she said soothingly, as the train purred out of the station. "It doesn't seem possible that I've been going to the Thanhouser studio for a whole year! I wonder where I'd be now if I had taken the stage offer I had a year ago, instead of staying in pictures and shifting to New Rochelle?" There was a little pause to extend her commutation book to the conductor and she smiled a "Thank-you" to him and resumed:

"I'm eighteen and I started when I was fifteen. Just playing extra, though, at the Biograph studio. I was going to high-school then. A little later, I played in a Pathe picture, in several Reliance stories and then joined the Eclair stock company at Fort Lee. Then I came to the Thanhouser studio—and for the last several months have played all their Princess brand leads. Mr. Hite is the grandest man to work for; everybody at the studio likes him so well! And the directors and everybody else there are so nice, that it is a pleasure to be with them."

And it was a decided pleasure to watch Muriel as she talked. Every expression finds its outlet so surely in her wide blue eyes and she has a little trick of making a question, that is yet not supposed to be a question, out of her statements every minute or two, until you begin to listen for it.

For instance, she said, "It is a positive pleasure to be with them—See?" "And you are under no obligation whatsoever to say either "Yes" or "No." Watch for it, if ever you talk with Muriel. The first time though, you are apt to be so interested in thinking to yourself, "Isn't she pretty?" that you won't notice. But the second time, you will, surely.

"Here's my station—One hundred and twenty-fifth street. I just have to ride fifteen more minutes on the 'L' and then I'm home—See?"

She waved a good-bye from the platform and I entertained myself with my first thought, "Isn't she pretty!"

Tom Santschi Honored

During a quiet little dinner last week at Los Angeles, William N. Selig was host and Thomas Santschi, the actor, was the guest. It was a modest little affair, but had memories to make it notable. Just before the black coffee was brought in, Mr. Selig carelessly handed Director Santschi a broad, black ribbon which was fobbed with the world-known Selig "Diamond S" brand, the gold outline of which held in its dazzling embrace, forty-two diamonds. This elegant souvenir signaled the completion of Thomas Santschi's fifth year with the Selig Polyscope Company, and a similar line of tokens will be presented to other faithfuls at the end of like periods with this great picture corporation. The gentler sex will receive brooches of similar design.

Just A Moment Please

Well it's over!

We've done moved—all the calciminers, electricians, glaziers, and cleaners have done their derndest and we're settled at last in our new quarters. Incidentally we played roustabout enough ourself to feel, now, like a fully qualified, honest-to-goodness, dyed-in-the-wool, "movie" man.

Mabel will probably revel in the fact that they've wished a green rug on our editorial department—one something like the de luxe floor covering over which she herself is accustomed to scamper daily—so in the future we shall have no comments to make on green rugs. If we only had a big Erin Go Bragh banner, now, over our desk (where the baseball schedule now hangs) we'd feel quite like "a son of the auld sod"—even though we can't qualify in that respect.

OUR WAR CORRESPONDENT.

U. S. Cruiser Des Moines,
Tampico, Mexico.
Via wireless to Key West.

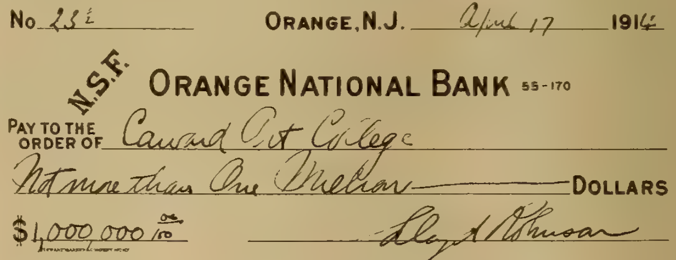
Arrived safely on board the Des Moines after many hardships en route. The local Majah Flunkhouser put me through the "third degree" before permitting me to go ashore, but I finally eluded him and am able to report that Lucile Love and her airship have been engaged by the Constitutionalists and the Love-ly bird-woman is expected to play a strong part in future operations of the army. It is rumored, however, that Kathlyn and her faithful Toddles are being smuggled into Mexico City to assist in the escape of President Huerta. Kathie has managed to escape from Allaha so many times successfully that Huerta has no doubt she will be able to put the trick over again, with him on the hurricane deck of Toddles. If Pauline succeeds in escaping from Hicks she is expected to aid Zapata.

COL. HEEZA NUTT.

A certain distinguished member of the Board of Governors of the Reel Fellows Club was seen wandering aimlessly about the lobby of the Fort Dearborn Hotel on Wednesday evening, May 13. It is rumored he was seeking a meeting of the celebrated organization of which he is a member, but discovered, after he had butted in on about eight other affairs, that he had his dates mixed. For further particulars inquire of Charley Nixon.

We lamp by the esteemed *Dramatic Mirror* that F. J. B. is of the opinion somebody has been stringing him re the disappearance of Dick Nehls' mustache, since he has a photo of the crafty Dick half concealed behind a growth of brush on his upper lip. That's only circumstantial evidence, F. J. B. Take it from us, Nehls has *really* amputated it.

Much though we hate to call attention to such trifles, we must mention that a certain party in the Effete East tried to hand the Caward Art College a "phoney" document recently. His perfidy has but just been discovered as the evidence below will show.



No 231

ORANGE, N.J. April 17 1914

N.S.F.

ORANGE NATIONAL BANK 55-170

PAY TO THE ORDER OF Caward Art College

Not more than One Million DOLLARS

$1,000,000 00/100

Alas, now we'll have to cancel our vacation in Europe this summer, and admit that our faith in humanity has received an awful jolt. That fateful "N. S. F." affected us much as might a Keystone dynamite bomb.

Speaking of bombs—it's been a long while since quiet old Chicago has been so stirred, as by the recent first annual reception and ball of the Motion Picture Exhibitors Association at the Coliseum.

The natives'll be talking about that event for the next six months and all hats are off to the "men behind the project."

It was a success with a capital "S."

Congratulations! N. G. C.

Motography's Gallery of Picture Players

LOUIS MORRELL was born in Milwaukee, Wisconsin, from there he went to Chicago, and about fifteen years ago started his professional career; at first being a club entertainer in the fashionable clubs of Chicago. In his first part he was cast in the title role in "The King of the Opium Ring" in which Laurette Taylor also appeared, it being also her first part on the professional stage. He then traveled through the country with various productions, including "The Virginian," "Paid in Full," "Madame X," "The Girl and the Pennant," "Heir to the Hoorah," "By Wireless" and with Elita Proctor Otis in vaudeville. About two years ago he became a photoplay actor and has appeared before the camera with the Imp company, the Powers company, and is now being featured by the Progressive Motion Picture Corporation.

Louis Morrell.

WILLIAM H. POWER began his professional career some ten years ago. He made his first appearance behind the footlights with Grace Von Studdiford in the "Red Feather" and was afterward with DeWolf Hopper in "Happyland." Mr. Power then became leading comedian in the Follies of 1907, '08, and '09 and succeeded Charles A. Bigelow as leading comedian with Anna Held. He later became co-star with Kitty Gordan in "Alma Where Do You Live" and remained with this company while it toured the entire United States and until its close. He then became identified in vaudeville in his own act, after which he became a photoplay actor with the Reliance company then appeared with the Majestic company and also with the Biograph company. Mr. Power is now leading comedian for the Progressive Motion Picture Corporation.

William H. Power.

HARRY D. CAREY, general producer, director and star of the Progressive Motion Picture Corporation, has had a successful career in the motion picture world for the last five years. Formerly a playwright and star in the theatrical world, he became identified with the Reliance company as assistant director and scenario writer. For the past year and a half he has been assistant director and leading man with the Biograph company, having played and been featured in over one hundred Biograph productions. He has written over one hundred scenarios that have been produced by the leading motion picture manufacturers of the United States and has written and produced over fifty feature pictures. His work with the Biograph company earned him a reputation as a portrayer of the underworld characters that cannot be surpassed by any other motion picture actor.

Harry Carey.

JULIETTE DAY, a native of Boston, is one of the best known young actresses on the American stage. Starting her professional career when she was five years old, she became exceptionally prominent as a child actress in her native city. Her first work of prominence was with Winthrop Ames in "Julius Caesar." After her engagement with Mr. Ames, she went on tour with "The Little Princess" company, then with Harry D. Carey's road attractions, and then became an associate player with the Ben Greet players. Later she made a tour of the Mediterranean with the Dorothy Dix Finishing School for Ladies. Upon her return to the United States, she joined the Blue Bird Company, after which she played "Modesty" in "Every Woman." Miss Day is now playing leading ingenue roles for the Progressive Motion Picture Corporation at its New York studio.

Juliette Day.

Lillian Wade, a Star

One of the prettiest child stories that has been unfolded in a long time will be seen, when Selig's two reel feature "The Baby Spy" is released for public showing on May 25. Baby Lillian Wade, the little actress who has time and again distinguished herself in Diamond S productions, was never seen to better advantage than in the forthcoming release.

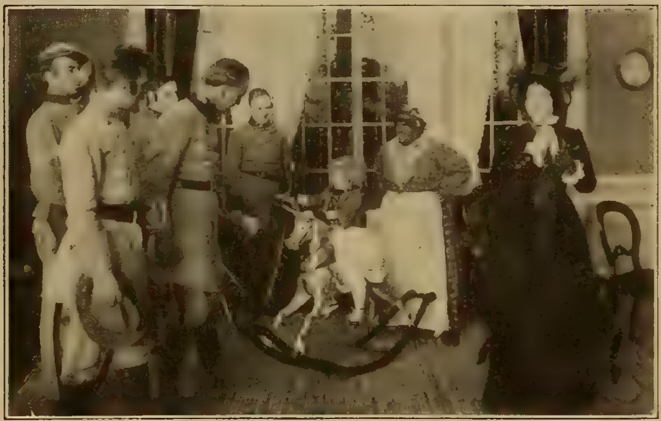
As the daughter of a Union soldier, little Lillian makes friends with the Confederate officers who invade her home, and because she is such a tiny maid the officers ignore her presence and go on with their plans for surprising the Union forces who are encamped nearby. Baby Lillian, however, has overheard every detail of their plan and even manages to copy the message which one of the officers has prepared for his superior and concealed in his hat until the time arrives for the messenger to bear it away.

Tiny Miss Wade hurries to her mother with the note she has copied and tells of the plan she has overheard. The mother, realizing that the Union command, which the Confederates are planning to surprise, is the very force in which her husband serves, decides to carry the copy of the message which the little girl has made to the Union commander. By stealth she manages to obtain her saddle horse from the stable and rides away to warn the federal forces.

A Confederate guard, at the bridge which leads the way she must go, halts the brave woman and commands her to turn back, but she is too resourceful to give up so easily and, hiding her horse in the brush which lines the road, she boldly plunges into the stream and swims across to the other side, a short distance below the bridge. She reaches the Yankee camp and is led to headquarters with her news.

Meanwhile the Confederate officers have been entertained by Baby Lillian's childish prattle and forget the passage of time. When they prepare to set out on their mission, it is discovered that the mistress of the house is absent and suspicion is instantly kindled in the mind of the Confederate officer.

The Yankee forces, meanwhile, have determined upon a bold stroke and, instead of waiting for the Confederates to surprise them, they set out to meet the attacking party. The tables are turned, for it is the rebel forces who are surprised and the Yanks ride on to victory following a brief skirmish, at the end of which the defeated Confederates retreat.


The baby charmed every man of the Confederate forces.

Out of gratitude for the warning she has given, the colonel in command of the Union forces grants Lillian's father a three months furlough and sends him home to visit his brave wife and quick witted daughter.

The production is most carefully handled, is well photographed and sure to prove an acceptable feature for the exhibitor to book. The complete cast of the production reads as follows:

The little spy reads the message.

Jim Sherman	Guy Oliver
Jane, His Wife	Bessie Eyton
Lillian, Their Daughter	"Baby" Lillian Wade
Colonel Sayles	Joe King
Major Mooney	Al Green
Colonel Clark	Gordon Sackville
Colonel Macy	Al W. Filson

An Odd Contract

There have been many strange contracts made between parties of the first part and parties of the second part, but the document binding Robert Edeson to the Jesse L. Lasky Feature Play Company, is a classic—and in more ways than one.

Ignoring the amount of money to be paid Mr. Edeson for his appearance in "The Call of the North," which is to be an early release of the Jesse L. Lasky Feature Play Company, the contract calls for several distinct obligations on the part of the producers.

Here are a few of the peculiar stipulations in the agreement:

1. That the company supporting Mr. Edeson in "The Call of the North" is to be selected with a view to having the people as near like the robust types inhabiting the Canadian Northwest as possible.
2. That the Jesse L. Lasky Company agrees to send Mr. Edeson and the supporting players to Moose Factory, Canada, during the severest period of the Canadian winter in order that proper locale and the proper surroundings be secured.
3. That in the event of the weather not being severe enough at Moose Factory, the Jesse L. Lasky Feature Play Company agrees to allow Mr. Edeson his discretion in securing a location farther north as far as Meridian No. "50 North."
4. Real Tiger Tribe Indians to be procured by the Jesse L. Lasky Feature Play Company and outfitted for their appearance before the camera.
5. It is expressly understood that the Jesse L. Lasky Company agrees to maintain the entire company in the location selected by Mr. Edeson until the weather is of sufficient inclemency to make the picture, and give to it the proper atmosphere of rigorousness.
6. Mr. Edeson to work at the direction of the producers in location selected, regardless of the severity of the weather—and to use his best efforts in the making of the picture—even though he risks his life in so doing.

Outside of the above stipulations the production of "The Call of the North" promises to be a very ordinary event.

Of Interest to the Trade

New Men For Publicity Department

Harry E. Aitken, president of the Mutual Film Corporation, has a keen appreciation of the importance of publicity for any business the product of which depends, for its consumption, upon the millions and not the few. He entered the motion picture industry through the employment (for the first time) of pictures as an advertising medium.

Arthur James.

He has organized, under the direction of Philip Mindil, a publicity department second to none in the world. The most recent additions to it are significant. Arthur James, editor of the *New York Sunday Telegraph,* author of the "Beau Broadway" column in *The Morning Telegraph,* for which he has written more than 60,000 scintillant paragraphs, and one of the best informed and most prolific American newspaper writers, will be Mr. Mindil's correspondent for Reliance and Majestic in Los Angeles, where the $100,000-a-year director, D. W. Griffith, has command of the all-star Mutual studios. W. Bob Holland, widely known as newspaper man, humorist, lecturer, and publicist, formerly assistant managing editor of the American Press Association's news services, and now managing editor of the Newspaper Feature Service, joined the Mutual publicity forces on May 18. Helen Starr, who has done much good work for *Vogue* and the *New York Herald,* has just been added to the Mutual staff. Marion Savage is another capable member, as is Robert S. Doman, formerly of the *New York Evening Sun.* Frank J. Wilstach looks out for the press work of "The Life of Villa" now playing at the Lyric Theater, New York. Mr. Wilstach is one of the best known theatrical press agents in this country. He has successfully handled the advertising of Sothern and Marlowe, of William Faversham, Viola Allen and De Wolf Hopper. Albert S. Le Vine, newspaper man and magazine writer, formerly of the *New York Times* and the *New York American,* has been appointed city editor.

W. Bob Holland.

With this staff, Mr. Mindil is enabled to supply for the Mutual Film Corporation a class of copy that cannot be equalled in any other publicity department anywhere, and with newspaper speed. In addition to a prolific and thoroughly systematized publicity service, this department produces each week three publications, *"Mutual Movie Fillers," "Reel Life,"* a forty-four page magazine, and a new woman's publication of sixteen pages, entitled *"Our Mutual Girl Weekly."*

Some Edison Novelties

The new Edison announcement films are proving a very diplomatic way of telling people when to go home, to remove their hats, cease talking, big show tomorrow, etc. The "Ladies will please remove their hats" bit shows two men enjoying the pictures until two women with large hats locate in front of them. Exit joy. After apologetic requests the ladies indignantly remove their hats, telling each other things that are meant for the row behind them.

A clever "Good-night" tip shows a little girl ascending a flight of stairs and waving goodby at an imaginary somebody.

As another novel stunt the Edison Company has taken about 350 feet of film of exhibition skating, including a very graceful dance on ice, by Mr. and Mrs. Edgar Seyers. The picture was taken at Wengen, Switzerland, at the foot of a ridge of snow-covered mountains.

Working Aboard Ship

The Life-Photo Film Company under date of May 8 advises that it is now taking pictures with a full lighting equipment in the interior of one of the largest ocean liners, the ss. Olympic. The company has fourteen banks of Cooper-Hewitt lights and six Aristo arcs on the scene, and is said to be getting wonderful results, as no artist nor stage carpenter in the world can duplicate the beautiful and original sets on the steamers.

Pathe Cameraman Found

Cameraman Wagner of Pathe's Weekly, (who recently obtained world wide fame by commanding Huerta's army for a day) after being out of touch with civilization for six weeks, in which time Pathe made strenuous efforts to find him, has at last turned up at the City of Mexico. A telegram announcing his safety came through to the Weekly seven or eight days ago and further details of his experiences have just been obtained.

Wagner left Mexico for Torreon on hearing that a rebel advance was to be made upon that place. He reported to the U. S. Consul and then disappeared into the mountains in company with an adventurous newspaper correspondent. At this point the Weekly lost track of him. It seems that he was getting a lot of good material, when he was captured by a rebel detachment and his camera taken away, together with his clothing, money and supplies. He was put in jail, left there and apparently forgotten. He was forbidden to write letters and to hold communication with anyone. He was even told that he was suspected of being a spy and was threatened with violent punishment. One day without any warning there was a hasty evacuation of the place by the rebels and Wagner found to his surprise that even the guards of the prison had gone. He was able to walk out of the jail without interference from anyone and proceeded to put as many miles between the jail and himself as he could. He was befriended at a hacienda with clothes, food and a horse and thus was able to get back to the Mexican capital. Another outfit was sent to him at Vera Cruz by Pathe and nowise daunted by his experiences Wagner expresses a desire to stick to Mexico as long as the Weekly wants him to.

One of Terwilliger's Thrills

During George Terwilliger's operations with his Lubin Company at St. Augustine, Florida, he did some pretty expensive and daring stunts. For a picture entitled "A Man from the Sea" an automobile was run off a dock into the ocean. Two people were in the machine, Anna Luther being one and the chauffeur, who is an expert swimmer and diver. As the machine touched the water both jumped, while the auto sank to the bottom. Miss Luther and the driver reached shore rather wet but received no injury.

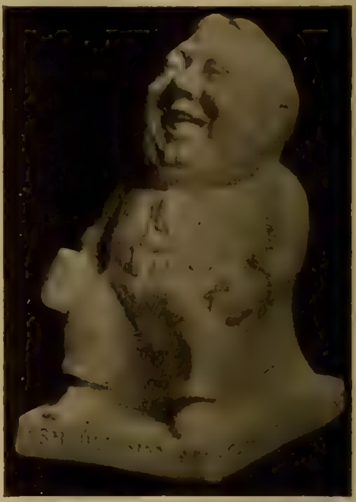
The destruction of the yacht "Cosette."

Another expensive scene was the total destruction of a yacht by fire and dynamite. The vessel was an old one, stripped of all its interior fittings and painted white. It was saturated with oil and turpentine and well charged with dynamite. Being anchored away out from shore, several men had to be placed on the yacht to fire it and then jump for their lives into the sea to be picked up by motor boats and rapidly carried to a safe distance. For fully an hour the flames proceeded to devour the yacht before the dynamite was touched. When the explosion took place the craft buckled and in a few minutes sank to the bottom of the ocean.

The fire at a more advanced stage.

A Decided Novelty

One of the most unique little novelties that has been offered the public in some time is a little plaster cast that has recently been completed by S. de Renca, the celebrated Chilian sculptor of 149 West Thirty-fifth street, New York City. The cast represents John Bunny, the inimitably funny Vitagraph comedian, in a characteristic pose, his face fairly wreathed in smiles, and bears on its base the "cheer up" inscription "I Should Worry." To look at the little statuette is to laugh, for Bunny is simply irresistible, and the sculptor has imprisoned forever in his cast the Bunny smile at its best. Mr. de Renca, as stated above, is the designer of the statuette, and owns the copyright jointly with Mr. Bunny, though the marketing of the little novelties is in the hands of Mr. Reichenbacher of 23 West Twenty-third street, New York City. Doubtless every exhibitor showing the Vitagraph films in which Bunny is featured will order a supply of the little figures and give them as souvenirs to his patrons, or some may even find it profitable to offer them for sale to such patrons as desire to purchase one or more of them. A more cleverly conceived or more carefully executed bit of work has seldom been seen, and "Bunny" is fit to rank alongside of the once popular "Billiken" or the more recent statuettes of "Mutt and Jeff." Mr. de Renca is the same sculptor who, on President Wilson's fifty-seventh birthday, presented the nation's executive with a bronze medallion of himself, thirteen by nine inches in size, and which everyone agrees is a remarkable profile view of the president.



Unique Poster Department

Out at the Lubin plant in Philadelphia, in the sunny room on the second floor which gives a view of the bridge and further, is esconsed a department that is costing the Lubin Manufacturing Company a weekly sum of four figures. It is a departure in the way of departments and the work that is turned out there is also a departure. For this sunny room houses six artists—artists with names that are known to the art world—and in a little private office off the big room, the genius of this new department may be found. His name is Gilspear; it is known to magazines of fanciful illustration. His particular work at the Lubin plant is to direct the making of posters that will be unusual, and that will help bring the poster standard out of the rut which it has never seemed able to leave.

"The idea these six fellows and I are trying to put into the work, is to make the poster show the spirit of the film," said Mr. Gilspear, "and not just to depict a scene in that film. Spirit, atmosphere, you might call it, not just lines and figures. It seems strange that films should have progressed and their heralds, the posters, should have stood still, all this time. But that's what has happened, and Mr. Lubin is taking this means to make his posters stand for the artistic. Of course, this is an experiment, this department in its seven weeks life is already beginning to show results."

Decidedly, the posters upon which the busy six were at work, were "different"; they each bespoke an individual atmosphere and promised well for the success of the new department.

Phil Lonergan Promoted

In securing Phil Lonergan, formerly editor of Majestic scripts, as editor of the one-reel Thanhouser and Princess films, C. J. Hite has made a departure which he deems an important one, and which is a testimonial to his belief in the single reel film as a permanent and drawing attraction. Mr. Lonergan began his work as scenario writer at the Thanhouser studio almost two years ago. Last July he was promoted to the position of script editor at the Majestic coast studio and his return to the New Rochelle plant in middle April was by way of another promotion and in response to a wire from Mr. Hite. With a script editor of its own, the Princess company has already shown a marked improvement in the quality of its releases and the Thanhouser one-reel productions will reward the observers' attention.

A Nifty Lobby Frame

The Newman Manufacturing company has a great many more different kinds of brass frames and lobby display fixtures than it has illustrated in its advertising from time to time and No. 2304 sign, equipped with electric lights, which is illustrated herewith, has proven to be one of the most popular sellers. We believe that our readers are interested in these lobby display appurtenances and any one desiring a more complete description and illustration of the many other types of lobby frames, manufactured by this company, will do well to drop a line to Sydney Newman at 721 Sycamore street, Cincinnati.

"Cabiria" a Peer in the Film Mart

The Itala Film Company, through the genius of Gabriel d'Annunzio, is giving to the film world a second master-piece. The first was its "The Fall of Troy," in 1910. Judged according to the output of that time, that three-reel picture was then a masterpiece. It marked a new flood-tide in the industry of the silent drama. In 1914, the same company gives us a marvel of photography, settings, direction and production in the eleven-reel screen play, "Cabiria." It has made the world of films, or that portion of the world that has seen it, declare that it is away and beyond anything yet attempted in screen production. The immensity of the whole play, both as to dramatic and spectacular worth, far surpasses anything that has yet shown itself on the film horizon, it is said.

A master wrote the story. He is Gabriel d'Annunzio. And it has taken two years for the production to reach completion. From the smallest detail to the biggest action, the slogan "Perfection" has never for a fraction of a second been lost sight of, and—the result is "Cabiria."

The title is that of a little girl, whose purity made of her a sacrifice to the god, Moloch. But through the aid of her nurse and friends she is rescued from the flames which pour from the mouth of the hideous idol and, though other attempts are made to make of her a sacrifice to this god, she is saved and grows to beautiful womanhood. Her parents, from whom she was separated when a baby, find her after years of search and give her in marriage to the young man Fluvius, who, with his giant black slave, had been the means of her several rescues from death.

It is a wonder-film and promises a long run on Broadway.

Jacob P. Adler on Screen

Jacob P. Adler, the greatest of Russian-Jewish actors, is bringing his art to the screen in the multiple reel production "Michael Strogoff," being made out at the Lubin Philadelphia plant for the Popular Plays and Players company, of which Harry J. Cohan is president.

Mr. Adler was the original star in the stage version of the play, which is one of Russian life, and in which Mr. Adler is courier to the czar. As he waited in his dressing-room for word that the scene for which he waited was ready, he told, in broken English, but with a wealth of expression in the brown eyes that looked the tragedy of his country, of his early life in Odessa, Russia, of the oppression of the people there, of his struggle to give expression to the talent he felt he possessed and then, when he found this to be impossible and could no longer tolerate the conditions that made of his fellow-people an oppressed race, he crossed the frontier without permission and has never dared to return.

"Many times I have received word to come back, but I'm afraid. They might send me to Siberia; I don't know. But they could, so I never go. I have played all through the rest of Europe. My ambition has been to give my people what they like and to give to the stage something that expresses my people. But it has been hard, hard. My people are not easy to please; they do not like just a comedy, or just a farce, or just an ordinary drama that the stage gives them. They like something with great dramatic depths. 'The Informer,' they like, and I played this many times. I have played Shakespeare's plays. I liked the Russian stage; it was more realistic than others, but I couldn't stay in Russia. I've been away now for thirty-five years. I can go back only if the treaty talked about is made. Otherwise, I never can."

Then the director's word "Ready" came from the studio and the interesting Jacob P. Adler buckled on his sword, took up his gloves and helmet, and went forth to assume the character of courier to his czar.

"The House of Temperley"

The Strand theater introduced to Broadway the first release of the London Film Company, Ltd., and the comments resulting stamped "The House of Temperley" as an unqualified success. It is through Paul H. Cromelin of the Cosmofotofilm Company in the World Tower building that the film was given to the States, and Mr. Cromelin's pleasure at the warm reception accorded the first release of the London company, was but a promise of future films of quality from the London studios. Harold M. Shaw, formerly of the Edison studio, directed the picture and the cast was fine throughout, the leads being played by Ben Webster as Sir Charles Temperley, Charles Maude, cousin of Cyril Maude and grand-son of Jenny Lind, as Capt. Jack Temperley, Charles Rock as Sir John Hawker, Wyndham Guise as Ginger Stubbs and Lillian Logan, formerly of the Selig company, as Ethel. The story is the interpretation of Sir Conan Doyle's great story, "Rodney Stone," and on its initial showing in England, Sir Conan Doyle wrote a letter of appreciation to the makers of "The House of Temperley."

Farewell Beefsteak Party

On a recent Wednesday night, at the beef-steak parlor at Reisenweber's in New York, twenty-three members of the Famous Players Film Company's organization gathered at a beef-steak dinner, given as a farewell tribute to Edwin S. Porter, technical director of the Famous Players, and Hugh Ford, who sailed the following morning for a tour of Europe, during which they will produce a series of spectacular feature films. Those present, besides the guests of the evening, were President Adolph Zukor, Daniel Frohman, Directors J. Searle Dawley, Francis Powers, Thomas N. Heffron, Frederick A. Thomson, and James Kirkwood; Richard Murphy, Jack Stricker, August Kramer, William Reilly, representing the scenic and mechanical departments; camera-men William Marshall, William Martinetti, Lyman H. Broening, and Emmet Williams; Al. Lichtman, sales manager; Al. Kaufman, studio manager; Frank Meyer, laboratory manager; Arthur Lehing, and B. P. Schulberg.

The gathering was unique in many respects. It was the eve of the inception of one of the greatest international tours ever undertaken for film purposes. Mr. Porter, who has been responsible for so many notable successes of the Famous Players, was about to cross the ocean, seeking new worlds to conquer. Hugh Ford, distinguished producer of a long list of theatrical successes, after an exhaustive study of the camera and the screen, was undertaking his first practical film work. The subjects selected for production abroad are some of the most notable plays ever secured for the screen. So that altogether, as regards the Famous Players and the industry in general, the event was one with a great big E.

Daniel Frohman acted as toastmaster, and his brilliant quick-wittedness contributed much to the gayety. Of course, there were speeches and orations and attempts at them. But the keynote of the evening was struck by Mr. Zukor, when, in response to a toast to himself as the guiding power and spirit of the Famous Players' success, he arose and delivered, not a speech, but a heart-to-heart talk that will long be remembered by all those present. In simple words that were all synonyms for sincerity and earnestness, he denied the statements, expressed throughout the evening, that the success of the Famous Players was directly due to him, and asserted that the achievements of the concern were due only to the harmony and cooperative spirit of the entire organization. He stated that the idea which he had conceived of presenting the famous players of the day in their foremost successes in motion pictures would never have been realized but for the splendid and faithful support of all the members of the Famous Players Film Company. For the first, and probably the last, time in the history of the Famous Players, everybody present contradicted its president.

Al. Lichtman's recollection is that after the dinner, or as soon after as he can remember, the entire party escorted Messrs. Porter and Ford to the boat, but Schulberg told his wife that the reason he stayed out until five o'clock was because the subway was flooded.

To Feature Marguerite Sylva

One of the big features soon to be released by George Kleine will feature the famous opera prima donna, Marguerite Sylva, whose Carmen is known the world over. Miss Sylva will be remembered as a Metropolitan Grand Opera Company star who divided the honors in America with Mary Garden in similar roles. She was the star of the Chicago Grand Opera Company for the season of 1911-12. Miss Sylva, who is an English girl by birth, was brought to this country some years ago by an English nobleman. She made an instantaneous hit as a dancer and it was not until some years later that the wonderful quality of her voice won for her a world wide reputation. Her favorite role and the one in which Operagoers like her best is "Carmen." The big picture is being made by the Cines Company at Seville, Spain, the only fitting environment for the beautiful story.

Watch for This Keystone

In a thrilling yet humorous railroad story, now in the making by Mack Sennett and his Keystone comedians, a riotous scene takes place on a street car right in a crowded thoroughfare. Pistols were shot and bombs exploded in such a realistic way that several citizens became alarmed and sent in so many persistent police calls that the riot squad came on pell mell, in several patrol wagons, eager to quell the reported disturbance. The camera man, however, always on the alert, caught the onrushing police on his film, all of which will cause wonderment to picture lovers who try to solve the manner in which so much realism is instilled into Keystone comedies.

There are several big features connected with this story that will cause many to marvel, particularly a jack-knife draw-bridge on which a handcar, crowded with police is caught at the end of the bridge as it rises and just as the end of the bridge is about fifty feet high, handcar and its occupants topple over into the water and a steamship passing at the time throws out life lines, lowers boats and a thrilling rescue is accomplished.

In keeping with this incident another follows, in which a railroad depot is demolished and an exciting race takes place between a freight train and two hand cars, when an attempt is made to capture a band of serio-comic desperadoes.

Brevities of the Business

PERSONAL NOTES.

Alec Lorimore and his cigar are favorably known to all members of the motion picture film industry in New York. And, while the ever-ready cigar may not have sent its smoke through the mail to those of the industry whose headquarters are not in New York, the modest signature, "A. L.," which trails at the bottom of the polite missives sent out from the Gaumont offices, has found its way to nearly all film quarters in other cities. Therefore, is the name Alec Lorimore widely known. The owner of the name, and the cigar, is one of the Beau Brummels of the film business. Like Jack Barrymore, he ever looks the pink of perfect grooming. No dust speck would ever dare sully the Lorimore collar, nor does the fresh ruddiness of the Lorimore skin ever suggest the need of a shave. And the sleekness of the blond hair that waves backward from a side-part, is ever just like that—sleek, in backward waves. His sanctum is the first door to the right from the Gaumont reception room, on the sixteenth floor of the World Tower building, at 110 West Fortieth street, New York, and there he is to be found from 9 till 9, in the substantial mahogany chair, behind the substantial, mahogany desk, which stands cross-ways in the corner. A smile that is pleasant, a hand-shake that is warm, and a welcome that is inviting go to make a Lorimore greeting and to these three attributes and the ambition to achieve, the recent improvement in Gaumont posters and Gaumont service can be readily traced. Gaumont's interests have been those of Mr. Lorimore for three years. He is a thorough film man who hails from London but who on his arrival, took advantage of his right to American citizenship. A capable man and trust-worthy, is Mr. Lorimore. And one of general liking, as well.

This tall, clean cut, dark haired gentleman is none other than Arthur H. Sawyer, founder and proprietor of Sawyer, Inc., distributor of the six-reel Hefco production "The Lightning Conductor," in which Dustin Farnum is being featured. Mr. Sawyer claims Portland, Maine, as his birthplace, though he was educated in Boston, and began his business career in New York City. Following his brief career as an ordinary business man, a whirl at playwriting, a spell at acting on the legitimate stage, and a short period as a press agent, Mr. Sawyer became one of the original Kinemacolorites and assisted in establishing the first American office for this concern, some four years ago. He has lectured on pictures, operated a projection machine and is a general authority on whatever pertains to the making or showing of films. After becoming general manager of the Kinemacolor Company and "right hand man" to President Barnard. Mr. Sawyer suddenly decided to go into business for himself and straightway resigned his position, dropped temporarily out of sight, and now bobs up again as the head of Sawyer, Inc. Already he has a brace of big film productions to offer the states rights man, of which more will be said later. Sawyer, Inc., is sure to play a big part in the film history of this country, that is now in the making.

Harry Reichenbach, manager of publicity for the Jesse L. Lasky Feature Play Company, has prepared a lobby display for the week of the Strand's showing of "The Master Mind" that will cause general comment, so Mr. Reichenbach says. "If it doesn't, I'll never again engage in the noble work of uplift," he declares. The lobby pictures are to be transparent with lights back of them.

Mrs. Lerch, mother of William Russell of the Biograph Company and of Al Russell, also known in pictures, died May 11 at her home in the Bronx, New York. The interment took place at Greenwood cemetery. The many friends of both the Russells extend them their sympathy. Lerch is the family name of the Russells, the latter having been assumed when the boys entered the theatrical field.

Miriam Nesbitt and Marc MacDermott, so well and favorably known through the medium of Edison films, left the Bronx studio to attend the motion picture ball at the Coliseum in Chicago, last week. They both report having had a splendid time.

Alice Joyce and Tom Moore, popular as leads in Kalem films, were married May 11 in Jacksonville, Fla., where they have been for some months at the Kalem studio. Mr. and Mrs. Moore have worked together in so many romances before the camera, that there is no great surprise expressed at the little romance of their own which brought about their marriage. They have the best wishes of many friends and enthusiasts, both in and out of the film industry.

Thomas Ross, before going west to work in "The Only Son" film for the Lasky Feature Play Company, took six lessons at a school for the deaf, in the Bronx.

Mr. and Mrs. Max Figman (Lolita Robinson) left May 18 for the studio of the Lasky Feature Play Company, where they will play leads in "The Man on the Box" and later, in other successes in which they appeared on the legitimate stage.

Eagle Eye is sure the "fall guy" of the Mutual studios. He lately took an almost sheer drop of 75 feet and then got up and did it all over again just to please the cameraman. Don't some people's tastes climb high!

Jack Noble's ability in directing Mutual pictures has bumped into a wall of suspicion. His extensive knowledge of the "business" has made several actors want to "gimlet eye" his past record. Nothing more serious than an honorable discharge from the U. S. Army has been discovered yet.

Walter Stanhope, "Griffith's right hand man," derives much joy from seeing some up-stage "legit" trying to get by in pantomime with a broken-down voice and a chorus of heart-racking sobs.

Vice-Consul Rice K. Evans of Sheffield, Eng., writes that stories based on historical events will be the future sellers in Engand. But then, you know, an Englishman never could quite get to the bottom of fiction.

Laura Sawyer was an interested witness of her barefoot travels through "A Woman's Triumph" at its initial showing in Famous Players' studio May 12. Nothing personal, you understand, but Laura looks a lot better in her 1914 clothes.

Sydney Ayres non-appearance in recent Flying A releases has been the cause of many inquiries at the American's offices lately. Mr. Ayres is now on the other side of the camera but intends, later on, to act as well as direct.

A New York vaudeville and picture theater recently had a novel feature on its program. The sketch is of a burglar, physically weak, who, when discovered, drops in an epileptic fit. During the spell of unconsciousness he has a vision of his arrest and conviction. This is told in motion pictures on the screen. The screen then goes up and the sketch again continues with the burglar recovering consciousness.

The million dollars is slowly but surely leaving "The Million Dollar Mystery." $200,000 went like a sneeze before even a handle was turned—and for one piece of scenery, too.

M. E. Hoffman, who has been advertising manager for the World Film Corporation, has resigned. Charles D. Shrady has been engaged for the position.

In the absence of Universal Ike Carney who has left the company, Harry Edwards will direct Louise Glaum and a young actor, Bob Fuerer, and the latter will be known as Universal Ike Junior. The first production under the altered conditions is "Too Much Mother-in-law." Louise made such an impression with her quaint little country girl dress and ringlets in "Almost an Actor" that she will make a study of similar characters opposite "Ike Junior" which is quite pleasing news.

The first picture in which Irving Cummings, the popular leading man will be seen under the Thanhouser brand is "Out of the Shadows." In it Mr. Cummings will, by means of trick photography appear on the screen as two persons at the same time. In all he will impersonate seven characters including Julius Caesar, Richelieu and other noted men of history.

A Power's Cameragraph No. 6A motion picture projecting machine has been installed in the Public School, 155 Eastern Parkway, Brooklyn, N. Y., by J. H. Hallben.

Mr. and Mrs. Phillips Smalley, co-directors and leading man and leading woman respectively of the Universal Rex company, celebrated their tenth wedding anniversary a few days ago. The day for them was replete with innumerable surprises. Members of the Smalley company learned of the approaching anniversary. Their plans for a surprise included taking the uniformed watchman of the Universal Hollywood studios into their confidence. From him they secured a key to the dressing rooms of Mr. and Mrs. Smalley. When the latter appeared for work on the anniversary date they found their dressing rooms beautifully festooned with flowers. A huge floral basket with the numeral "10" worked out in violets, bore a card on which were the names of the Smalley company and their well wishes. From each member of the company there was also an appropriate present for the "wooden" wedding date.

William Garwood has been kept quite busy during his short stay at the American, for in five weeks his director has put on five single reel stories and three two reelers. Reads as though said director was testing the extent of William's wardrobe. He took enough trunks with him to satisfy a newlywed on a continental honeymoon.

A Power's 6A motion picture projecting machine has been installed in the State hospital, Dayton, Ohio, through Weed and Bowman.

Grace Cunard has been the recipient of several very flattering offers since she has been acting the part of "Lucille Love." One particularly tempting one came from a big vaudeville manager offering to feature her in an act written by the "Master Pen" who wrote the Lucille Love series. Another offer came from an Independent Feature company.

Myrtle Stedman who is playing the leads in the Jack London plays for the Bosworth Inc. company was engaged on the spot—so to speak. When she applied for the position Jack London and Hobart Bosworth were together—London said "She is the ideal tye for Saxon—if she can act." "I'll vouch for her ability in that direction," said Bosworth promptly and Myrtle Stedman was a member of the company.

Charles E. Schneider & Company has installed a Power's 6A motion picture projecting machine in the New Haven High School, New Haven, Conn.

The engagement of Irving Cummings and Mignon Anderson of the Thanhouser playing forces, is officially announced. Mr. Cummings is one of the country's most popular leading men. He made an enviable reputation while leading man with Reliance and has a large following among the photoplay fans. He is dark, handsome, an all around athlete, captain of the old Reliance baseball team, and an actor of exceptional ability. Miss Anderson is the popular ingenue lead in Thanhouser pictures, a petite blonde and very pretty.

Walter N. Seligsberg of New York City, general counsel for the Mutual Film Corporation, Jacob Schecter, representing the Universal Film Manufacturing Company and Fred C. Howe, representing the People's institute, appeared on Monday, May 11, before the house committee on education in Washington, D. C., in opposition to the Smith-Hughes bill which would create national censorship of motion pictures.

C. Lang Cobb, Jr., the busy sales manager of Ramo films, has returned from a trip to Atlanta, Ga., where he opened an office for the distribution of his especial brand of photoplay. This is but one more added to the many offices which Mr. Cobb has opened through the states and in Canada and there are a number of other cities soon to be visited by Mr. Cobb and which as a result, will boast a Ramo distributing office.

George D. Proctor, late of the Mutual Film Corporation, said good-bye to his desk in that company's Union Square offices, May 16, and on Monday morning began his duties as publicity and advertising manager of the Popular Plays and Players Company, which has Harry J. Cohan at its head and its offices in the Mecca Building. Mr. Proctor is well known as a member of the Screen Club and a several years wielder of the pen in the interest of things filmy. Many good wishes accompany him in his new position.

ROLL OF STATES.

ARIZONA.

The Arizona theater at the corner of Stone avenue and Alameda street, Tucson, will shortly be opened to the public. It will be under the management of Henry R. Batterson and Roy B. Guild.

CALIFORNIA.

A brick store and moving picture theater building is to be erected at 340 East Colorado street, Pasadena, for Frank Dale. It will be 66x175 feet and will contain two large stores and a theater auditorium to seat 900 people.

With the opening of the Auditorium, Clune's theater beautiful, as a moving picture theater, Los Angeles can lay claim to one of the largest exclusively moving picture houses in the world.

DELAWARE.

The International Film Winding Co., Inc.—Manufacture and sale of motion picture films; cap., $100,000. Incorporators: G. W. Dillman, L. H. Lefferts, M. L. Horty, Wilmington.

FLORIDA.

The Empire theater at Quincy has changed hands and improvements begun by the new owners, which will make the place up-to-date, and as handsome as any motion picture theater in the state.

ILLINOIS.

Zed Reddish, proprietor of the North State street theater at Jerseyville, is erecting an airdome on the vacant lot adjoining the theater. The dome will have an eighty foot front, and will seat twelve hundred people.

The Electric theater at Fairbury changed hands May 11. Charles E. Ward, of Onarga, took possession. Mr. Ward intends to make extensive improvements.

INDIANA.

Fountain theater company, Terre Haute, $5,000; to operate picture shows; F. J. Rembusch, Shelbyville, Ind.; W. R. Beck, G. Rembusch.

IOWA.

The new West End picture theater at Fourth and Cedar streets, Davenport, opened May 3. The theater, which seats about 400 persons, is of the latest design, and is absolutely fireproof. The theater is well ventilated and under the management of Ernest and Catherine Kahls.

Two moving picture theaters changed hands recently through the Des Moines Theater exchange. The Mystic at Eleventh and Center streets, formerly owned by Grant Morrow, was sold to Charles Kalp. The Star theater of Knoxville was sold by T. H. Gilbert to H. Holmdahl of Eldora.

A deal was closed last week when the Palm moving picture show owned by Messrs. Emerson and Peterson in Sharon was sold to C. F. Sperbeck of Fort Dodge, the latter taking possession at once.

B. W. Umbreit, formerly proprietor of the Orpheum theater, has purchased the lots on Tenth street in Marion and will erect a modern moving picture theater building, which will entirely cover the ground space of 40x120 feet. It will be a brick structure, with a seating capacity of 800 and a stage 20x24. Besides the seats on the ground floor there will be a balcony and the ventilation and lighting systems will be strictly up-to-date. Work will start soon.

Plans for a new motion picture theater to be erected in Manly by L. O. Knutson are being prepared by the Jeffers company, and also the new motion picture theater in Clear Lake, which will be conducted by D. C. Branson.

The Family, formerly a vaudeville theater, has been redecorated and turned into a motion picture theater. It is located in Clinton and will be managed by Harry Sodini.

KANSAS.

Rufus King has bought an Edison picture machine, 300 chairs, a curtain, a booth and other equipment from the Wichita Film and Supply company, and has fitted up the skating rink at Milan and will operate a picture show in it.

KENTUCKY.

Miss Anna Belle Ward, of Belleview, has purchased the Pastime theater in Maysville.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, Motography has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in Motography as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
5-9	Broncho Billy's Sermon	Essanay	1,000
5-9	The New Medicine Man	Kalem	1,000
5-9	The Marriage of Cupid	Pathe	2,000
5-9	Two Girls	Selig	1,000
5-9	The Antique Engagement Ring	Vitagraph	2,000
5-11	In Fate's Cycle	Biograph	1,000
5-11	Regeneration	Kalem	2,000
5-11	Hearts Are Trumps	Pathe	1,000
5-11	On the Minute	Selig	2,000
5-11	Miser Murray's Wedding Present	Vitagraph	1,000
5-12	The Toreador's Romance	Kleine-Cines	2,000
5-12	An Alaska Interlude	Edison	1,000
5-12	The Acid Test	Vitagraph	2,000
5-13	A Man's Soul	Kalem	2,000
5-13	In the Northland	Lubin	2,000
5-14	Her Mother's Weakness	Biograph	1,000
5-14	Madam Coquette	Lubin	2,000
5-14	The Strength of the Weak	Pathe	2,000
5-14	The Sea Gull	Vitagraph	1,000
5-15	His Sob Story	Edison	2,000
5-15	Ashes of Hope	Essanay	2,000
5-15	The Signal	Lubin	1,000
5 16	The Coward and the Man	Edison	1,000
5-16	Brocho Billy's Leap	Essanay	1,000
5-16	The War Bonnet	Kalem	1,000
5-16	The Taint of Madness	Selig	1,000
5-16	The Countess Veschi's Jewels	Vitagraph	2,000
5-18	The Father's Scapegoat	Biograph	1,000
5-18	The Fringe on the Glove	Kalem	2,000
5-18	The Adventures of Kathlyn, No. 11	Selig	2,000
5-19	The Mystery of the Fast Mail	Kleine-Eclipse	2,000
5-19	The Light on the Wall—Fourth Story of the "Man Who Disappeared"	Edison	1,000
5-19	The Uneven Balance	Essanay	1,000
5-19	Johanna, the Barbarian	Vitagraph	2,000
5-20	The Redskins and the Renegades	Kalem	2,000
5-20	Fifteen Years Later	Melies	1,000
5-20	Teaching Father a Lesson	Selig	500
5-21	A Leaf From the Past	Lubin	2,000
5-21	Antony and Cleopatra	Pathe	2,000
5-21	Out in Happy Hollow	Vitagraph	1,000
5-22	The Southerners	Edison	3,000
5-22	The Voice in the Wilderness	Essanay	2,000
5-22	Life's Lottery	Lubin	1,000
5-23	The Road to Plaindale	Biograph	1,000
5-23	A Tight Squeeze, Eighth of "Dolly of the Dailies" Series	Edison	1,000
5-23	Red Riding Hood of the Hills	Essanay	1,000
5-23	The Vengeance of the Vaquero	Kalem	1,000
5-23	The Buried Crime	Melies	1,000
5-23	The Conquest of Claire	Pathe	2,000
5-23	The Estrangement	Selig	1,000
5-23	Etta of the Footlights	Vitagraph	2,000
5-25	The Treasure Ship	Kalem	2,000
5-25	The Baby Spy	Selig	2,000
5-25	A Sentimental Burglar	Vitagraph	1,000
5-26	The Cigarette Maker of Seville	Kleine-Cines	2,000
5-26	The Mystery of the Amsterdam Diamonds, 7th of the "Chronicles of Cleek" Series	Edison	1,000
5-26	Blind Man's Bluff	Essanay	1,000
5-27	The Bottled Spider	Kalem	2,000
5-27	In the Days of Guillotine	Melies	1,000
5-27	Dawn	Selig	1,000
5-28	The Science of Crime	Biograph	2,000
5-28	The Trunk Mystery	Lubin	2,000
5-28	The Stolen Formula	Melies	2,000
5-28	Hunger Knows No Law	Vitagraph	1,000
5-28	Terrible Alternative	Melies	2,000
5-29	The Two Vanrevels	Edison	2,000
5-29	When the Lightning Struck	Essanay	2,000
5-29	The Test of Courage	Lubin	1,000
5-30	A Daring Getaway	Biograph	1,000
5-30	Mother and Wife	Edison	1,000
5-30	Broncho Billy's Cunning	Essanay	1,000
5-30	The Coming of Lone Wolf	Kalem	1,000
5-30	The Girl Behind the Barrier	Selig	1,000
5-30	The Mystery of the Hidden House	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length.
5-9	Building A Fire	Lubin	400
5-9	With the Burglar's Help	Lubin	600
5-11	Martha's Rebellion	Edison	1,000
5-11	Doc Yak's Temperance Lecture	Selig	300
5-12	In Real Life	Essanay	1,000
5-12	The Wallflower	Lubin	500
5-12	Doc Yak, the Marksman	Selig	500
5-12	Marian, the Holy Terror	Selig	500
5-13	Andy Plays Cupid, Sixth of the "Andy" series	Edison	1,000
5-13	Three Little Powers	Essanay	1,000
5-13	A Pair of Stockings	Selig	1,000
5-13	Buddy's First Call	Vitagraph	1,000
5-14	Slippery Slim's Stratagem	Essanay	1,000
5-15	A Darktown Wooing	Kalem	500
5-15	At Last We Are Alone	Selig	500
5-15	The Girl and the Gondolier	Kalem	500
5-15	Bunny Buys a Harem	Vitagraph	1,000
5-16	While the Band Played	Biograph	500
5-16	He Said He Could Act	Lubin	1,000
5-16	Almost An Outrage	Biograph	500
5-16	The Precious Twins	Pathe	2,000
5-18	The Adventure of the Counterfeit Money, Fifth of Octavius, Amateur Detective Series	Edison	1,000
5-18	Dorothy Danesbridge, Militant	Vitagraph	1,000
5-19	He Won a Ranch	Lubin	500
5-19	A Good Excuse	Melies	500
5-19	Her Horrid Honeymoon	Lubin	500
5-19	Their First Quarrel	Melies	500
5-19	Max's Vacation	Pathe	500
5-19	A Ticket to Happiness	Selig	1,000
5-20	Seraphina's Love Affair	Edison	500
5-20	Actor Finney's Finish	Essanay	500
5-20	Three Knaves and a Heathen Chinee	Edison	500
5-20	The Adventure of the Rival Undertakers	Vitagraph	1,000
5-21	Romeo and Juliet	Biograph	500
5-21	A Snakeville Romance	Essanay	1,000
5-21	Percy, the Lady Killer	Biograph	500
5-21	Like Father Like Son	Melies	1,000
5-22	Tight Shoes	Kalem	500
5-22	Music Hath Charms—Not	Selig	500
5-22	Bunny's Swell Affair	Vitagraph	1,000
5-22	As Time Rolled On	Selig	500
5-23	A Country Girl	Lubin	1,000
5-25	The Prince of the Drinks	Biograph	500
5-25	A Lady of Spirits, 6th of the "Wood B Wedd" Series	Edison	1,000
5-25	Widow Muggin's Wedding	Biograph	500
5-25	Rastus' Riotus Ride	Pathe	1,000
5-26	The Particular Cowboys	Lubin	500
5-26	A Hasty Judgment	Melies	1,000
5-26	For Two Pins	Lubin	500
5-26	The Clock Went Wrong	Selig	500
5-26	Cutey's Wife	Vitagraph	2,000
5-26	Simp Simpson and the Spirits	Selig	500
5-27	Lost, A Pair of Shoes	Edison	1,000
5-27	Pat Casey's Case	Essanay	1,000
5-27	The Boys of the I. O. U.	Vitagraph	1,000
5-28	Sophie Starts Something	Essanay	1,000
5-28	Jack and His Motorcycle	Melies	500
5-28	Jack's Inheritance	Melies	500
5-29	And the Dance Went On	Kalem	1,000
5-29	Second Childhood	Selig	1,000
5-29	Mr. Bunnyhug Buys a Hat For His Bride	Vitagraph	1,000
5-30	A Tango Tragedy	Lubin	500
5-30	The War of the Lilliputians	Pathe	2,000
5-30	Circus Time in Toyland	Lubin	500

EDUCATIONAL.

Date	Title	Maker	Length
5-12	Wood Carving and Turning at St. Cloud, France	Pathe	500
5-12	The Jerboa, Habitat Africa	Pathe	500

EDUCATIONAL.

Date	Title	Maker	Length
5-26	Making Steel	Pathe	500

SCENIC.

Date	Title	Maker	Length
5-26	The City of Agra, India	Pathe	500

TOPICAL.

Date	Title	Maker	Length
5-18	Hearst-Selig News Pictorial, No. 23	Selig	500
5-20	Pathe's Weekly, No. 37, 1914	Pathe	1,000
5-20	A Korean Dance	Selig	500
5-21	Hearst-Selig News Pictorial, No. 24	Selig	1,000
5-22	Advanced Styles for Fall & Winter, 1914-15	Kalem	500
5-25	Hearst-Selig News Pictorial, No. 25	Selig	1,000
5-28	Hearst-Selig News Pictorial, No. 26	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
5-18	Footprints of Mozart	American	2,000
5-18	Our Mutual Girl, No. 18	Reliance	1,000
5-18	The Call Back	Victor	1,000
5-18	Beneath the Mask	Imp	2,000
5-19	The Dog of Flanders	Thanhouser	2,000
5-19	The Swindlers	Majestic	1,000
5-19	Courting of Prudence	Beauty	1,000
5-19	Lucille Love, the Girl of Mystery, No. 6	Gold Seal	2,000
5-20	Breed o' the North	Broncho	2,000
5-20	Beyond the City	American	1,000
5-20	Izzy the Operator	Reliance	1,000
5-20	The Man Within	Nestor	1,000
5-20	In a Persian Garden	Eclair	2,000
5-21	The Fires of Ambition	Domino	2,000
5-21	The Fox	Rex	2,000
5-22	A Social Ghost	Kay-Bee	2,000
5-22	A Circus Romance	Princess	1,000
5-22	The Legend of Snow White	Thanhouser	1,000
5-22	The Pearl of the Sea	Powers	1,000
5-22	The Bribe	Victor	2,000
5-23	For the Sake of Kate	Reliance	2,000
5-23	The Sheriff's Story	Frontier	1,000
5-23	The Triumph of the Mind	"101" Bison	3,000
5-24	The Double Knot	Majestic	2,000
5-24	The Woman in Black	Rex	1,000
5-25	The Lost Sermon	American	2,000
5-25	Our Mutual Girl, No. 19	Reliance	1,000
5-25	The Sheep Herder	Victor	2,000
5-26	Was She Right in Forgiving Him?	Thanhouser	2,000
5-26	The Song of the Shore	Majestic	1,000
5-26	Jane, the Justice	Beauty	1,000
5-26	Lucille Love, the Girl of Mystery, No. 7	Gold Seal	2,000
5-27	The Wharf Rats	Broncho	2,000
5-27	Sheltering an Ingrate	American	1,000
5-27	The Angel of the Gulch	Reliance	1,000
5-27	The Passing of the Beast	Nestor	1,000
5-27	The Link in the Chain	Eclair	3,000
5-28	The Ambassador's Envoy	Domino	2,000
5-28	An Old Rag Doll	Imp	1,000
5-28	The Pursuit of Hate	Rex	1,000
5-29	The Embezzeler	Kay-Bee	2,000
5-29	A Telephone Strategy	Princess	1,000
5-29	The Stolen Radium	Majestic	1,000
5-29	The Spark of Manhood	Powers	2,000
5-29	Humanity in the Rough	Victor	1,000
5-30	Silent Sandy	Reliance	2,000
5-30	Brother For Brother	Frontier	1,000
5-30	Cast Adrift in the South Seas	"101 Bison"	2,000
5-31	The Soul of Honor	Majestic	2,000
5-31	When the Wheels of Justice Clogged	Thanhouser	1,000
5-31	The Awakening	Rex	1,000
5-31	The Bar Cross Liar	Eclair	1,000

COMEDY.

Date	Title	Maker	Length
5-18	The Water Dog	Keystone	1,000
5-18	The Count's Infatuation	Powers	1,000
5-19	The Dancing Craze	Crystal	500
5-19	Universal Ike in Pursuit of the Eats	Universal Ike	1,000
5-19	The Mashers	Crystal	500
5-20	Their Vacation	Joker	1,000
5-21	Love and a Lottery Ticket	Imp	1,000
5-21	Johnnie from Jonesboro	Frontier	1,000
5-21	When Ruben Fooled the Bandits	Keystone	
5-21	Neighbors	Sterling	1,000
5-23	Three of a Kind	Royal	1,000
5-23	Mike Searches for His Long Lost Brother	Joker	1,000
5-24	Algy's Alibi	Thanhouser	1,000
5-24	Nell's Eugenic Wedding	Komic	1,000
5-24	Their New Lodger	Crystal	1,000
5-24	From Kandy to Colombo	Eclair	500
5-24	Mother Michael	Eclair	500
5-25	Lodge Loony Luther	Imp	1,000
5-25	Family Troubles	Powers	500
5-26	Dead Broke	Crystal	500
5-26	Universal Ike Is Kept From Being An Actor	Universal Ike	1,000
5-26	A Change of Complexion	Crystal	500
5-27	The Cure	Joker	1,000
5-28	Haiam's Heroism	Frontier	1,000
5-28	Hearts and Swords	Sterling	2,000
5-29	Captain Bill's Warm Reception	Nestor	1,000
5-30	Bombsky and the Bombs	Royal	1,000
5-30	The Fatal Letter	Joker	1,000
5-31	An Exciting Courtship	Komic	1,000
5-31	Some Hero	Crystal	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal. ⅛
SUNDAY: Majestic, Thanhouser, Komic.

EDUCATIONAL.

Date.	Title.	Maker.	Length.
5-23	Our Large Birds	Keystone	500
5-23	Acres of Alfalfa	Keystone	500
5-25	U. S. Government Inspection of Mutton and Pork	Powers	500

TOPICAL.

Date.	Title.	Maker.	Length.
5-20	Animated Weekly, No. 115	Universal	1,000
5-21	Mutual Weekly, No. 73	Mutual	1,000
5-27	Animated Weekly, No. 116	Universal	1,000
5-28	Mutual Weekly, No. 74	Mutual	1,000

MISCELLANEOUS FEATURES.

A Woman's Triumph	Famous Players	4,000
The Mistress of the Air	Blinkhorn	3,000
The Bushranger's Bride	Sawyer	3,000
The House of Temperley	Cosmofotofilm	
Manon Lescaut	Playgoers	6,000
Treachery	Mundstuk	4,000
The Greyhound	Life Photo	5,000
The Woman of Mystery	Blache	4,000
The Actor	Film Release	3,000
The Master of Death	I. S. P.	4,000
The Hostage	Wagner	4,000
His Highness, the Prince	Great Northern	3,000
The Calvary of a Mother	Leading Players	3,000
The Great Derby	Wagner	3,000
Count Zarka	Great Northern	3,000
The Line-Up at Police Headquarters	Nonpareil	6,000
The Sky Monster	Universal	4,000
The Curse of Greed	Melies	5,000
Spartacus	Kleine Attraction	8,000
The Magic Note	Ambrosio	4,000
The Ring and the Man	Famous Players	4,000
The Horrors of War	Leading Players	
In Search of the Castaways	World	5,000
The Jungle	All Star	5,000
A Celebrated Case	Kalem	4,000
The Fatal Wedding	Klaw & Erlanger	3,000
Escaped from Siberia	Great Players	5,000
The Human Bloodhound	Mittenthal	4,000
The Red Flame of Passion	Mittenthal	4,000
On Life's High Seas	Gloria	4,000
Facing the Gatling Guns	Mittenthal	4,000
The Tower of Terror	Mittenthal	4,000
The Dishonored Medal	Mutual	4,000
The Monomaniac	Great Northern	3,000
Hearts of Oak	Mohawk	5,000
The Norwegian Spy	Chariot	3,000
The Brass Bottle	World	4,000
The Life of Shakespeare	Trans-Oceanic	6,000
The Heart of Midlothian	Blinkhorn	5,000
The White Lie	Gaumont	3,000
Wolfe, or The Conquest of Quebec	Kalem	5,000
In the Hands of London Crooks	Apex	5,000
Michael Strogoff	Popular Players	5,000
For the Honor of Old Glory	World	4,000
Mr. Barnes of New York	Broadway Star	6,000
Love, Luck and Gasolene	Broadway Star	3,000
Classmates	Klaw & Erlanger	4,000
The Trail of the Lonesome Pine	Broadway	5,000
The Slaughter	Variety	4,000
A Born Warrior	Warners	6,000
The Hand of Destiny	Eclectic	4,000
A Mexican Mine Fraud	Pasquali	5,000
The Bandit King's Fate	Sawyer	3,000
The Convict Hero	Sawyer	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY
EXPLOITING
MOTION PICTURES

Vol. XI CHICAGO, JUNE 13, 1914 No. 12

CISSY FITZGERALD
WITH
VITAGRAPH

A Four Part "Cines"

Paying the Price

A Story of Dual Personality—A Picture Delightful in its Unusual Power, conspicuous for its Magnificent Settings and its wonderful photographic Feats!

Featuring an actress of Great Beauty who plays Two Roles Giving Each a Separate Personality. A FINISHED Production, artistic both in theme and execution!

Throughout races a story of Adventure, of Life in the Higher Circles of Paris, in its cabarets, its studios and its theatres. Incidentally, you are given many engaging glimpses into the heart of a girl to whom the swift paces of the Big City are new and strange.

Essentially a story of Heart Appeal in which you Recognize the deft touch of the Master Producer. You will Want "Paying the Price"—so will your Patrons for its Appeal is universal.

Watch for Announcement of Release Date

To Exhibitors Attending the New York Convention

Visit the New Candler Theatre, 226 West 42nd St., while in New York. See the Famous Lyda Borelli in "THE NAKED TRUTH" and Francesca Bertini in "PIERROT, THE PRODIGAL." Two Beautiful GEORGE KLEINE ATTRACTIONS you should not fail to see!

George Kleine

166 North State Street, CHICAGO, ILL.
and
226 West 42nd St.
NEW YORK

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THE GREYHOUND

A Despicable Character, a Gambler, a Cheat.
"A MAN WITHOUT A CONSCIENCE,
A SOUL WITHOUT A HEART."

PAUL ARMSTRONG AND WILSON MIZNER'S

STUPENDOUS
DEEP SEA DRAMA
IN MOTION PICTURES

FIVE PARTS

A Feature that is the Acme of Perfection
Beautiful Lithographs, Heralds, Lobby Displays and other Advertising Matter

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THE CAST INCLUDES

Elita Proctor Otis	Catherine Carter
Anna Laughlin	William H. Tooker
David Wall	Harry Spingler
George De Carlton	Lillian Langdon

AND OTHER POPULAR MOTION PICTURE AND LEGITIMATE ACTORS

Scenario written by Louis Reeves Harrison
Directed by Larry McGill

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The doctor discovers his treatment of Angela's has not restored the girl's sight. A scene from Essanay's "The Song in the Dark."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI CHICAGO, JUNE 13, 1914 No. 12

All Set for Convention and Exposition

Thousands Will Attend

Charles H Phillips,
National President.

ON Saturday night, May 30, the Forest Products Show, which for a week had been the attraction at Grand Central Palace, New York City, closed, and Monday morning, June 1, saw a force of hundreds of men busy removing the exhibits and clearing the way for the placing of the attractions that are to bring thousands and thousands of motion picture exhibitors, exchangemen, players, film manufacturers, supply men, and trade journal representatives to the same building in time for the opening of the annual national convention of the International Motion Picture Association, and the second Exposition of the Motion Picture Art on Monday, June 8.

Though the labor seemed herculean, and at times almost impossible of accomplishment, the hustling committeemen kept grimly on with their task of preparation, and as we go to press word comes that the big show is finally ready, that all the decorations have been arranged, all the machinery and apparatus placed in position, and that when the doors open on Monday morning an exposition complete, down to the smallest detail, will greet the eyes of the early arrivals.

From the interest and enthusiasm, which has been evident for some months past, and which has been constantly growing as the date for the opening of the event itself grew nearer, it is certain that this year's gathering will in every way surpass the convention and exposition held last year, in the same building, and unquestionably establish a new record for affairs of this nature.

The exhibitor is today more keenly alive to his needs, and the vast and ever growing influence which the business, of which he is an important part, has upon the affairs of the world as a whole; the manufacturer and exchangeman are more ready than ever to meet and talk over with the exhibitor the problems and complications which beset him, and the dealer in supplies and accessories has found it profitable to take advantage of the opportunity given him to display his wares to the thousands who annually attend the get-together meetings of the industry, while the players thoroughly enjoy meeting their public face to face and shaking them by the hand, adding thereby not a little to their own popularity.

The Exposition of the Motion Picture Art will be thrown open to the public and the trade at 10 o'clock Monday morning, June 8, while the sessions of the convention will be held in the assembly hall of Grand Central Palace, the first being called to order at two o'clock Monday afternoon, by President Phillips. Following an address of welcome by a prominent New Yorker, and a response on behalf of the visiting ex-

Samuel Spedon,
Publicity Chairman.

Samuel H. Trigger,
Exposition Chairman.

William J. Sweeney,
National Treasurer.

H. W. Rosenthal,
National Secretary.

J. A. Koerpel,
Chairman Transportation Com.

hibitors, the president will point his committees on grievances and resolutions, and the convention will then settle down to business. Addresses by a prominent educator on "The School and the Motion Picture Theater," by a prominent New York divine on "The Church and the Motion Picture," and by a member of the New York Board of Health on "The Hygienics of the Picture Theater" will then be heard.

Tuesday morning's session will be devoted to the important topic of censorship and Frederick P. Howe, of the People's Institute and an active member of the National Board of Censorship, will make the principal address on the subject, after which the matter will be thrown open to discussion. Tuesday afternoon a well known manufacturer will appear before the convention and speak on "The Manufacturer and the Exhibitor," following which an exchangeman of note will discuss "The Exchange and the Exhibitor." Uniform charges for regular film service and features will next be discussed, following which the convention will consider the entrance of manufacturers and exchangemen into the exhibition end of the business. The afternoon session will be brought to a close by the report of the Grievance Committee.

Wednesday morning's session will open with addresses on "The Press and Motion Pictures," "The Poster Question" and "Motion Picture Supplies," after the Resolutions Committee has made its report. Assembling again at 2 oclock in the afternoon the delegates will consider "The Effect of the Multiple Reel on the Five and Ten Cent Show," "The Desirability and possibility of Controlling the Length of the Programs at Various Prices of Admission," and "Adverse Legislation and the Best Means of Combating It."

The morning gathering on Thursday will take up "Technical Questions Pertaining to the Operation of a Picture Theater," and the afternoon meeting will discuss "The Establishment of a Central National Information Bureau for Exhibitors in All Parts of the Country," and "The Best Method of Combining All Exhibitors of the Country Into One National Organization and Financing the Same."

When Friday morning arrives such topics as "Advertising the Picture Theater," "Souvenirs, Country Stores," etc., and "The Exploitation of Fake Features by Irresponsible Exchanges and Individuals" will be discussed. Friday afternoon unfinished business and the good and welfare of the exhibitor will be considered from all angles, while Saturday will be devoted to the remaining unfinished business of the convention.

Robert Levy,
Pres. Chicago Assn.

Aaron A. Corn,
Chairman Entertainment Com.

Entertainment galore is being scheduled by the committee, headed by Aaron A. Corn and William Hilkemeier, and there will be something to please and interest every one of the out-of-town visitors during every moment that they are not attending the convention sessions or viewing the exhibits in the Exposition. Tuesday afternoon sight-seeing autos will convey everybody who wishes to go, to Brighton Beach and Coney Island, where there will be a clam bake and afterwards a tour of the amusements of the park. William Morris' Jardin de Dance atop the New York Theater, will be the mecca of all visitors on Wednesday evening, where there will be entertainment of a widely diversified character, including, of course, cabaret performers and general dancing. A specially chartered steamer will make a trip up the Hudson by moonlight on Thursday, where there will be more entertainment provided, and Friday and Saturday will bring the distribution of souvenirs, a surprise program by the members of the Screen Club and a farewell dance on Saturday night. Throughout the entire week the vairous New York manufacturers will keep open house and provide entertainments of their own for the convention visitors; there will be players' receptions, visits to the studios, and fun of various sorts.

EXPOSITION GOSSIP

The Nicholas Power Company, manufacturer of motion pictures projecting machines, will have a large exhibit of its line at the Exposition. The exhibit will occupy one of the largest spaces and all the various types of projecting machines invented by Nicholas Power, from the Peerlesscope to the famous Power's Six A, will be shown. One of the most important of the exhibits will be an enlarged model of the cam and four-pin intermittent movement, which will show why there is so little wear and tear on the film when this exclusive patented device is used. The exhibit will be in charge of Assistant General Manager Smith, who will be ably assisted by L. W. Atwater, sales manager and traveling representatives, Swett, Bohannon, Griffin and Raven. A cordial invitation is extended by Nicholas Power to all exhibitors and friends to make the Power booth their headquarters during the exhibition and to visit the factory at any time during the week.

John Pelzer will be in charge of the Pathe booth at the Exposition and also at the one to be held in Dayton, Ohio, July 6 to 11.

Headed by Francis X. Bushman, the winner of the *Ladies' World* hero contest, which has created world wide interest, the Essanay dramatic company, consisting of Beverly Bayne, Lillian Drew, Bryant Washburn, E. H. Calvert, Harry Mainhall, Thomas Commerford, Rapley Holmes, Charles Hitchcock, John Cossar, Helen Dunbar, Frank Dayton, Robert Bolder, Ruth Hennessy, M. C. Von Betz, Leo White and Tommy Harper, will leave Chicago Saturday for New York to be present during the week of the convention, and while there "One Wonderful Night" is to be produced.

The World Film Corporation wants to announce that it will occupy spaces 355 to 359 at the Exhibition. A stenographer, messenger boys and telephone will be at the service of patrons, all of whom are cordially invited to make the booth their headquarters.

Pauline's Perils Increase In Number

Heroine's Life Endangered

It is hard to class thrills which allow only a small margin for safety, but if there is such a thing as supremacy in them the sixth episode of "The Perils of Pauline" offers some likely-looking candidates. A sensational balloon ascension is followed by a slide down a rope that has a rocking balloon at one end and is doubtfully anchored at the other. Then follows an ascension to the balloon by means of the same rope, and later a hand-over-hand escape down the rope over the ragged face of a steep cliff.

Ropes figure quite often in this episode and each of them represents endless risks. In any of these ascents or descents the slightest wavering or hesitation after starting, which is generally followed by the oozing away of the nerve, might have meant death or serious injury to those concerned.

The ascension, which belongs to the story, invited an accident which was not a part of Pauline's chronicled perils. Those who were assigned to the task of holding the balloon and allowing it to rise to only a certain height let the balloon get away from them and Pauline (Pearl White) journeyed around in the clouds, and after three hours of sky-life landed over on Long Island, narrowly missing being carried out to sea by a west wind which had sprung up.

Owen tempts Pauline to go up in a balloon.

The scenes are mostly exteriors, showing the tops, seamed and jagged sides and rock-strewn bases of the cliffs that line the banks of the Hudson. The photography is unusually fine.

The story follows: Owen, hearing of a balloon ascension at a nearby park, urges Pauline to accompany him and Hicks to the flight. At the last minute Harry becomes an uninvited member of the party, but Owen determines to carry out his diabolical scheme regardless.

Everything works as planned. Pauline accepts Owen's invitation to have her picture taken in the basket; just after she steps into it an apparently unmanageable horse dashes through the crowd. The people scatter in all directions and the balloon rises out of reach before they realize what has happened. Harry, intent on rescue, keeps the balloon in sight. It anchors on a rocky ledge half way down a cliff, and Pauline slides down the rope to safety. Harry arrives, secures a rope, and slides down to her. The conspirators discover them and cut the rope. Harry and Pauline are left on a ledge an enormous height from the base of the cliff, with but a short piece of rope available. In order to secure a rope of proper length, Harry climbs up to the balloon and brings down the cutting cord, which they pull, and the balloon falls. They now have a rope to the ground. As they land exhausted at the bottom, Hicks appears, knocks Harry down, carries Pauline, bound and gagged, to his machine and escapes. Harry learns the direction taken, obtains a horse, and follows in pursuit.

The captive balloon escapes.

Eclectic Company's Growth

The Eclectic Film Company is putting out a program of releases in the next few weeks that shows the enterprise of this young but fast growing concern. Although not much more than a year old, the Eclectic has gone ahead with a rush that has made it one of the great factors among the feature exchanges. The first big step was the arrangement with the Hearst papers to publish the "Perils of Pauline" in story form in the Sunday editions. The instant suc-

Harry goes to Pauline's rescue.

cess of this great serial led the Eclectic company to make further arrangements with Pathe Freres to produce more pictures for it. To handle the business, the Eclectic company secured the services of some of the best known men in the business and immediately opened a chain of branch offices that stretches all the way across the continent. At the present time the Eclectic company has twenty-three branch exchanges and expects to open more in the near future.

One of the biggest scoops it has made is the securing of the release rights for the World's Tour of the Giants and White Sox. This picture in six reels was made by a Pathe cameraman who accompanied the two teams on the trip. The camera man was under the direction of Jack Gleason, the world-famous sporting promoter. The pictures are exceptional as a travelogue, showing as they do the life of the people in foreign lands and the gorgeous scenery which the players were given the opportunity to see. There is a good deal of comedy running through the whole thing. The "Bug" affords an unending series of comical situations that are really very amusing.

The special arrangement recently made with Pathe Freres by which the latter will make for the Eclectic company special multiple reel pictures, will enable this firm to give to exhibitors a wide choice of features, every one of which will be away above par. The first of these special features will be "The Stain."

A Real "Sob Story"

Eclectic's "Faithful Unto Death" contains this scene.

A pathetic story of a veritable Molly Pitcher is well told and dramatically pictured in Eclectic's four part drama, "Faithful Unto Death." The European studio is responsible, or rather to be congratulated, on this tale of the Franco-Prussian war. Miss Henry Porten, who plays the lead in the role of Marianne Marteau, is one of the best known actresses in Germany, and has been seen in several of this studio's late productions, but none that have offered her the opportunities for her dramatic ability that this one has, and she has made the best of them. The character of Marianne's child, which becomes quite an important one in the last reel, is excellently played. The supporting cast is a competent one.

The "big" scenes are plentiful; hundreds of supernumeries being used to give realism to the battles. The strongest scene is probably where the child arrives with the pardon, though too late.

The horrors of war are given their full credit in the photography which is bright and sharp.

The story is of the patriotic sacrifice of Marianne Marteau. Her husband, a telegrapher, is called to war and she bravely takes his place at the keys. The district in which she lives falls into the hands of the Prussians, who make her home dispatch headquaretrs. Through a wounded soldier she learns of her husband's death. Her only comfort now is her little daughter, but when the opportunity is presented to aid the French cause she does not hesitate. She taps the wires and delivers the Prussian orders to the French commander. Through the information obtained, a crushing defeat is dealt to one of the Prussian commands. The complete surprise of the attack convinces the Prussians that inside information of their movements has been gained in some way, and in their investigations they discover Marianne in the upper story of her home intercepting messages. Marianne does not ask for leniency, only that her child be taken care of. She is sentenced to be shot as a spy. The child begs the commander, who had taking a liking to her, for her mother's release, but is informed that only the Crown Prince can pardon the crime. The child carries her plea to the Crown Prince and obtains pardon for her mother, but the execution takes place before her return. One after another of the soldiers turn their heads from her as she asks for her mother. Finally one of them leads her out to a mound in the yard, where she falls upon the grave sobbing.

Establishing Engineering Service

Under direction of Manager Frank Hough, the Kleine Optical Company has established a projection engineering service department, which, if present plans are carried out, will go a long way toward solving projection troubles. The new department will work with architects in the initial layout of plans. In this way the location of the booth, light rays, screens and similar hitherto neglected vital factors in good projection will be given their proper consideration before the actual building construction commences. An extensive advertising campaign is soon to be inaugurated, which will be as much in the nature of a campaign of education as it is for business. It is said that at present only one in one hundred motion picture theaters is so constructed that the best in projection is possible. Hence the new department will devote itself to theaters contemplated or those about to be remodeled.

Glickman Stars Again

Charles J. Hite, president of the Thanhouser Film Corporation, has made it possible for Ellis F. Glickman, foremost of Jewish character actors and a Chicago exhibitor, to be seen in silent drama. There has just been produced at the New Rochelle studio a photoplay by Mr. Glickman, called "The Last Concert." In this four-reel feature production teeming with heart-stirring situations Mr. Glickman, who plays the lead, brings a touch of genuine humor, washing away the expected tear and lighting the scenes with a smile. Mr. Glickman has played more than eight hundred character parts on the speaking stage, being at one time leading man for Bertha Kalich. "The Last Concert" is Mr. Glickman's second appearance in the silent drama, his previous story, "Repentance," having proved an unprecedented success. Miss Minnie Berlin plays opposite Mr. Glickman, bein supported by a strong cast headed by Nolan Gane, Thanhouser's leading juvenile actor.

Merchant Prince Fights Political Ring

Bruce McRae Stars

FAMOUS PLAYERS late releases have almost been a series of "first shown" legitimate stage stars. This time Bruce McRae makes his debut in "The Ring and the Man," and adds his name to the list of others who have shown that "the best will out" in spite of the disconcerting camera. His ability need hardly be mentioned. It has spoken for itself in the past and has not depreciated any in pantomime.

The story is in four parts and is of a complicated battle between principles and corrupt politics. Starting in the western mining country, the plot is carried to completion in New York, the exterior scenes containing both the natural and architectural beauty for which these sections are noted. The interior scenes of mansions, offices, and "shacks" are complete to the last detail and the photography is excellent.

Throughout the picture one is made to feel the strength of the forces involved. There is a foreboding sense of "bigness" in the methods of the Traction Company; still its opponent's honest aim and rock-bottom determination make it seem forever on the defensive. From the first the story finds its level and runs smoothly and connectedly to the end. Neither the humorous nor the deeply melodramatic is touched upon.

Fordyce goes to the rescue of Mrs. Martin.

Bruce McRae as George Fordyce is a miner of the plain, chivalrous type; later as Gormly he represents the clean cut, clear-minded business man; fair and generous to the deserving, but antagonistic to a finish in an attack in which principles are involved. Wellington A. Playter as William Haldane is an unscrupulous capitalist who seeks results, regardless of methods. Eleanor Haldane, played by Violet Horner, is a lovable girl and represents much of the ambition behind Gormly's conscientious fight. Helen Aubrey plays Mrs. Jim Martin, the deceitful and unworthy wife of Big Jim Martin (Robert Broderick). The necessary but not vitally important roles of the chief of police, sheriff, and Gormly's secretary are taken by Albert Andruss, Charles Douglass and Albert S. Houston respectively. The remainder of the cast, miners, office employes, etc., play their parts earnestly and well. The absence in the miners of that rocking swagger with which stage-westerners are generally afflicted makes them look most natural and "minerly."

Big Jim Martin's wife encourages attentions from other men and one who falls into the attractive web is Fordyce. Mrs. Martin has agreed to elope with William Haldane, but her husband, hearing of it, follows and they separate, Haldane going to New York and Mrs. Martin to Fordyce's shack for protection. On arriving at the shack Martin is shot by his wife, but Fordyce volunteers to take the blame. Fordyce pins a confession of the accepted guilt on Martin's coat and starts away with Mrs. Martin, but on the journey Mrs. Martin deserts him, leaving him unconscious from a blow she dealt him on the back of the head. On recovering he goes to New York to start anew.

The unconscious Fordyce forsaken.

Under the assumed name of Gormly, Fordyce becomes known as a great merchant prince. He meets Eleanor Haldane, the daughter of the president of the Gotham Traction Company, which boasts of owning every judge on the bench, and, with the whole-souled interest shown in his undertakings, falls deeply in love with her. Gormly becomes involved

"There is the man who killed Jim Martin."

in business complications with the Gotham Company, and knowing its power in the courts, decides to run for mayor and expose the political ring. In defense the Gotham Company seeks a flaw in Gormly's past record, and luck favors them in the appearance of Mrs. Martin. A plot is formed offering Gormly the alternative of resignation from the mayoralty race or exposure and indictment for murder. Gormly refuses to be bullied and even the appearance of Mrs. Martin fails to change his determination. Haldane writes the sheriff of Kill Devil Camp, asking him to bring the Fordyce confession to Martin's murder. The "killing" was only a false conclusion, for Martin had recovered and is alive and well.

Suspecting foul play in some way, the sheriff and Martin go to New York. Gormly is visited by Haldane, Eleanor, the chief of police and Mrs. Martin, and accused of Martin's murder. The sheriff arrives, leaving Jim Martin outside, and shows the signed confession. Faithful to the last, Eleanor doubts the signature, but Gormly assures her it is his. Triumphant in his unscrupulous victory, Haldane's hopes are shattered by the entrance of Big Jim Martin, who still hates him for the planned elopement with his wife. Eleanor now his, Gormly is elected mayor and considers the double reward well worthy of the risk of the fight of the political ring and the man.

"The Christian" Powerful Drama

The Vitagraph-Liebler eight reel production "The Christian," featuring Edith Storey and Earle Williams, was shown on Friday morning, May 29 at the Majestic Theater, Chicago, to a specially invited throng of exhibitors and representatives of various film concerns and trade journals, by the W. H. Bell Feature Film Corporation, owner of the Illinois state rights.

As the last scene faded from the screen a terrific wave of applause swept over the house, proclaiming the picture another triumph of the silent drama. A better told story, more artfully connected or made up of more carefully chosen bits from a book or play, has seldom been screened, and certainly Miss Storey's interpretation of the role of Glory Quale will place her in the highest rank of emotional actresses, either of the screen or the speaking stage. In "The Christian" she is given opportunities of the greatest range and rises to supreme heights in the climatical scenes. Earle Williams also is seen to splendid advantage in the character of John Storm, the religious fanatic who finally achieves the greatest spiritual heights, and in the highly emotional scenes scores a tremendous triumph. Throughout the cast is of the highest order and special mention would be made of such players as James Lackaye, Harry Northrup, Donald Hall, Charles Kent, Jane Fearnley, Carlotta DeFelice and Alberta Gallatin, had we the space.

"I have come to slay your body to save your soul."

Drake resents Lord Ure's insult to Glory.

The stage settings throughout are satisfying, though in one or two of the deeper sets the action takes place rather far back from the camera. The exteriors are well chosen and those of the prologue, showing the sea coast in the vicinity of Glory's home, are beautifully tinted. Unfortunately, owing to the point from which the films were projected at the Majestic, the characters on the screen were decidedly out of proportion, but this defect would of course be overcome under anywhere near normal conditions. The story of "The Christian" is too well known to need retelling here so nothing need be said about that other than to repeat that every telling scene from the play as well as every striking bit of dialogue from the book has been included in the screen version. The Bell Feature Film Corporation is decidedly to be congratulated on securing such a sterling production to offer its clients, and success seems sure to follow the public showing of the feature.

Examiner Plant in Films

One of the biggest newspaper plants in the country was requisitioned for an entire day by Otis Turner, director of the Universal Special Features Company, in his production of "The Sob Sister," a two-reel drama dealing with newspaper life. In order that the story might have the real "local color" of newspaper life in it, arrangements were made with the *Los Angeles Examiner* to film the drama in various parts of its immense new plant.

Several of the scenes are taken in the composing room of the newspaper, where linotype machines are in operation, printers are busy locking up forms, and stereotypers are making plates for the presses. Other scenes show the huge presses in action, reporters turning out copy, and assignments to stories being given out. Miss Anna Little, Herbert Rawlinson and William Worthington play the principal roles.

An Essanay Feature of Unusual Worth

Gerda Holmes Featured

PHOTOGRAPHY of an unusual standard, stage settings of remarkable depth, playing that is above criticism and a story with a strong appeal make Essanay's two-reel subject, "The Song in the Dark," a picture that is decidedly worth booking.

The little songster won them all by its singing.

The lighting of the scenes has seldom been bettered and one or two decidedly unique effects are obtained by the electrician. Scenes with more depth than those of the courtroom or the apartments of Angela are rarely seen, and Miss Holmes has scarcely ever appeared to better advantage than in her present role.

The author of "The Song in the Dark," though already noted for the quality of her stories, has undoubtedly added another gem to her crown by the pathetic little human interest tale visualized in this Essanay release.

The production is lavishly staged throughout and unusual care seems to have been taken with the details of each setting. All the furnishings and props are well chosen and convincing—in fact are such as one might expect to find in a home like Angela's. Cut-backs and flashes are well arranged and keep the thread of the story properly before us at all times. Mention should also be made of the new style of sub-titles and borders, though this is not exactly the first film in which they have been used. However, they are much better than Essanay has been accustomed to use in the past, and a decided improvement.

As the story runs, Angela and Richard, who had been thrown together since childhood, were engaged, and each believed their love to be of the true and undying sort that is born to live forever. Both Angela's mother and brother, George, looked with favor upon the girl's fiance and were eager to see the union consummated.

Angela was a lover of birds and nature, so that it was quite natural that she should purchase a canary that was offered her one afternoon by a bird vendor she encountered on the street. After making her purchase, Angela asked the man for his card that she might recommend him to some of her friends whom she thought might also be interested in his wares.

Angela's mother (a role most capably enacted by Miss Helen Dunbar) was surprised and delighted with the songster which her daughter brought home, and when Richard, Angela's fiance (Richard C. Travers), called that evening he was promptly introduced to the new pet.

That night Angela was awakened by the singing of her new canary and gasped with surprise that the bird should be singing when all the rest of the world was asleep. Rising from her bed, Angela donned a negligee and hastened to the cage in which the bird so happily warbled its sweet song. While endeavoring to ascertain what made the bird so light hearted and gay at that late hour the girl discovered that it was blind.

Discomfited and horrified by her discovery, the girl early the next morning sought out the bird vendor's place of business to seek an explanation and was told that all his birds were blind—that they were blinded on purpose, as they sing better thus—and that it is easier to sell good songsters. Furious to think that anyone can be so inhuman as to purposely blind the little creatures, Angela went to her brother George, a young attorney, and de-

The operation on Angela's eyes is unsuccessful.

manded that he accompany her back to the bird vendor's and cause his arrest on a charge of cruelty.

When the case was called in court George was able to present his arguments in so forceful a manner that the judge ordered the birdman flogged, even though there was no law on the statute books of that state providing a punishment for such an offense as had been committed.

Angela tells her brother of the blinded canaries.

The weeks passed by and the day of the wedding of Angela and Richard was finally fixed. The new home which they were to occupy was completed and then one day their plans were all upset, for Angela met with an accident which threatened to destroy her eyesight.

Richard called up her mother so that the family physician might be on hand when he brought the girl home, and then hastened at top speed to place her under the care of the great specialist. At first the man of medicine held out great hopes, and after examining Angela's eyes declared that her sight would be saved to her, but when the day finally arrived when the bandages were removed and the girl made an attempt to see the doctor discovered his mistake. Angela was still blind and would always remain so.

Great though the blow was for Angela and her mother, it seemed to hit Richard even harder. He wondered if with Angela blind he could consistently go on with the marriage—if the loss of her eyesight might not be too great a handicap for even their great love to overcome.

As for the girl herself, the long, lonesome days in the darkened room, with the canary as her only companion, passed like a nightmare. And then one day she was startled by the sweetness of the bird's song and realized that it had long since forgotten that it had ever seen the light, and so chirped merrily. She wondered if she herself ought not to be more cheerful and resign herself to her fate, making the most of such things in life as she might still enjoy—the voices of her friends, the interest which she ought to have in their plans and undertakings. The thought made Angela a new girl.

The newspapers naturally printed the story of her misfortune and a copy of the paper falling into the hands of John, the bird vendor, he came to call upon the girl who had once had him arrested, and, since the judge's lecture had reformed him in a large measure, John felt really indebted to Angela and accordingly called to express his sorrow at her affliction, for his heart had softened and he prayed sincerely that her sight might be restored.

One evening, soon after Angela's new view of life began, Richard called and was playing chess with George, while Angela's mother looked on. The girl heard the voice of her former fiance and, inspired by the song of her blind canary, decided to act as of old. Creeping softly down stairs, she took her place at the piano and began to play. As the soft notes stole out into the room Richard paused in his game, turned with surprise to discover his sweetheart at the piano, felt the return of the old affection and, while George and his mother looked quietly on, he crossed to the piano, took his seat by Angela's side, swept the girl into his arms and placed again on her finger a diamond ring as a token of their betrothal.

The complete cast is as follows:

Angela	Gerda Holmes
John, a Bird Vendor	John H. Cossar
Angela's Mother	Helen Dunbar
George, Her Brother	Bryant Washburn
Richard, Angela's Fiance	Richard C. Travers

Fox to Handle Balboa

One of the biggest deals recently made in the history of the motion picture business was consummated by H. M. Horkheimer, president of the Balboa Feature Films, Long Beach, California, who has just returned from New York after a lengthy stay in the East. Mr. Horkheimer signed contracts with William Fox, president of the Box Office Attraction Company, of New York, by which that corporation handles exclusively the entire output of "Balboa Feature Films" for the United States and Canada, amounting to more than 300,000 feet of positive print per week.

Mr. Horkheimer also signed contracts with the well known English firm of Bishop, Pessers & Company, Ltd., of London, England, which corporation will handle exclusively the "Balboa Feature Films" for the European market.

The Balboa plant at Long Beach is the scene of great activity these days, the working staff and laboratory department being doubled in order to ensure prompt deliveries of films.

Engage Gaby Deslys

On the eve of her departure for Paris, Adolph Zukor, president of the Famous Players Film Company, engaged the celebrated international star, Gaby Deslys, to appear in an important feature film subject to be produced in Paris under the direction of Edwin S. Porter and Hugh Ford, who sailed for Europe recently for the purpose of producing a series of spectacular film subjects in England, France, Spain and Italy.

Gaby Deslys.

Gaby's signature reproduced from Famous Players' contract.

After Business—How?

By Lee D. Balsly

Former Vice President Missouri Branch M. P. E. L. of A.

Keep always at it.

EMPTY seats in the exhibitor's show house are simply tombstone markers for something dead.

Publicity is dope injected into a business to keep it from dying.

If you intend to live long and prosper, then it is essential that you create a general good will and desire in the mind of the public. The what, when and where must be made public.

Focus the attention of the public on your theater by a judicious advertising campaign and keep everlastingly at it.

The exhibitor who says that he does not need it is ready for a membership in the Ananias Club; while the exhibitor who says he cannot afford it offers the best reason in the world why he does need it.

There is no business that requires as much publicity as the amusement game, nor do I suppose there is any other business that invests as much money in worthless schemes.

What is food for one is poison for another. So the exhibitor who is not capable of knowing what is best suited to his local conditions ceases to be productve. Altogether too many of our exhibitors hide themselves behind a desk or pool table and pay little attention to and care less for their patrons' wants.

Watchful waiting.

Let me urge every exhibitor to occasionally join in the crowd waiting for admission to his theater and listen to their comments. Take a seat in your house, not only to study the patrons, but to become a critic of the program, projection, ventilation and employes; and, lastly, file out as the crowd goes and again catch the drift of gossip. You may learn many things to your advantage.

Of course, it would be an awful waste of time and agony for many exhibitors to go through such a routin but when you stop to think of the many thousands upon thousands of people who go through this routine day after day it is high time that the exhibitors fall in line. It will not take long for you to find out the weak and strong points about your place.

The manager and his employes should join the C. C. & E. Club—cheerful, courteous and enthusiastic.

If an exhibitor fails to succeed it is not because he is not given every assistance. The manufacturers are employing the surest method of telling you and the public about their product. Magazines of every class and the press are devoting page upon page about the "movies." A large percentage of it is favorable and it moulds a good public opinion.

It is up to you to avail yourself of that public opinion by inducing the good people to come to your show and be satisfied.

The lithograph, slide and electric people are near the top notch of perfection.

The people are always hungry for something good. The stomach creates a desire for bacon, but it takes the hustling salesman and the printer's ink to distinguish between the Premium and Beech Nut brands.

Type is your salesman—he has a grip, too. Your business will grow if type has the correct dope, properly clothed and distributed.

A bum printing job is as bad as a shabby salesman—neither brings home the bacon.

Poor copy (the reading matter) is not unlike an illiterate speaker—it creates contempt.

Good advertising has been known to sell "punk" goods—but bum advertising will not sell superior goods.

For your local printing seek the most competent printer and ask his advice.

As to the press: They are authority on newspaper copy. I believe there is no city too large or village too small to find newspaper space valuable for the moving picture exhibitor.

When I was exhibiting in a city of 50,000 I started in with a one-inch space in each of the morning and evenng papers—just simply showed the program for that day. The result was most satisfactory.

Your first and last duty is to give your message to the people in some form or other.

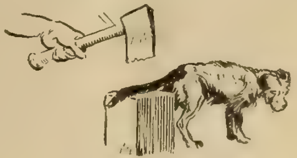
I am sure that the future holds much for you to look after—besides securing a roll of tickets and a blonde to rake in the jitneys.

The public is as blind as a bat (would have to be or some of you would lose your jobs) and as skeptical as a spinster. Make the blind see and the skeptical believe in you by repeating your message. That is the best way to keep the sheriff away.

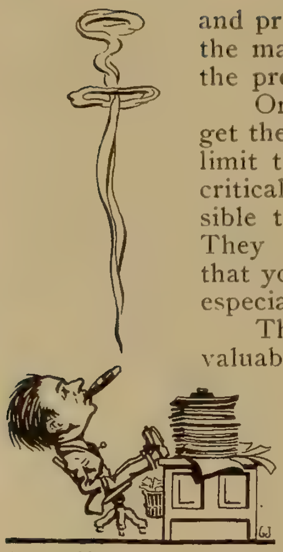
Your posters in front represent the show window of the goods inside.

They say the first impression is the best. Then, for the "love of Mike," use legitimate posters and dress them with a classic frame. A glaring "mellerdramer" poster will invite nothing but unfavorable impressions of the show inside.

I know of a certain $80,000 picture show in the North Shore of Chicago that has a most beautiful entrance and lobby. The interior harmonizes with this beautiful entrance, but they make use of a shoddy, home-made wood frame for their posters. Quite recently a brand new house was built in this neighborhood and they, too, have a beautiful entrance and house. These places represent an expenditure of a great deal of money to make them attractive to the public. To my great surprise, the new house made use of home-made wooden frames painted by some inexperienced painter and without glass to cover the poster. There were so many one-sheet, three-sheet and six-sheet posters tacked up in front of this place that it was almost impossible to gain entrance. The class of people that frequent these places find the display in front of these houses a very distasteful spectacle. If the patrons of these places would attire themselves in the same senseless and careless manner



Don't curtail expenses.



City exhibitor—an expert on cigar quality.

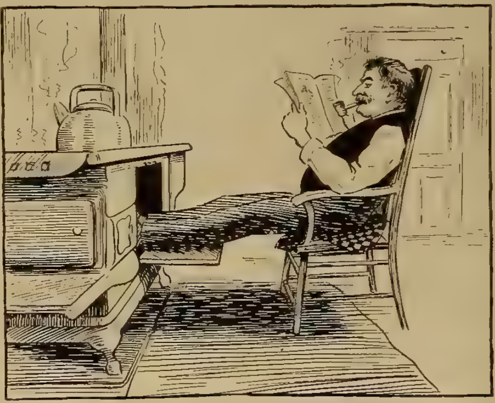
and present themselves for admission, the managers would eject them from the premises.

One of the best inducements to get the people inside is the poster, but limit the number and dress them for critical inspection. It is not impossible to have airbrush posters made. They are very classy and I believe that you will find them very effective, especially for your feature pictures.

The electric display and signs are valuable assistance to every business. People are considerably like bugs—they go where the lights are the brightest. Consult the makers of electrical goods and maybe they can tell you of something that will attract attention.

It does not matter what anything costs so long as it brings new business. It may take some boosting to turn the trade from its regular channel. If it is coming your way, keep it coming; if it is going the other way, find out why and clear the way.

I don't know just how much time or how much effort the people apply in locating the places of desirable amusement, but I do know that the public sentiment is a result of a determined effort on their part to learn about those things that please them.



The country exhibitor reads trade journals.

One of the most effective means of advertising and yet badly abused is the slide. The people do not object to reading your announcement slides, but do not use a cracked, dirty or cheap one. I know managers who run all sorts of advertising slides for other people's wares and not one for themselves. I do not believe that any house can afford to make a billboard of its screen. We live in a busy age. Most people, when seated, want the show right off the reel without a moment's delay, but if you must run slides, have them right. Select slides like you would a picture of your best friend. The best stock slides are not expensive and your own original copy will cost but little more. Even the same announcement with a new illustration or a new design will attract attention.

I am confident that the country exhibitor is in advance of our city exhibitor with his publicity campaigns. He is a close follower of all the trade journals and house organs that are gotten out by the various manufacturing companies.

Miss Ida Lewis, character lead of the Ricketts' "Flying A" Company, will star in the "Heine-Katrina" series. Release of these subjects has not been set yet but will be announced shortly.

Just A Moment Please

If William "Grapejuice" Bryan ever heard Walt Early or Watty Rothacker orate at the sessions of the Reel Fellows' Club we'll bet a cookie he'd cancel all his Chautauqua engagements and shrink bashfully into the background, after handing his laurel wreath to either or both of the aforementioned gentlemen.

Speaking of oratory, our old friend Wm. Lord Wright and his exposé of the Ohio politicians in the *Dramatic Mirror* seems to have stirred up the bile of the journal which made Cincinnati famous. We expect the Boatman and his oar will make their reappearance soon as a result—but never mind W. L., you've got 'em going when they squeal for help, and most of your Eastern contemporaries seem to think you "have the goods on 'em," so you should bibble.

SPEAKING OF NAMES.

The last issue of *Real Reels,* published by the Notable Feature Film Company of Salt Lake City, Utah, mentions Solon Toothaker, secretary of the Kansas City Feature Film Co. Hope his office is next door to a dentist's.

Note to Mabel: (Not to be read by the public). Gee, I hope B. L. T. never sees your Flora Finch copy—especially at the point where you say, "A laugh, an extended hand, and a stylishly gowned woman came through the doorway."

Charley Abrams postcards us that "there is as much difference between "The Black Triangle" and other detective photoplays as there is between roast beef and peanuts." Sticking to your detective simile Chas., why not say there is as much difference between your sleuth and the other fellow's as between Sherlock Holmes and "Squint-Eye Pete" the "stool-pigeon"? Anyway we'll concede your picture is a humdinger.

If Ben Beadell is missing from his usual haunts in the near future, look for him in some circus menagerie. (No, Clarice, we don't mean *in* the cages, but in front of them). Ben tried to show Marc MacDermott how tame the Selig leopards were and got almost within touching distance of one of Olga's pets. If you don't believe it take a slant at the "pic" on another page of Motog, showing Mariam Nesbitt fondling the leopard cub. The pair of legs you see in the background belong to Ben, and that "out-of-focus" effect was caused by their trembling.

SPECIAL BULLETIN.

No word has been received from Col. Heeza Nut (our war correspondent) since our last issue and we fear the worst has happened.

YEP, IT'S GROWING.

Strange and unbelievable though it may seem, we beg to report that several shoots of a variegated color have made their appearance on our dome. The one just to the northeast of the cupola has grown several millimeters almost over night and we have strong hopes of its spreading to the surrounding neighborhood and once more thatching our entire roof. What's bothering us now is what made it grow. Was it Lloyd Robinson's prescription or due to the change of clmate from the fourteenth down to the twelfth floor of the building in which we work?

Next week we'll be mighty lonesome, for most of our playfellows will be down in Noo Yawk looking at the tall buildings, confabbing with Sam Trigger and hobnobbing with the various actors and actorines who are scheduled to appear at the Convention and Exposition.

We should have liked to have gone, but alas, somebody had to stick at home and get the stuff "hot off the bat" as Hoagland says.

And we were elected. N. G. C.

Massive scenes like the above mark the production as a Cines masterpiece.

Italian Star Appears in Dual Role

Kleine Offering Unique

"PAYING THE PRICE," a Cines drama, four reels in length, in which Marie Hesperia, the leading woman who has already won so many friends for herself in America, appears in a dual role, is one of the unique features which George Kleine is soon to offer the public.

American stars without number have attempted the dual role dramas, and some of them have done very well with them, but one will search a long time before finding a more clever bit of double exposure work than the Cines director is able to offer in the opening reel of this four thousand foot subject. Hesperia is seen as herself and again as her twin sister; appearing in both roles on the screen at the same moment, and once one sees her seated at the piano, playing the accompaniment to the solo which she is singing, while standing beside the instrument in the role of her sister. Following this scene at the piano the two sisters apparently converse for some little time, gesturing back and forth to each other as they talk. When one pauses to realize that the two sisters are one and the same person and that each facial expression and each tiny gesture has to be timed to a fraction of a second, in order to make them correspond when projected at the same instant, one can begin to vaguely appreciate the infinite patience necessary on the part of both director and player in obtaining such an effect.

Hesperia's art is further shown in the complete and distinct characterization which she gives to the two roles, for her entire facial expression changes in shifting from one role to the other and does not consist of a change of costume alone.

Scenes of the massive nature for which Cines is noted around the world mark the production as one of the masterpieces of the famous Italian studio, while several spectacular effects lend a touch of the bizarre and unusual to the picture. In one reel of the subject we are given a glimpse of a huge theater, seen from the stage—the audience, which numbers hundreds and hundreds of people, is outspread before our eyes, in the parquet seats of the theater, while in the background we behold a huge circle of boxes running entirely around the theater and each box is filled with elaborately costumed men and women. Later, the camera shifts to the other side of the footlights, and we again behold the audience, from the rear, and witness a spectacular production on the stage of the theater.

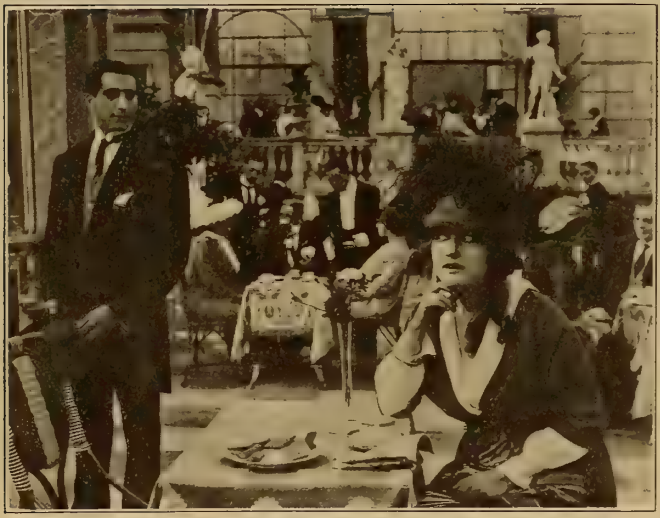
One of the most convincing and realistically executed effects is a terrific rainstorm, seen through the windows of an apartment house—in this scene we behold the heroine, comfortably seated before a huge fireplace in her boudoir, while through the window at the rear of the room we watch the lightning flash and see the rain descending in torrents. It is with difficulty that one realizes it is all "make believe" and only a picture instead of the real thing.

The story is rather long to reproduce here but may be briefly summarized in the following synopsis which is furnished by the Kleine publicity department:

Marvin has Hesperia indicted for murder.

Hesperia is a beautiful girl who earns her living as an artist's model. Her twin sister, Pierrette, resembles her so closely that even intimate friends cannot tell them apart. Pierrette lives an extremely quiet life, until one day Hesperia is taken ill and sends Pierrette to pose for her. The artist obtains an engagement for Pierrette, who becomes a famous opera singer and goes abroad, leaving her sister, Hesperia, at home alone.

At the height of her operatic success Darnley, a banker, falls in love with Pierrette, who mildly returns his affection. An automobile ride with her friend Marvin gets Pierrette into trouble with the banker who, in a fit of jealousy, follows the car. A disagreement between Marvin and Darnley shows Darnley the hopelessness of his love for Pierrette, and he commits suicide. It happens that his method of suicide is such as to suggest murder, and he is found with Pierrette's handkerchief close beside him and suspicion centers upon her. Panic-stricken, Pierrette flees the country, after first writing to her twin sister Hesperia, who arrives and assumes to all outward appearances Pierrette's place in the household. Hesperia promptly falls into the luxurious life of Pierrette and Marvin, who does not recognize the substitution, is alarmed at the coldness with which his love is received by Hesperia.



A flirtation between Marvin and Pierrette.

Hesperia signs a contract for the next opera season under her sister's name, and her return to the stage is hailed with delight by the fashionable world and the newspapers. Marvin continues his suit with such ardor that Hesperia is finally compelled to tell him the truth—that she is only a twin sister of Hesperia. Marvin looks upon this as an excuse to avoid him and uses the incident of the banker's suicide to have her indicted for murder.

In the midst of the trial when affairs look very dark for Hesperia, a mysterious woman is noticed in the court. The following day the judge receives a note from Pierrette, exposing the entire impersonation, and asking him to send detectives to a nearby grotto, where her body will be found.

Edison Starts Scenario Contest

The Edison Company has made a novel and important step in the inaugurating of a scenario writing contest among ten of the leading universities. California, Chicago, Columbia, Cornell, Harvard, Michigan, Pennsylvania, Princeton, Wisconsin and Yale are the universities selected for this experiment.

Any graduate or undergraduate of these ten universities is eligible to enter the contest. A prize of one hundred dollars is offered in each university, this to be awarded before December 1, 1914. Every scenario that is accepted will be purchased at a special rate of $35 for single and split reels and $75 for two reel subjects, the $100 prize being awarded in addition to the purchase price of the scenario.

This contest is prompted by the firm conviction that the writing of motion picture scenarios offers a distinct field to men and women of collegiate training. Recognizing that there has been a great advance in the public taste in regard to motion pictures, the Edison Company has turned to what it considers to be a very fertile field for new ideas, and one that has been hitherto uncultivated. If the undergraduate can be interested in the writing of scenarios during the early part of his college course, he will have a splendid opportunity to perfect himself in the technique of dramatic construction under the guidance of men who have devoted their lives to the study of the subject.

Kleine to Realease "Vendetta"

That famous story of many thrills, Marie Corelli's "Vendetta" is soon to be released as a special feature through the General Film Company by George Kleine. This is a big multiple reel feature and without question the greatest effort of the "Eclipse" Company of Paris, France. Nearly everyone has poured over the fascinating pages of the great novel. Fabio Romani's awakening in his coffin in the family tomb, after being pronounced dead, only to find his wife in love with his dearest friend; Fabio's frightful oath of vengeance and the famous earthquake which took vengeance from his hands are the ideal elements of a strong story. In this the "Eclipse" Company has quite eclipsed even its own remarkable record.

On the Outside Looking In

By the Goat Man

EVERY film man's stunt is just one thriller after another. The film business is the only thing on the map that forges ahead all the time. There are no dull days.

* * *

Dorothy Kingdon, former Pathe player, now with Historical F. F. Co.

We have Pathé's announcement of a Daily Film News—to-day's news, today, and ready for the screen. Pathé only recently announced the discontinuance of Pathé's weekly twice a week. We mention it as being evidence that Pathé knows how to make 'em faster than once a week. With a corps of camera men all over the world, a weekly has proven itself all too slow for these hustling aids. Now they are to be given full rein. A daily film is not impossible—with Pathé. The house is big enough, old enough, thoroughly equipped in experience and facilities to master a problem like that. According to H. C. Hoagland, Pathé has sixty offices and studios in all parts of the world and the prints will be transmitted by registered mail. Pathé's Daily News—the film—should meet with a tremendous demand and we believe it will.

* * *

A great lot of us exhibitors from the middle West will attend the New York convention and exhibition. Bob Levy and Tom Wilt have it all arranged that we shall leave Chicago, Friday evening, June 5, over Tom's railroad and go in a bunch to the Washington ball the next night. And after the ball is over, we can hustle back to the train and find a nice warm corner and go to sleep, to wake up in New York Sunday morning. That is a short synopsis of the thing. It will have some trimmings. There are whole scenes omitted for cause. Some of the settings are down on the producer's work sheet, but they will be subject to censorship. Nothing in this scenario will be shown to the public until the state license is paid.

* * *

But I'm in on the plot and there are to be parts of the diddings that will leak off the end of my Waterman. Look out for a sky-pilot expose if I survive the weather and the incidents threatened for the trip. It has been so long since I've been out of my regular pasture—off the routine beat—that I'm rusty. No one knows it more than I do. Tom Wilt is hoping he can run the train in two sections—one for the bunch and one for me as a trailer. The Pennsylvania's a mighty fine railroad and it goes to Washington. The B. & O. does the same thing, but it seems to stop there. People often go to Washington on other roads, but they always come back by another route. By going via the Pennsy we get return tickets good all over the east and back home by a choice of several stretches of rail. It is going to be a gay party.

* * *

T. P. A. can mean several things, but in this instance it stands for Technical Publicity Association, comprising a diversified assortment of advertising managers in New York city. These men have their meetings about once a month, usually at Hotel Martinique and discuss those subjects nearest their hearts. Incorporated in their scheme of operations is a department known as the Bureau of Verified Circulation. In the April *Bulletin,* issued by the T. P. A., and which reaches publishers whose mission in life is quite contrary to any set standard which emanates from Cincinnati, is a short list of papers that have refused to submit circulation statements to the bureau. In passing, it is interesting to observe that in this short list (a total of sixteen) appear these names: *Billboard, Dramatic Mirror, Motion Picture News, Moving Picture World* and *Variety.*

* * *

Some one has whispered that Stan Twist is back from Australia. How we will look for him around old Central Palace! No daily this year. No trouble of any kind in sight.

The kleptomaniac is discovered in Eclectic's "The Stain."

The bribery scene in Eclectic's "The Stain."

Agnes Egan Cobb celebrated her first anniversary with the Eclair Film Company by calling at the sign of The Goat. Having only recently been elected a member of the directorate of her company, she has every reason to believe that her services are wholly satisfactory. Mrs. Cobb is that one woman who qualifies as a "film man"—one on the inside looking out. She never appeared more fit or fetching. This is said by advice of counsel and with due regard for her husband, who is somewhat larger than I am.

Marc MacDermott and Mariam Nesbitt chaperoned by Ben Beadell, visited the Selig studio while in Chicago recently.

* * *

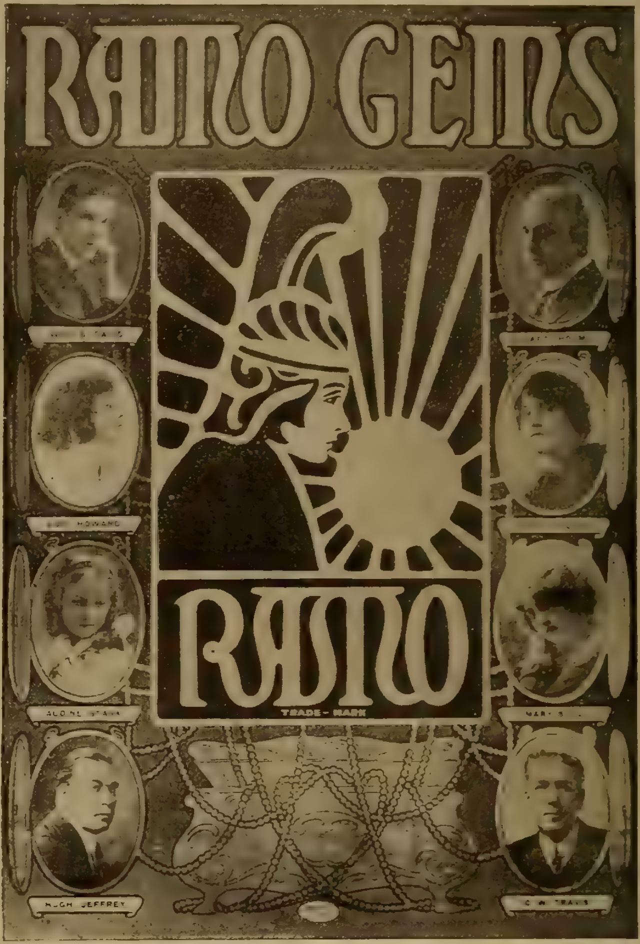
C. Lang Cobb, Jr., he of Ramo Films, Inc., also visited our hanging garden emporium since last press day. Cobb was on his way to Minneapolis and Indianapolis, reaching Chicago on a limited train and in a whirl of confusion. He is establishing branch offices in both the towns mentioned—wanted to be both places at once and came to see me for further directions. C. Lang has also joined the board of directors in his company, obviating any discretionary powers of the canary.

A tense moment in Majestic's "The Intruder."

William T. Horne, Deputy Goat, the Gold Pillar aristocrat of Los Angeles, aglow with the perfume of the semi-tropics made his bow at headquarters. Mrs. Horne and Plinny made up the rest of Billy's party. Mr. Horne will attend the new York convention and exhibition. He should make a regular campaign for the presidency, but he won't thank me for the suggestion.

* * *

Wid Gunning advises me that he will sail for Europe, June 11. He has been rusticating at Chillicothe for a week, ostensibly to see the folks, but I'm thinking there is an anti-Broadway girlie in that vicinity that lures Wid away from the bright lights. I will ask Bill Swanson for particulars when I get to New York. Incidentally Gunning will join the producers, going in as assistant to Sidney Olcott. Hurrah for Wid.



Reproduction of Ramo's one-sheet, which is done in purple, blue and gold.

* * *

The making of a trade journal, even so unpretentious as this, is no mean undertaking. It involves a vast amount of careful, well-directed effort on the part of many people. As you regard the book in your hands, it is something finished. The details of making it begin in the upper left hand corner of the front cover and wound up at the lower right hand corner of Essanay's advertisement on the back cover. You give this finished book little concern unless some detail should reflect error. No one tries quite so hard to prevent error than the staff of a journal to the trade. The care we exercise goes clear out of the book and into the executive offices of our clientele and yet we never prattle trade secrets—never tip off to one advertiser the announcement of another. No man identified with a trade occupies so strategic a position as the trade journal staff. We get close to those apparent trivialities that have vital bearing on the business. We see the trend of things with clear vision. The big men in the business are usually too preoccupied with their alleged big problems to grasp the full significance of these smaller things. They depend upon subordinates for that. As a rule the subordinate has his hands too full to give thought to encrouching disturbances. The trade journal must hear and heed. It should never be too busy to deny an audience with the rank and file and what is more it never is too busy.

* * *

This edition of Motography represents more of the trade journal spirit than any of its predecessors. Team work has made this possible. We are encouraged in the belief that Motography, as a weekly, will be able to serve its widely scattered trade interests in ship-shape fashion. The thought that Chicago is the logical distributing point of the film industry isn't new with us. We know it is the logical point as a distributing center for Motography. We are at least twenty-four hours ahead of New York and this element of time will count all the way to the Pacific Coast. We mean to profit by that fact. The telegraph is instantaneous in transmitting intelligence. New York can be brought to Chicago on press days.

A realistic jungle scene from 101 Bison's "The Isle of Abandoned Hope."

* * *

George Proctor has threatened us with his photograph. Will Joe Smiley send me his'n and dig up the one I am wanting of Ira Lowry? If Joe doesn't make good on his promise, I'm going to get after his Missus!

* * *

Terrible gloom around Old Doc. Haase's quarters since Lloyd Robinson's disappearance. And the Caward Art College is in dire distress for the same reason. Will Lloyd please send his forwarding address?

* * *

New blood in the feature film game—which means more new money from an old money-grubbing bunch of showmen. New combinations—new distributing schemes for features by men who know the game. Looks like features were coming along. From a man up a tree it also looks like a new program spot of just a mite better stuff, giving us exhibitors a larger range of subjects and more freedom to pick and choose. I know that it is tough competition for the regular program fellows right now. They prove it by slipping over a feature of their own, now and then, and you may have noticed that they are regular, honest to goodness features. Selig has his "The Spoilers," Vitagraph its "The Christian," Lubin, through a different method, is doing it; Thanhouser's "A Million Dollar Mystery," Pathe, coming back to its own —oh, there is something stirring every minute. Adolph Zukor showed 'em how, and he didn't ruffle a feather.

A decidedly unique still picture from Victor's "Enmeshed by Fate." Note the action depicted in even the film manufacturer will take this pains with his "stills."

* * *

But this new feature distributor is quite a film disturber. By not including a larger number of accredited feature makers, it would seem to presage other similar organizations. It begins to look like our directory compilers will cry for more help. After a time we will find great reinforced concrete buildings in every city with a mass of offices all dealing out the day's show, come first, served first. That will be after the censor agitators have started their long sleep in the six-foot stretch.

Scene from Lubin's "The Greater Treasure," released June 24.

Speaking of censorship, that game is getting good now, don't you think? I am the last man alive who likes to holler, "I told you so," but I can't help recalling my appeal to A. E. Smith one hot noontime three years ago, when I declined his cordial invitation to partake of iced canteloupes and iced tea and trimmings. I was urging the necessity to look after the politics of exhibitors. I pointed out then that M. A. Neff was a fire brand that would cost film makers a lot of money. Perhaps that big check to satisfy Pennsylvania may have reminded the gentleman that my dope wasn't so far wrong. Only an incident then—a regular jolt today. There are many states to hear from —count 'em.

John Bunny in "Father's Flirtation," two-part Vitagraph, released June 20.

* * *

Better yet, get down to Hotel Imperial and hang around the week of June 8 to 13. There is some big work ahead of that open convention of motion picture exhibitors. The leaders of organized exhibitors of films should be regular fellows—big, brainy, dependable and reliable business men who might work out such problems as anti-censorship, for example. We all know that it has been hard enough to get ten cents for admission. What do we gain if the extra nickel goes into first cost? Censorship is a direct tax on the poor man and his entertainment. Ten cents per head means little to Jake and Lena who make a lark and a whole evening of it on half a dollar, but it cuts deep into Pap's roll when there is mother and the six kiddies. Pap will simply stay at home. The great film business is founded on these homely examples. Be sure of that.

Mariam Nesbitt meets Olga's leopard at the Selig studio.

* * *

It is all well enough to dream about the dollar film show. It will go in spots but you can never put it across in the stock yards district.

* * *

The Goat is merely a layman. He knows less of the show business than anybody. He claims to know something about money and humanity. He knows that the average m. p. fan wants the best show he can get for five cents. He prefers short lengths. Dolly and Lizzie want some of the sob stuff, but they are there with their screech when it's a comedy. Features go in some places. Tom Furniss of Duluth killed off all his little houses for big subjects in his big houses. He agrees that Duluth proved the exception—for him. He is a showman and a quarter gives more oil than a nickel.

* * *

Roxy Rothapfel and George Kleine are teasing for the dollar and the half. Both look good to them. Rothapfel is worth half his asking price without any show! Mr. Kleine has given us more for a dollar than we'll ever get for a like expenditure, but these men haven't said there wasn't a place for the nickel show—at least not yet.

* * *

I will see you in New York, sure.

Film Does Not Infringe

The Raw Film Supply Company of 15 East Twenty-sixth street, New York city, calls the attention of its customers in the advertising pages of this issue of Motography to the fact that the Goodwin Film and Supply Company has been granted the right to license and import, use and sell to others, to be sold or used during the life of the United States Letters Patent No. 610861 (the so-called Goodwin Patent) both Agfa and Gevaert motion picture film.

This action was taken by the Raw Film Supply Company in order to relieve any of its customers of any fear or concern that may have been caused by any claims that may have been made in the past, or which may be made in the future, to the effect that Agfa or Gevaert film infringes upon the above mentioned patent. The Raw Film Supply Company will go on, as before, to market both negative and positive film of the Agfa and Gevaert brands and all purchasers may rest assured that they will be fully protected. Samples of these films may be obtained by writing the company at the address given above.

Did You Get One?

The Enterprise Optical Manufacturing Company is mailing to exhibitors throughout the country some nifty little circulars descriptive of the latest model Motiograph projection machines. The literature is printed in two colors and well illustrated with views of the various models, also enlarged views of the arc, the shutter, the lamp house, and the framing device. Certainly every exhibitor will be anxious to look over the line offered by the Enterprise people and if your name is not on their mailing list you had better see that it gets there without delay.

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Changes of advertising copy should reach the office of publication not less than fifteen days in advance of date of issue. Regular date of issue, every other Saturday. New advertisements will be accepted up to within ten days of date of issue, but proof of such advertisements can not be shown in advance of publication.

NOTICE TO SUBSCRIBERS

REMITTANCES—Remittances should be made by check, New York Draft or money order, in favor of MOTOGRAPHY. Foreign subscriptions may be remitted direct by International Postal Money Order.

CHANGE OF ADDRESS—The old address should be given as well as the new, and notice should be received two weeks in advance of the desired change.

This publication is free and independent of all business or house connections or control. No manufacturer or supply dealer, or their stockholders or representatives, have any financial interest in Motography or any voice in its management or policy.

CHICAGO, JUNE 13, 1914

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THIS CONVENTION.

FROM every corner of this country's three million square miles and more, men are coming—thousands of them—to New York to make this the biggest convention of motion picture exhibitors ever assembled. They are spending money, which means something, and time, which means more, in a gigantic effort to get together, to co-operate, to offer their help to others and have the help of others offered to them. That is the purpose of association.

Association membership does not necessarily make enemies into friends. The mistake of those who are not association members is in regarding competitors as enemies. They are not—they are business brothers, fighting under one banner, for one cause. In this industrial fraternity what one does helps or injures all. Whether they are members of an association or not, they cannot escape the consequences of interrelation and a common work.

An association membership, therefore, is simply public acknowledgment of that interrelation, an avowed determination to help and be helped, and to accept the slight obligations and the enormous benefits obtained by combining and pooling the strength of thousands of individuals in a single unit.

Even in an industry devoid of enemies, uninfluenced by "reformers" and untouched by politics, an association can work wonders. It can prevent the cut-throat sort of competition that has ruined so many lines of business; it can give each member the benefit of what his competitors have learned, in exchange for what he has learned; and it can command of the world the respect due to power and magnitude.

But an industry subject to outside interference—harassed on all sides by politicians and self-appointed investigators, preyed upon by all who have anything to sell or rent, and who want to get in on what they are sure is "easy money"—such an industry *must* have an association or go down under the pressure brought to bear upon it. The motion picture business, we are sorry to say, is in that class; and a solid association is one of its vital needs.

The attendance at this convention will show that it has such an association. But strong as it may prove itself to be, big as its attendance may total, no opportunity should be lost to draw the lines still tighter and make it still bigger and stronger. Every exhibitor needs the strength of all other exhibitors in the constant struggle with hostile influences.

The pending national censorship bill, on which we spoke recently, is only one case in point. Just now it is the most important one, because to crush it will require a force that only a strong association can wield. And that same force can stamp out the whole vicious principle of censorship and make the word itself obsolete, as it should be in this United States of America. Here is work enough for any association, and for association officers who must be pledged to an anti-censorship platform before they are elected.

There is a pleasant theory that association officers and directors are but the servants of the members. But in practice they represent, and conduct the business of, and *are* the association itself. In the selection of proper officers, then, lies the strength and value of any association. And when we say the motion picture business must have a big, strong, active association, we means its officers must be big, strong, active men—men who can make one organization sufficient for the needs of the industry, men who will not be swayed by selfish business or political influences, or any influences but the good of the cause.

It is not our intention to suggest any specific man or men for the honor of heading this great organization; an honor that, because it is an empty one from a selfish viewpoint, is all the more honorable. That is not necessary. There are a number to choose from. Any business as big as this, and pre-eminently this particular business, develops such men—a dozen, or perhaps a score of them.

At this convention we hope to see all the exhibitors stand united under one organization, whatever its name. And at its head we hope to see a man who —we can ask no more—is wholly fit to lead what will then be one of the greatest business associations in the world.

ENTERTAINMENT AND THE CHURCH.

CHURCH entertainment in the past, if it has had a fault, has been confined too closely to the typical church atmosphere to attract any but the typical church devotee. It has thus, by keeping true to type, somewhat failed of its mission; for the real purpose of church entertainment is to attract strangers and make new friends.

It is no secret that church attendance, generally speaking, has come upon troublous days. The old members wane and disappear; and there are not enough new ones to fill their seats. With all reverence for the spiritual, we, and the church as well, must recognize the human demand for entertainment and realize that entertainment itself may be spiritual in its ultimate results even though it is not "religious" in the technical sense.

The more enterprising of church directors have not only recognized this condition, but early set about providing the right kind of entertainment. To these broad-minded men it is no wonder that motion pictures appealed as the solution of all their problems and difficulties. The early and enormous popularity of the pictures made their very name a talisman against indifference; while their flexibility made it possible to adapt them to any peculiar set of requirements.

Accordingly quite a number of churches adopted motion pictures as entertainment features, even against the scruples of some of their own members and quite to the distress of their more orthodox sister churches. The experiment was an unqualified success, and if statistics could be shown no doubt an actual increase in church interest could be traced directly to the use of films.

Announcement now appears that the Church of the Ascension, Fifth Avenue and Tenth streets, New York, is to be used by its pastor, the Rev. Dr. Percy Grant, for entertainments which will be presented for the poor and homeless in his parish, and which will be high class in all respects, entirely devoid of all religious features, and primarily intended for the pleasure and education of those attending. Admission will be by invitation, distributed by members of the church and through the several social settlements in his neighborhood. There will be no sectarian partiality in the distribution.

Four pictures were secured for the initial experiment. "Beautiful Niagara," one of the most glorious scenic pictures in existence, which was recently shown for several weeks at the Vitagraph Theater, was the first of the quartette of motion pictures. "Easter Babies" was also shown. Another picture showed intimate views and uses of the modern aeroplane. The fourth picture was "The Haunted Hotel" which was produced several years ago, and was the first of the many trick photographic pictures. These four pictures were presented just as at the finest picture theaters, and incidental music was offered with each, played on the church organ. The organist arranged his musical program with the aid of the Vitagraph Theater organist in order that every effect might be properly produced. Besides the pictures musical and lecture numbers were offered.

Dr. Grant has in mind a wonderful proposition. It is his desire to establish a church entertainment society in which a federation of churches will arrange to regularly offer concerts and other forms of entertainments provided they are of an elevating nature and worthy of the attention of women and children. It will be seen at a glance that this arrangement will be a powerful adjunct in raising the standard of present day entertainments.

One of the most striking features of Dr. Grant's ideas is that none of the entertainments will have any conventional religious features. No denomination nor creed will advance its theories. The choirs will not render any selections that would not be acceptable to any denomination. It can be readily realized that the idea is one of exceptional broadness, and it is typical and characteristic of Dr. Grant to conceive such an idea.

A DAILY NEWS FILM.

WHEN the first weekly film news was announced, back in August, 1911, it is quite likely that a thousand voices made the comment, "I suppose they will have a film news daily some day." Even the film men themselves, who well appreciated the difficulties of such an innovation as a news film every seven days, probably dreamed of the possibility of competing eventually with the world's great newspapers. And now Pathe tells us that the time has come. That enterprising concern states that it can receive, develop, print, and mail out films all on the same day; which, with some thirty-seven camera men scattered over the country in strategic spots, seems to furnish most of the essentials for a daily news film.

Outside of the regular line of dramas and comedies, the one type of motion picture that has been enthusiastically received by the people is the topical or news film heretofore popularly known as a "Weekly." It has developed countless thousands of devotees who would no more think of missing it than they would their meals.

Newspaper publishers discovered long ago that the weekly edition is too slow for the metropolitan reader, who demands that his news be served hot. The news-film fan is no whit different, and he is destined to become a daily attendant at the theater that gives him a picture news report every twenty-four hours.

Technically it may not be any extraordinary step from a weekly to a daily news film; but as a measure of the progress of the art in usefulness to the world it is almost an epoch.

Motography's Gallery of Picture Players

Mae Marsh

MAE MARSH, lovable and pretty, only seventeen years old, is fast being recognized as an able young actress. Miss Marsh is one of the most courageous and fearless girls playing in motion pictures. Unlike other young actresses who rely upon their appearance and make ingenue parts their preference, Miss Marsh has devoted more time to "character" parts. In "The Great Leap," an R. & M. special four-part feature, she displays the daring for which she is noted, when she and Robert Harron, riding double, leap on horseback over an eighty foot cliff at Ausable chasm into the river beneath. Miss Marsh is a pupil of D. W. Griffith and has appeared in most of his Biograph successes winning great favor. Mr. Griffith believes that Miss Marsh will be the equal of any emotional actress in the world within a few years.

E. Tahamont Dark Cloud

E. TAHAMONT DARK CLOUD, a Sioux, son of a chieftain who fought Custer, was born at Chimney Point, Lake Champlain, N. Y., many moons ago—Dark Cloud refusing to give out the exact date. He was educated at Sabrevois College, Rouses Point, Lake Champlain. Dark Cloud has taken numerous leading Indian parts in dramatic and vaudeville sketches, appearing in "The Great Train Robbery," and "The Forty-niners." He first became interested in photoplay work while watching motion pictures in the old "black tent" days, when the films were projected in a darkened side-show tent by the circus people. Dark Cloud has been in photoplay work for the last five years, being featured in turn by the Biograph company, Pathe, and the Reliance company of the Mutual Film Corporation. He is one of the finest horsemen working in moving pictures.

Henry B. Walthall

HENRY B. WALTHALL has been engaged in photoplay work for about five years and before joining the Reliance company of the Mutual Film Corporation was associated with the Biograph company and Pathe Freres. Mr. Walthall spent seven years on the legitimate stage playing with Henry Miller and Margaret Anglin, and was also engaged for a time in stock work, being featured in "Under Southern Skies" and "Winchester." Henry Walthall is a strong emotional actor and has always displayed a natural aptitude for the work—born to it one might say. Mr. Walthall is a veteran of the Spanish-American war and delights in romantic roles. His latest achievement is the impersonation of John Howard Payne, the author of "Home Sweet Home," in the Mutual all-star production. Mr. Walthall's career has been a remarkable one.

Anna Little

ANNA LITTLE, the versatile and accomplished leading woman seen in Kay-Bee, Broncho and Domino productions is a striking brunette with a prepossessing personality and wonderful fearlessness. Miss Little received her training in matters theatrical through appearing on the speaking stage, and entered motion pictures with much enthusiasm and vivacity. She is one of the foremost interpreters of Indian roles, having an understanding of the Indian perhaps greater than any other actress. Being a daughter of the far West, she gives a sympathetic and true impersonation of a woman of the vanishing race. Miss Little is an expert horsewoman which has stood her in good stead in her work in motion pictures. Dramatic and emotional roles are her forte. Miss Little has endeared herself by sweet womanliness to the spectators of photoplays.

Kleine's "Julius Caesar"

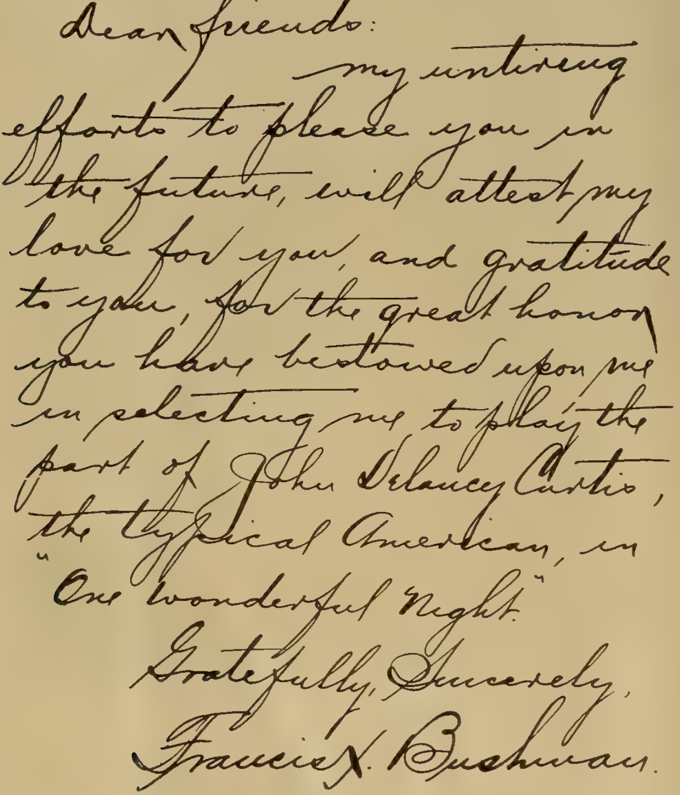
When the Cines company debated the making of "Quo Vadis" the question of reproducing "Julius Caesar" from the various versions at hand came up. "Quo Vadis" employed 3,500 people. "Julius Caesar," according to a personal letter from Baron Fascini, of the Cines company, to George Kleine, has 20,000 human beings in a single scene. Hence the Kleine forces are expectantly looking forward to what they firmly believe will be the world's greatest masterpiece in motion photography. All the Cines "leads" who made "Quo Vadis" and "Antony and Cleopatra" famous will be seen in "Julius Caesar," with Anthony Novelli in the title role.

Theater in Kamchatka

The first steamer which left Vladivostok for Kamchatka at the opening of navigation this spring carried a complete outfit and a large selection of films for the establishment of the first moving picture theater at Petroppavlosk.

Bushman Thanking Friends

For the past two weeks Francis X. Bushman, winner of the *Ladies World* popularity contest, by which he was proclaimed the world's foremost photoplayer, has been busy answering the thousands and thousands of letters which accumulated during the closing hours of the contest, for Mr. Bushman has always attempted to personally answer all letters he receives. The flood of letters from friends and well wishers was no sooner over, however, than a new batch of congratulatory missives began to arrive, following the announcement of his success in the contest, and now he is snowed under farther than before, though by persistent endeavor he hopes soon to personally answer all who wrote him. The letter he is sending out to the thousands who congratulated him is reproduced below.



Dear friends:
my untiring efforts to please you in the future, will attest my love for you, and gratitude to you, for the great honor you have bestowed upon me in selecting me to play the part of John Delancy Curtis, the typical American, in "One wonderful Night."
Gratefully, Sincerely,
Francis X. Bushman.

An Open Letter from Francis X. Bushman.

As nearly everyone knows the winning of the contest entitles Mr. Bushman to play the role of John Delancy Curtis in "One Wonderful Night," the novel of Louis Tracy, which is to be produced in motion pictures. This part is just the type that Mr. Bushman delights in playing, as the character is a typical young American.

Mr. Bushman was born January 10, 1885, in Norfolk, Virginia. He attended grammar school in that city and when but nine years of age made his first stage appearance. His sister, who was then playing the lead in "The Lady of Lyons," permitted him to take part in the mob scene. He thought this a great honor and was on hand every night to help make his "sister's success." He later went to Amendale College in Southern Maryland, where he completed his education.

Medal awarded Mr. Bushman.

Upon his return from college he represented the International Correspondence School in selling courses of study, and in his spare time posed for artists and sculptors. Three world renowned sculptors, namely, Isador Konti, Karl Bitter and Daniel French, selected Bushman as "The Typical American." He also posed for Leyendecker, whose pictures of athletic young men are known the world over.

At night he played juvenile leads in a Boston stock company. His heart and soul were in his work and he soon became the regular leading man. Shortly afterwards he was engaged to play the lead in the traveling production "At Yale." He made a great success in this play and during the next two years played juvenile leads in "The Queen of the Moulin Rouge," a Broadway production, and "Going Some." He then returned to stock work and played leads in Portsmouth, Camden, Columbus, Rochester and Washington.

It was at Camden, New Jersey, that an Essanay producer happened to see him. He saw the great possibilities in the young actor and immediately communicated with him in regard to becoming a photoplay star.

His stock engagement closed that Saturday night, and Sunday Bushman was on his way to Chicago to play leads in the Essanay Eastern productions. Wednesday of that week found him playing the role of a convict in "Lost Years," the title of which was very apropos, as he saw he had lost years in not taking up motion picture work long before. His employers were more than pleased with his work in this picture, and in the ones following he continued to improve. His untiring efforts in working to get the correct interpretations of the characters he was given to portray, combined with his stock personality, made his rise to stardom very rapid.

Stolen Play Brings Fame to Author

Storm Effect Noteworthy

On June 26 the three-part Edison production, "The Man in the Street," will be released and begin to make friends with exhibitors, for the picture is not lacking in any of the essentials that make up the good ones. It is well drected; the story runs smoothly, and the photography is of the best, several appropriate scenes being used to illustrate a man's story of his past life.

Marc MacDermott, as Joe Gadsden, is seen in the titular role; Duncan McRae as John Richerson, and Charles Ogle as Henry Griswold, theatrical men, and Gertrude McCoy as Kitty French, an actress. With an able cast in support, their work is up to the standard upon which the public has already passed favorably.

The interior scenes are excellent, nothing being omitted that could give them a further air of completeness. Richerson's apartment is properly rich and pretentious to compare with his extravagant manner of living. The rehearsal scene on the stage represents all the appearance of chaos that such places are given credit for possessing, and one of the few exteriors has a good effect of a man standing in the rain on a poorly lighted corner.

"You stole my play!" cries Marc MacDermott in Edison's "The Man on the Street."

The story is of a man who loses his sweetheart, position, ambition, health, in fact, all of the worthwhiles in life, through drink. As a souvenir of his past life, Joe Gadsden still has a play that he wrote, but has been unable to have produced.

After a reckless, fast life, John Richerson, apparently rich, has but $10 in assets and decides to commit suicide. Going to the window for a last look at the world, he sees a man standing in the rain in the street below and calls him up. Several drinks and the warmth of the grate inspire the man, aged beyond his years, to tell his past, and he asks Richerson as a favor to read a play he has written. Laughingly, Richerson starts to read it, but soon is convinced that it is a masterpiece. Gadsden falls asleep and on awaking several hours later is shown out by the servant and forgets about his play. When he returns a few days later he is told that it was thrown into the fire by a servant. In the meantime Henry Griswold has read the play and promised to back Richerson in its production. With Kitty French, Gadsden's former sweetheart, playing the lead, the play becomes a success, though the original name, "Heart's Desire," is changed to "The Tree of Life." Gadsden reads an account of the play in which the story is given and realizes that he has been robbed. In the meantime Richerson has fallen in love with Kitty French, and at a dinner party he has given for her and several of her friends they are interrupted by the entrance of Gadsden. After vainly trying to kill Richerson, Gadsden is overpowered and arrested. Miss French has recognized him, visits him in jail, hears his story and helps him to recover what is rightfully his. After proving to the satisfaction of all that the play was written by him, Gadsden visits Kitty and while there hears that Richerson has committed suicide. Grim experiences have cured Gadsden of the taste for liquor and, restored to his former self-respect, he now claims Kitty's love.

Bessie Learn and Edward Earle in Edison's "The Hand of Horror."

Mary Fuller in a scene from Edison's first 5 reel picture, "The Master Mummer."

"When Dolly Plays Detective"

When "Dolly Plays Detective" she is as attractive and clever as Mary Fuller makes her in any of the other releases of the "Dolly of the Dailies" series. Several other Edison favorites—Miriam Nesbit, Charles Ogle and Duncan McRae—also figure prominently in this one-reel picture. The settings, which, with one exception, are all interiors, are good and the photography clear and distinct.

The count is introduced to Dolly.

Dolly here solves the mystery of the wonderfully quick disappearance of several necklaces. A bogus count, who is an adept at "lifting" such things with a pair of pincers, is suspected by Dolly and she visits him in his apartment. While waiting for him to enter the room, she makes observations that convince her of his guilt. By a clever ruse of hers, he is captured in his rooms a short time later, though, as is her way, she modestly wards off praise.

The picture, directed by Arthur Edwin, is announced for release on June 27.

"Thou Shalt Not"

"Thou Shalt Not" is four reels of life and action. The story is of a sparsely settled mining district of the bold Northwest where law, carried in gun holsters, is quick and decisive in its verdicts. The characters are of the red-blooded, self-dependent type, and the scenes offer a good representation of frontier life. The photography throughout is good, and the fireside and twilight effects deserve especial mention. The exterior scenery in the picture is exceptionally fine. Prairie, woods and mountainous country scenes are there in abundance.

Cooper meets the runaway pair in Ramo's "Thou Shalt Not."

Ramo's well known favorites, Edith Hallor, Stuart Holmes and Hugh Jeffry, are seen in the principal roles, with an able cast supporting. The acting is natural and typical of the country in which the story is laid. The interiors of the home and dance hall scenes, where loose handling of details would be easily noted, are complete in every way, speaking well for the directing of the picture.

Bob Cooper, a discouraged miner, returns home to find that his father has been shot and his wife has run away with Jim Dawson, a married man. He follows and comes upon their camp at night. In the conflict that follows Jim Dawson is killed. Cooper then turns to upbraid his wife, but sees that she is dangerously ill. During the night she dies and Cooper, considering his duty at an end, covers the body and leaves for a distant mining district. Dawson's wife, Helen, has been notified of his death and swears vengeance on Cooper. Through curious circumstances, Cooper later comes to her house wounded and she takes care of him and grows to love him. On learning his identity she notifies the mounted police. In the meantime Cooper tells her the story of his life. She sees she has wronged him and helps him elude the police. They forget the past and look forward to a new life together.

The dance hall scene from Ramo's "Thou Shalt Not."

Loftus Features Formed

The Loftus Features, of Los Angeles, will manufacture two features per month of four reels and more in length. Constance Crawley and Arthur Maude will star in one series, while modern pictures manufactured on the burning questions of the hour will be utilized for the second output. A large investment has been made in studio and equipment and Joseph Shipman has quite an interest in the company, acting in capacity of general manager.

Trapper Avenges Sister's Wrongs

Powerful American Film

EXTERIORS of a truly wonderful sort, glimpses from mountain peaks to other and more distant peaks, cool and shady nooks through which calmly glides a graceful canoe with its human occupants, and forest aisles down which one feels an almost irrisistable desire to ramble, all tend to make American's two-reel production, "The Oath of Pierre," one to delight and astonish its beholders.

The story, while rather a trite one, one which had been done several times of late by other picture concerns, is well put together and capably acted by such favorites as William Garwood, Harry Von Meter, Vivian Rich, Jack Richardson, Louise Lester and Charlotte Burton.

Garwood is seen to advantage in the role of Pierre, the trapper, and his good physique, restrained acting and forceful personality are well suited to the part. Jack Richardson has probably had few better opportunities to display villainy of various shades and forms, and, as usual, scores a tremendous personal triumph, though called upon to assume a role which is bound to make him heartily hated by those who take their films seriously.

This, it is understood, is one of the first pictures which Sydney Ayres has directed and certainly the former leading man of the American company is to be complimented upon the excellent way in which he has handled the story, the well knit chain of incidents in the lives of Pierre and his sister Nanette which go to make up the sad little tale, and especially upon his choice of backgrounds.

As the film begins we learn that Pierre Dorchet, a professional trapper, has gone into the great woods of the north to visit his traps, leaving his sister Nanette alone on the borderline, with only Papineau, his friend and the ardent lover of Nanette, as her guardian.

The oath of Pierre.

Meanwhile Calvin Crow, a government surveyor, with his assistant, Kent, appear on the scene and Crow, meeting Nanette, is able to sway her by his compelling personality and the stories he tells her of the big city, Quebec. Papineau tries to interfere before Nanette shall have given her heart into the keeping of the stranger, but the girl believes him only jealous and laughs at his efforts to show her how dangerous is her affection for Crow. At length, feeling the need of a stronger hand than his own to govern the girl, Papineau sets out to seek Pierre at his traps.

Pierre on his homeward trip meets his sweetheart, Julia Naughton, who lives with her mother on the borderline and they idle away a few hours ere Pierre again resumes his homeward journey. Meanwhile, Papineau traces and finds the trapper and tells him of his sister's danger. Pierre at once begins forced marches that

Pierre and Papineau set forth to seek consolation in the solitudes of the forests.

he may reach his sister in time to save her from Crow.

Crow has ignored Kent's warnings and kept on with his flirtations with Nanette, though, alas, the girl herself regards the surveyor as sincere in his lovemaking and is led to believe his promises of marriage. Her awakening is, accordingly, a severe one when she comes upon the deserted camp of the surveyors and realizes that Crow has heartlessly deserted her.

Papineau and Crow encounter one another.

Upon the return of Pierre and Papineau, Nanette breaks down and confesses her shame. Overwhelmed by her trouble, she darts into the cabin and, snatching a dirk from the wall, ends her life. A half-hour later, when Pierre enters the cabin he finds the lifeless form of his sister, and withdrawing the dirk from her body lifts the blade aloft and swears his terrible oath of vengeance.

In the pursuance of their work Crow and Kent pitch their tent near the home of the Naughtons, and soon the surveyor meets Julia and her mother. Attracted by the girl's pretty face, Crow at once begins a new campaign of hearts and lays seige to the affections of Julia. The mother and daughter, both unsophisticated and simple-hearted, are highly flattered by the attentions of Crow, especially because of his connection with government work and the surveyor comes dangerously near repeating the history of the unfortunate Nanette.

Grimly following the trail of the government men, Pierre and Papineau arrive, at length, at the home of the Naughtons. The mother and daughter listen in surprise to the story told by the trappers and when Pierre produces the picture of Crow and states the purpose of his errand, Julia, not believing that any man can have so deceived her, sets out to warn her newest lover. Now that the trail is so nearly ended, Papineau quarrels with Pierre as to which is to have the right of actually settling the score and they settle the dispute by drawing cards. Pierre wins and goes forth to seek his man, leaving Papineau to care for Mrs. Naughton in case Crow returns past the cabin.

Julia has, meanwhile, reached Crow and sent him scurrying to safety. Crow surprises the girl, however, by insisting that she accompany him on his flight. She tries to resist him, but he brutally seizes her and starts down the trail. When she begins to scream, however, he realizes she will betray his route to Pierre, whom he realizes must now be close behind, so he reluctantly permits her to depart.

Pierre comes upon the camp of Crow and finds that Julia has been there ahead of him and that his bird has flown. While he stands examining the dying embers of the campfire in an effort to determine how much of a start Crow has obtained, the now frightened surveyor, from his ambush on a distant pinnacle takes a long chance of getting his enemy and fires.

Pierre drops almost with the echo of the shot and Crow leaps up, exulting in the fact that his enemy is dead. Hastening down from his lofty hiding place Crow stands over his victim, but even as he is glorying in his triumph the supposed dead man grabs him about his ankles and rises to confront him. Pierre had only been "playing possum" to lure his man into a hand-to-hand conflict and now is about to keep the vow he made above the lifeless form of his sister.

Crow's utmost efforts fail to dislodge the clutch of the trapper and gradually he finds himself being overwhelmed and mastered by the iron muscles of his opponent. At length Pierre rises, a satisfied smile on his face, and turns to greet Papineau, Julia and Mrs. Naughton, all of whom have come rushing up upon hearing the shot.

Crow fascinates Julia.

Their mission accomplished, Pierre and Papineau, his faithful friend, set forth to seek consolation in the solitudes of the forests, on paths never before trodden by the foot of man. And so they pass out of the lives of Julia and her mother.

Sans Grease Paint and Wig

By Mabel Condon

Flora Finch

FLORA FINCH was nowhere visible, but various odd-looking garments, distinctively Finch-like, were, so I knew I had found the right dressing-room. "Second to the left," my guide had said, as he piloted me back of the left-tier boxes in the Vitagraph Theater, and left me amid gaping shadows in what I guessed were "the wings." I was directly in front of the second door to the left, so I rapped.

"Don't rap," came a voice from the first door to the left. The door opened and a fat man looked out. I looked in. Then I opened the second door to the left and entered the lighted tenant-less room that I knew to be that of Flora Finch, because of the red-striped, narrow dress that hung on the back of the door, and which the Vitagraph comedienne wears in the first act of the personal appearance sketch, "The New Stenographer," which has been on at the Broadway Theater for several weeks.

A cerise hat, with purple flowers climbing up its crown, occupied one of the room's two chairs. I took possession of the other and waited. The fat man from the next room put his head in and asked, "Waiting?"

"Waiting," I replied. The head disappeared. I wondered what the long, fanciful jet ornaments hanging from the gas-jet could be.

"She'll be here soon." It was the reassuring voice and face of the fat man.

"Very well." The jet ornaments were ear-rings, I decided. Nobody but Flora Finch could wear such ear-rings.

"Hello!" said a pleasant voice. A laugh, an extended hand and a stylishly gowned woman came through the doorway and I heard the fat man sigh pleasurably and close his door.

"I'm always later than usual on Friday nights because I take a singing lesson. And tonight I had my daughter meet me and she had to get some fudge aft dinner—Veronica, where is the fudge?"

Veronica, a slender, pretty girl—fourteen years old, she told me—came forward with a smile and the fudge and we shook hands and sampled the home-made candy that she bought on Fifty-seventh street.

"No, dear; I won't have any," refused Miss Finch, as she reached a high nail with her hat and suit-coat, and with not the least effort in the reaching. "I'll have to hurry and change, if you don't mind?"

"It's a pleasure," I assured her, as she gathered the red stripes from behind the door and plucked a brilliant green garment like the lower part of a yama-yama suit, from another nail.

"Well, I'm glad you don't mind," she went on, holding the green garment up to see which way it went on.

"You got it backwards," corrected Veronica and, with a laugh that chimed with Veronica's, Miss Finch said, "So I have," and tried it the other way.

"It," the green garment, was a trouserette, one that clung to each ankle with a red-edged ruffle and a red bow, and showed through the front-slit of the red-striped skimpy gown.

"Stripes make me look narrower and taller," she said, sweeping the cerise hat from its resting place on the chair to one on the floor. She drew the chair up in front of the dressing-table, took off her back hair and proceeded to make what remained into a tight psyche knot that resembled a cruller.

"There—now my eye-brows and I'm almost through." she took her eye-brow stick and traced high, rounding brows much above her own. "My 'cosmos' could never be all 'ego,' she purposefully misquoted and with a giggle and the expression that keels over her comedy suitors, asked, 'Ain't I the sweet thing?' "

"Stop laughing; you're right off the stage," the fat one's voice came through the door. We stopped.

"And I imagined you might be a little 'up-stage,' " I felt it my duty to confess.

"Never:" came the determined whisper of the typically Finch-like Miss Finch as she rounded off the high-arched brows.

"Do you mind if I ask you some things I think the public would like to know?" I whispered back.

"No, go ahead," she answered, in a voice her singing teacher would never have recognized.

"Were you always thin?" I began.

"Yes, but with a good leg—a good leg!" She ceased making brows to assure me.

"Really?" My answering whisper was not one of conviction. Anyway, I conceded Miss Finch to be right.

"May I say you're married?" I resumed, when she had again resumed work on the eye-brows.

" 'Was' married—I'm a widow. Why not?"

"Thought you might be afraid it would hurt your popularity," I explained in a voice that was almost natural, and with the hope that the fat one had gone around to the ticket office or had been seized with a thirst and had crossed the street to the Claridge.

"I don't think it would, do you?" Miss Finch returned in a new falsetto.

"I know it wouldn't," I replied in C natural.

"A man asked me not long ago, 'Doesn't your womanly heart revolt at your comic appearance or—or—' "

"Or does your art carry you through?" Veronica finished for her.

"Yes—now wasn't that silly?" Miss Finch passed a throaty giggle to each of us and we returned in kind.

"I replied that there are enough pretty women on the stage and on the screen and in the world. I'm giving the public a different variety of 'looks.' And when I make anybody laugh I'm rewarded. I think my mission is a worthy one—I aim to make people smile. I try to be funny in my appearance and my actions on the screen;

funny but never repulsive. Always odd, but *never* repulsive."

And she of the old-maid primness and the many other enjoyable characterizations with which the public links the thought of Flora Finch, put into a few words the expression of an object, the realization of which has made for much pleasantry in the world that sees motion pictures.

"What made you start making people laugh?" I asked, and from the corner where she had gone for her first act hat, she replied in a voice that betokened forgetfulness of the fat one's existence.

"I used to make faces at my brothers and my sister, and they always laughed. When I went on the stage I made my start in "A Midsummer Night's Dream." It was not so long ago—and then there were other plays, but never such eccentric parts as I do now. This work I began with the Biograph, in the 'What Happened to Jones' series. I came to the Vitagraph company three years ago; they were ready for the up-and-down, thin-lady comedy work, while other companies still beli
only in the comedy of fat women. And here I am."

"Should I have to leave pictures—well, I take four singing lessons a week."

"I take singing lessons, too," Veronica offered with her hand over the key-hole.

"And been on the stage?" I asked, her finished talking voice hinting as much.

"Yes, several times. I was a boy with Neil Burgen's company a year ago, and I was with Maude Adams in 'Chanticleer.' I was a guinea-hen and a pigeon."

"A cute little guinea-hen and the nicest little pigeon!" approved her mother, with another of the guaranteed-make-you-laugh giggles that threatened another coming of the fat man. She stopped breathing while she buttoned herself into the long brown coat that looked more like a sleeve.

"My ear-rings—I almost forgot!" and she reached for the jet ornaments on the gas-jet.

"The only new thing about my work is the change of clothes I make for the different pictures. I've been pulling the same faces and going through the same gestures since I started," she reflected, and added, "but if people will continue to smile, I'll be satisfied. Now—how do I look?" We laughed. And the face and voice of the fat one appeared.

"Ready?" he asked.

"Yes," to the fat man. "Sit in the lower box," to Veronica and me. The fat one's duty of "caller, or whatever it is, discharged, he retired through the first door to the left, Flora Finch "went on" and Veronica and I sat where we were bidden and enjoyed the Finch comedy with the rest of the house.

Vitagraph Theater Changes Bill

On May 18 the popular Broadway house changed its bill, or rather part of it, the silent comedy, "The New Stenographer," remaining.

The new program opens with a picture introduction of the women Vitagraph players in character pose, entitled "1,000 feet of smiles." Then follows the two-part farce comedy, "Wife Wanted," which gives an optimistic view of an almost serious mix-up, and shows Billy Quirk as a most discouraging and reckless butler.

The six-part drama, "Captain Alvarez," offers a strong finish to the program. It is a sensational, romantic story and contains many genuine thrills, to furnish which William D. Taylor tempts Providence more than once. The first thrill is his breaking of a wild, unridden horse; another time he rides at full speed across a narrow footbridge over a deep canyon. Mr. Taylor, as Robt. W. Wainwright, and later seen in the titular role, is deeply in love with Bonita (Edith Storey), the niece of the foreign minister of Argentina. To win her admiration he joins the revolutionists, becomes famous as a daring soldier, and, at the downfall of the tyrannical ruler, is rewarded by her promise of marriage.

Hite Captures English Duke

The Duke of Manchester has gone into pictures. England's titled son appeared in a scene of "The Million Dollar Mystery," at the Thanhouser studio last week. It was the distinguished foreigner's first view of motion picture making. He likes it. Charles J. Hite, president of the Thanhouser company, escorted him through the studio. When the party arrived in the east building, where some of the "Mystery" scenes are being taken, Mr. Hite called Director Howell Hansel to one side and told him to put the duke into a scene. It was no sooner said than done. Almost before the Englishman realized what was happening, Director Hansel was posing him. The duke enjoyed it and laughingly told Mr. Hite to "crank the camera." The visitor proved such an adept that an actual scene was taken, showing him aiding Miss La Badie, the heroine of the forthcoming serial, to escape from the machinations of the Countess Olga, Miss Marguerite Snow, and her band of conspirators.

C. J. Hite, president Thanhouser Film Corporation, and the Duke of Manchester, who recently played in a scene in "The Million Dollar Mystery."

Remarkable "Beauty" Production

"The Dream Ship," by Eugene Fields, is being produced by the American Film Manufacturing Company under direction of Harry Pollard. The sets are in the time of Louis XIV, to which the Gillespie and Graham estates in Montecito are admirably adapted. Costumes of the same period have been provided. The subject will be released on Tuesday, June 16.

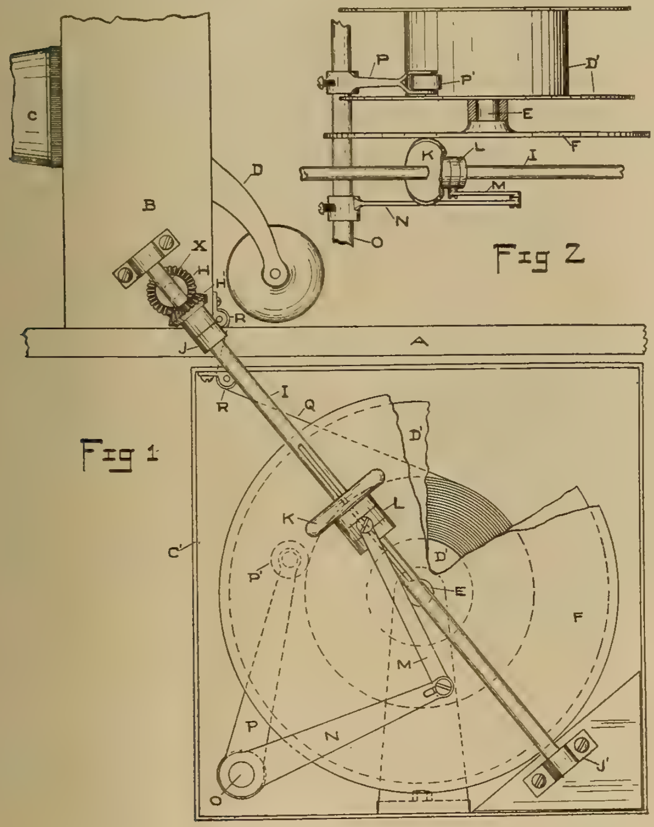
Recent Patents in Motography

By David S. Hulfish

No. 1,047,528. For an Improved Film Take-up for Motion-Picture Projectors. Issued to Charles Francis Jenkins, Washington, D. C.

This invention relates to devices for driving the take-up reel at a rate which will take up the projected film at a uniform speed, the speed of revolution of the take-up drum being correspondingly decreased as the mass of film upon the central hub becomes larger and the winding radius thereby becomes longer.

Not only does the usual friction drive for take-up give trouble to the projection operator because of the constant care and adjustment required to keep it in working condition, but it is also positively injurious to the films to have to pull against the lower steady-feed sprocket teeth with sufficient resistance to overcome the slip-friction of the take-up when the spool is just beginning to fill and the take-up has a strong pull on the film because of the small winding diameter. Nor is it possible to reduce the friction in the drive, since the friction must be sufficient to wind up the film with the large diameter and heavy weight of a nearly full reel.



1,047,528.

It would appear that the variable-speed take-up drive is a necessity and that at some time all the high-grade projecting machines will be equipped with a drive of the variable-speed class.

In applying this principle to a projecting in the present patent, Mr. Jenkins drives the take-up reel D^1 by a large flat friction disk *F* which in turn is driven by the small friction wheel *K* upon the hub *L*. The hub *L* slips loosely along the shaft *I* which is driven by gears from the crank *D* through the proper movement of the motion head. The hub *L* is keyed loosely to the shaft *I* but slides along it as controlled by the arm *M*, and also the joined arms *N* and *P* pivoted at *O*. The arm *P* carries the loose roller P^1, which presses upon the film *Q*, being wound upon the take-up reel D^1.

It will be seen that the speed of turning of the large friction disk *F* will depend upon the position of the small friction wheel *K*, and that the disk *F* will turn more slowly as the wheel *K* moves farther from the central winding shaft *E*. Now the increasing size of the mass of film *Q* upon the reel D^1 produces just this effect, for by pushing outwardly upon the roller P^1 the arms *P* and *N* are rocked upon the pivot *O* and the arm *M* pushes *L* and *K* farther from *E* and reduces the angular speed of the take-up reel.

The two claims are quoted in full, as follows:

1. The combination with a projecting machine and a film box alongside the same, of a film drum mounted in the box, a friction disk mounted on the drum shaft, a shaft in geared connection with said machine and provided with a drum-driving friction roller impinging on said disk and arranged to slide on the shaft without rotating thereon, and two rigidly connected pivoted arms, one normally pressing toward the periphery of the drum and the other connected by a link to said roller to slide the same on its shaft.
2. The combination with a projecting machine having an external rotating gear, of a film box, a film drum mounted in the box, a friction disk on the drum shaft, a rock-shaft parallel to the drum shaft, an arm projecting from the rockshaft and having a terminal roller normally resting on the drum, a second arm projecting from the rockshaft, a link pivotally connected to the free end of the latter arm, a shaft parallel to a diameter of the disk and provided with a pinion engaging said gear, a friction roller sliding on the shaft, rotating therewith, in contact with said disk, and revolubly connected to the free end of said link, substantially as set forth.

No. 1,048,248. For an Improved Method of Making Lantern Slides. Issued to Haywood D. White, Raleigh, N. C.

This improved method offers a convenience which should be appreciated by any one who has written an announcement upon a transparent sheet and then tried to "center" it between the glasses to be put into the lantern. The improved method is as follows:

Sheets of carbon paper are placed upon both sides of the transparent sheet for the lantern slide, and thus assembled they are slipped into an envelope which has the size and shape of the lantern slide and which has printed upon it the outline of the border or "sight" of the lantern. By writing with a hard pencil against a hard backing, and confining the writing within the printed "sight" or border, one may produce quickly and conveniently a transparent sheet having carbon record on both sides to give a maximum density for projection, and also retain upon the envelope a record of the slide, the transparent sheet itself having its written words properly "centered" to drop between glasses and go into the lantern without hesitation.

It is obvious that the most convenient use of the improved method will be found by buying the envelopes fully "loaded" and ready for the writing.

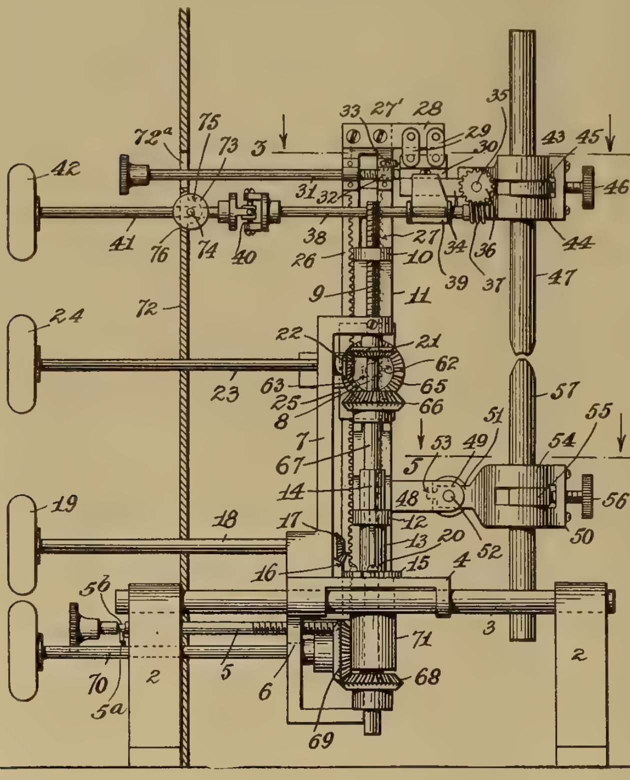
No. 1,049,555. For an Improved Arc Lamp. Issued to Earle M. Wooden, New York, N. Y., assignor of one-third to Anthony B. Cavanagh, New York, N. Y.

The inventor says:

> This invention relates to arc lamps and particularly to

lamps of this type which are used in connection with moving picture machines.

The principal object of the invention is to provide a lamp having improved means for supporting the electrodes or carbons and for adjusting them into any desired position.



1,049,555

A further object of the invention is to provide means for insuring that the arc will be maintained at a substantially fixed point.

The lamp embodies all of the usual adjustments. The electrodes swing sidewise upon the vertical post, while the gears *68* and *69* operated by the rod *70* and the lowest knob raises or lowers both electrodes to center the arc. The knob *24* raises the lower and lowers the upper electrode for feeding. The knob *19* governs the side swing for centering. The knob *42* and the small knob above it move the upper electrode without disturbing the lower, to procure the proper relative position of the electrode tips.

No. 1,048,427. For an Improved Method of Making Kinetoscope Belts. Issued to Adolph Pettenkofer, New York, N. Y.

The present patent does not apply to the making of strips of images for projection, but to the arrangement of small pictures for direct viewing in a series of leaves upon a belt, that the leaves may be "flipped" and viewed in rapid succession by direct vision as the belt is moved along.

The illsutration shows the method very clearly. The pictures are arranged with spacing blocks and clamped, the top edges are equipped with hinges, and the belt is gummed and applied over all the hinges at one operation.

No. 1,054,203. For an Improved Combination Phonograph and Moving Picture apparatus. Issued to David Higham, New York, N. Y. Application filed Nov. 10, 1908.

The patentee's statement of invention is as follows:

This invention relates to apparatus by means of which moving pictures may be thrown on a screen and sounds can be given simultaneously with the production of the pictures.

The object is to provide means by which a phonograph and moving picture apparatus can readily be operated in synchronism, each apparatus being driven by its own independent operating means.

The phonograph is operated at an approximately constant speed, while the moving picture apparatus is regulated into synchronism with the phonograph by automatic means which brake or retard the movement of the moving picture apparatus when the latter exceeds the speed proper for the production of pictures in combination with the reproduction of their appropriate sounds, the force of the retarding means being removed or decreased when the speed of the moving picture apparatus is less than that at which the same should properly be run.

The principle of the invention is shown in the illustration, in which *31* represents the phonograph including its own driving power, the driving power of the phonograph being active to drive not only the phonograph *31* but also the belt *30* over the pulleys *32* and *33* to turn a wheel *34* upon the friction device indicated as a whole at *37*.

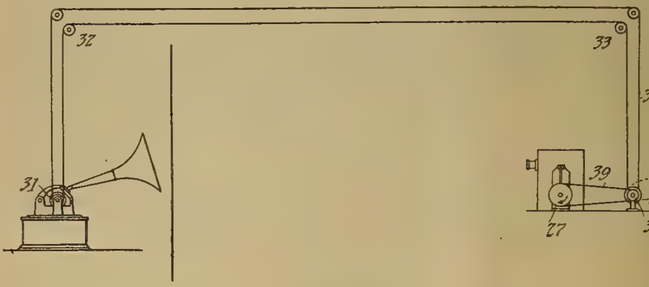
The moving picture projector is driven by the motor *27* which also operates a belt *39* to turn a wheel *38* upon the friction device *37*.

The motor *27* is adjusted to tend to run the wheel *38* at too great a speed and the friction device *37* is so arranged internally that it restrains the wheel *38* to the speed of the wheel *34* without placing any restraint upon the wheel *34*. Thus the picture motor is held constantly to the speed determined by the phonograph motor.

Of the 22 claims, the following are selected as typical:

1. In a device of the class described, the combination with a phonograph, a moving picture apparatus, and independent motive means for each, of mechanical braking means and means for causing said braking means to resist operation of said moving picture apparatus at a speed in excess of that synchronizing with the phonograph, and for causing the resistance of said braking means to increase with the excess speed of said moving picture apparatus, substantially as described.

2. In a device for synchronizing a phonographic apparatus and a moving picture apparatus, the combination of means adapted to run in synchronism with the phonographic apparatus, means adapted to run in synchronism with the moving picture apparatus, a friction brake, and means for operating said brake to resist movement of said second named means with a force varying with the difference in speed between said first and second named means, substantially as described.



1,054,203.

Balboa's "St. Elmo"

One of the big productions of the Balboa Feature Films to be released through the Box Office Attraction Company of New York for the American market will be that of "St. Elmo," which was prepared for the screen by the well known author, William Jossey, who also acted the part of St. Elmo. Some remarkable effects are shown in this psychological study, in which the entire forces of the Balboa company were utilized.

Baseball Beats Playing in the Films

Thinks Andy Clark

Andy Clark

PLAINLY, Andy Clark was troubled. A frown sat upon his brow, a smudge of fresh mother earth decorated one cheek and his eyes, round and of a hazel tint, saw not the many who came and went through the Edison reception-room. They looked further and fared worse; for the vision they conjectured had to do with that ordeal, an interview.

And just on the first holiday his school had had in a long time, too! Furthermore, it was a dandy day and the boys were playing ball in the vacant lot across from the studio.

As a messenger

As a business man

Hence Andy's commiseration as he sat waiting on the bench in the reception-room and absent-mindedly passed a base-ball from one hand to the other with a whack, at each passing, that threatened to develop an echo.

Andy's thoughts undoubtedly were pleasant ones. They probably had to do with the gentle wish that the subway would declare a strike or that the Third Avenue L would spill its passengers overboard anywhere between Forty-second street and the Bronx. But neither the subway nor the "L" responded to such telepathic suggestion and Andy volunteered to find Frank C. Bannon for you while he left you with a choice of three or four scenes to watch in the making.

For it was Mr. Bannon who had brought Andy into this interview thing and Andy was anxious that he stand by and offer first-aid during the process. In triumph, he produced Mr. Bannon.

"Now Andy, tell all about the plays you've been in and everythnig! I'll be back in a few minutes." You and Andy pick out seats in the property room and Andy begins:

"I played in 'Andy Fights the Indians'—that was a hot one—'Andy Plays Cupid,' 'Andy Gets a Job,' 'Andy Goes on the Stage,' 'Andy and the Hypnotist,' 'Andy Plays Hero,' and—and—"

His forehead developed a frown that wrinkled up his already retrouse nose and he finished "—and lots of others I can't think of." Then, as an after-thought, "I'm 'leven years old and I've been here two and a-half years."

"Tell me how you happened to start," you encourage.

"That was the easy part of it," Andy replied, clasping his two hands over an elevated knee that brought into particular prominence a shoe that had done noble service, evidently, on some vacant lot where soft soil was plentiful.

"I was over in the lot playing ball with some of the fellows and we were having a corking good game. We started about 8 o'clock so we could play a long time, and about nine Yale Boss came over. I often used to play with Yale and I liked Yale and he liked me so he said to me, 'They need another boy over at the studio, come over and you can have the job.'

"I could see that the game was goin' to be a dandy and I hated to leave, but Yale was a friend of mine so I left the fellows and went with him. And I've been here ever since."

That was all. He was through, just like a graphophone when it comes to the end of a record.

"And now I suppose you would rather play in pictures than play ball?" you wrongfully surmised.

"Not much," Andy corrected, rocking violently on the ottoman he had chosen from the property-room's selection of sitting accommodations. "I'd rather play ball than anything else."

"Than swimming and skating even?"

An expression of eloquent scorn made of the Andy Clark features ones to inspire awe even in so brass-bound and copper-riveted a person as the interviewer from the Room with the Green Rug.

"Huh! I should say!" he loftily deigned to reply. "Nothin' can—"

"'Lo Andy!" an overalled youth passing through the room, offered.

"'Lo Harry!" Andy responded. "Nothin' can come up to base-ball," he went on.

"What's that Andy?" It was Mr. Bannon. But Andy was perfectly at home by then, thanks to the subject of base-ball, and he greeted the new arrival with a repetition of his statement.

"But what're you going to do when you grow up? You're going to be an actor, aren't you?" asked

After scalps

Mr. Bannon, feeling that he is responsible for Andy.

"No; I'm going to be a professional ball-player," Andy replied determinedly. "Actin' is all right," he conciliated, "but I can't play sad parts; that's the thing that gets me, I can't take sad parts." The brow of the youthful Andy offered condolence in a series of frowns at this puzzling dis-inclination of its owner to be sad and Andy continued. "I can't make sad faces—the company gets sad and the director trys to get me sad, but it makes me laugh my head off. So I won't be an actor when I'm big."

"And what will you do between ball seasons?" Mr. Bannon offered as a block to Andy's aspirations; but the latter came back; "I'll be a doctor, 'cause people suffer so much—Me?—Sure, I've suffered lots. I've had fierce ear-aches. And tooth-aches—Huh!"

That settled any further interference with the aspirations of Andy, and Mr. Bannon volunteered the girl question. But girls don't bother Andy; he said so. "I s'pose they're all right," he tolerantly admitted, "but I don't care about them. The only girl I'll ever have is my mother. Yes, I got a sister. Her name's Annie. She looks no more like me than anything!"

"What did you do to your blouse—wipe up first base with it?" Mr. Bannon diverged, focusing his attention on the turned-down at the neck and turned-up at the elbow blouse that had once been white. "That waist should have lasted you a couple of weeks!" he sternly suggested.

"Ah, have a heart!" Andy rejoined as he produced his ball from some-where with a smile at the prospect of his hard-earned freedom.

"It's too bad, Andy, to have spoiled your holiday this way," you apologized as you shook hands with the boy who has everybody's admiration.

"Ah, that's all right—I'll have my fun yet!" he happily assured you with a big grin.

And he hurried away to the vacant lot, base-ball and "the fellows."

Working on "Hamlet"

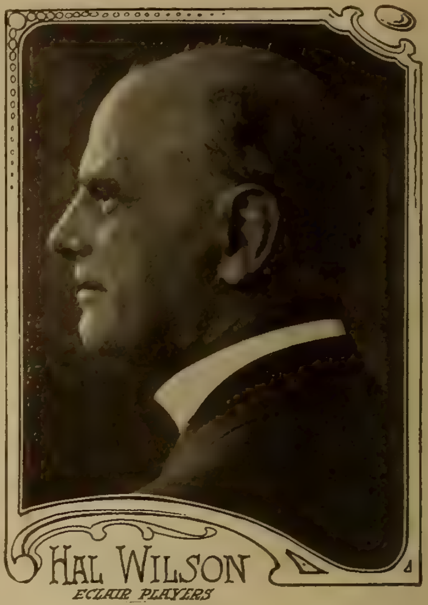
The Vitagraph players, under the direction of James Young, are working on what promises to be the most elaborate production of Shakespeare's "Hamlet" that has ever been essayed, either on the legitimate stage or in motion pictures. Clara Kimball Young will play Ophelia; James Young, Hamlet; Roger Lytton, the King; Charles Kent, Polonius; Harry Morey, the ghost. The scenic and property departments at the Vitagraph studios, have been busy for weeks past, preparing for this presentation.

Mr. Young has played the part of Hamlet more than five hundred times on the legitimate stage, so it will readily be seen that his portrayal of the part in pictures will be beyond criticism. Mr. Young was leading man with Viola Allen in "Twelfth Night" for two seasons, and starred for nine years with his own company in Shakespearean repertoire. He has also appeared with Sir Forbes Robinson.

The Universal Moving Picture Company is taking moving pictures of the crowds passing in and out of the Globe Theater, New York, where Annette Kellermann is being shown in "Neptune's Daughter." The films will be incorporated in a big photoplay of New York life to be released shortly.

Hal Wilson's Career

Beyond question, one of the best known and most popular motion picture actors appearing before the public today is Hal Wilson, the character man and assistant director of the Eclair Film Company at its Western studio, Tucson, Arizona. Mr. Wilson numbers a period of thirty-five years as his theatrical experience, during which time he has played every character from that of Tom, the newsboy, in "The Chimes of London," to the leading character role in the famous rural play, "'Way Down East." He has appeared in England and all through the Continent, in Africa, Australia, and has toured both South and North America from coast to coast. He claims as his birthplace the small town of Lowell, a few miles outside of London, England, and after many years of drudgery as a boy in the mills of that town he ran away with an itinerant circus, whose uncertain route finally left him stranded in the southern part of Australia. He was fortunate enough to secure a small stock engagement, and after gaining much valuable experence, joined a traveling organization of players who, with a repertoire of well known productions, toured the continent and then went to South Africa. Mr. Wilson left the company to be featured in a vaudeville sketch entitled "A Dark Night." In this production the veteran actor played seven different characters. His travels brought him to America just at the time the motion picture was becoming popular and after a short engagement with the Biograph company he was secured as leading character man with the Vitagraph company. He remained with this company for four years and because of his many characterizations became known as the Vitagraph "trademark." He was induced to leave the latter organization last summer and join the American-Eclair company at the studio in Fort Lee, and when the Eclair people sent a number of players to their Western studio Mr. Wilson was picked as assistant director and leading character man.



Producing Problem Play

Thos. Ricketts, of the "Flying A" studios, is producing a problem play, replete with heart interest. This will be released in July under title of "The Barrier." Like all Ricketts productions, this will be executed in a thorough manner and true to minutest detail.

Lottie Blair Parker's "Under Southern Skies," that famous old play, will soon be seen in motion pictures. Arrangements have just been completed by Popular Plays and Players Inc. of 1600 Broadway, New York City, for its production as a feature picture. The Lubin Film Manufacturing Company will produce the picture.

Of Interest to the Trade

Feature Producers Affiliate

What on the face of it appears to be the most mastodonic affiliation of feature film organizations ever conceived and materialized in the history of the industry was consummated recently when, through joint arrangement among the Jesse L. Lasky Feature Film Co., the Famous Players Film Co., and Bosworth, Inc., a combination was effected whereby an entirely new factor in the distribution of feature film productions was created.

A collective distributing agency for this allied program, known as the Paramount Pictures Corporation, with offices throughout the world, has been organized and incorporated, with the following officers: President and general manager, William W. Hodkinson; vice-president, James Steele, of the Famous Players Film Service, Inc., of Pittsburgh, Pa., and Chicago, Ill.; secretary and treasurer, Raymond Pawley, of the Famous Players Exchange, Asbury Park, N. J.; directors, Hiram Abrams, of the Master Productions Film Co., Boston, Mass.; William L. Sherry, of the William L. Sherry Feature Film Co., of New York.

The capitalization of the organization was given as being sufficient to conduct a mammoth program of feature film productions, the amount simply covering the requirements of the new corporation law and being absolutely insignificant as regards the actual capitalization and scope of the company.

As has long been known, Bosworth, Inc., producers of the film versions of Jack London's celebrated works; the Famous Players Film Co., with its program of leading stars in recognized dramatic successes, and the Jesse L. Lasky Feature Film Co., producers of well known dramatic successes and famous novels with recognized stars at the head, have been making the most representative and pretentious feature productions obtainable, and it is with the object of delivering the productions of these three big producers, distributing through one channel and thus allowing the exhibitor to secure from the one central point a program of sufficient caliber and consistent standard so that he can go on day after day showing pictures of an absolute assured sterling caliber, never varying in quality, never varying in point of pretentiousness, and ever continuing a standand now difficult to maintain under the present disorganized condition of distribution, that the above arrangement was effected. The standard set by Lasky, Bosworth and the Famous Players must be met by other producers if they would have a place on the program to be distributed by the Paramount Pictures Corporation and as these three companies contemplate the creation of 102 productions a year, the Paramount Pictures Corporation will have experts in all the leading producing marts of the world seeking out material of sufficient caliber to be affiliated with the productions of the Famous Players, Bosworth and Lasky, and thus complete the program.

The primary purpose of the Paramount Pictures Corporation is to supply the exhibitor with a program of such advanced standard as to elevate, dignify and perpetuate the exhibiting branch of the industry in all parts of the world.

By placing it on this basis, the exhibitor is encouraged to conduct his show in a businesslike manner. If he desires, for instance, to run a week of celebrated plays and famous novels with notable actors, the Paramount Pictures Corporation will be the central point through which he can get his program, whereas at present it is necessary for the exhibitor at any given point to work through some half dozen different distributing agencies, and then such a program is jeopardized by the possibility of securing films of uneven merit.

First Showing of “Michael Strogoff”

The initial showing of “Michael Strogoff,” a five reel feature with Jacob P. Adler, the eminent romantic actor in the title role, the first release of Popular Plays and Players, Inc., with offices at 1600 Broadway, will be held at 10 a. m. Monday, June 8, at the million dollar Strand Theater, at Broadway and Forty-seventh street, New York City. This will be a private presentation for the motion picture trade and the visiting delegates to the annual convention of the International Motion Picture Association and the Independent Exhibitors of America. The picture will be accompanied by the Strand concert orchestra of twenty-five pieces. “Michael Strogoff” has been produced at the various studios of the Lubin Film Manufacturing Company on a mammoth scale.

Jacob P. Adler as courier to the Czar, in “Michael Strogoff.”

Lasky Gets Belasco Plays

After six months of deliberation and the refusal of half a million dollars by various independent motion picture firms, David Belasco last week conferred upon the Jesse L. Lasky Feature Play Company of New York the rights to produce, in motion pictures, all of the big productions made under the Belasco management in the past and giving the Lasky company the rights to all future productions.

There has been a wild scramble on the part of motion picture producers to secure the Belasco productions for screen purposes, but Mr. Belasco withstood many tempting offers, saying he would decide, after looking over the field, just who would get the rights to his plays. When seen at the Belasco Theater by an Eastern interviewer, Mr. Belasco said:

“I have been making a study of the motion picture field for the past six months, with a view to giving the rights for motion picture productions of my plays to the firm I thought would give the productions the best treatment and the most thorough handling, and after seeing three productions of the Jesse L. Lasky Feature Play Company, of which 'The Squaw Man' and 'Brewster's Millions' are the two best, I decided that this concern would, in all probability, handle my dramatic subjects in the best and most pretentious manner. For that reason I sacrificed several offers in excess of what the Lasky people are paying me, and anticipate seeing these plays produced soon.

"I have found no other firm as open to conviction as to the value of untried methods, and as willing to innovate and create new methods of production, in motion pictures, to take the place of those we have outgrown—new methods, I firmly believe, necessary to the future motion picture."

The Jesse L. Lasky Feature Play Company will immediately begin the construction of a large studio at Sag Harbor, L. I. The first productions of the Belasco plays will be that of "The Girl of the Golden West," "Sweet Kitty Bellairs," "The Rose of the Rancho," "Years of Discretion," "The Governor's Lady," "The Warrens of Virginia," "The Woman" and "The Lily," which will be produced in this country by Cecil B. De Mille, Oscar Apfel and Wilfred Buckland, and "The Darling of the Gods," which will be produced in Japan in the exact locale of the play.

In all of the Belasco plays on the screen, former or present, Belasco stars will be used in their original parts. Mr. Belasco will participate actively in all productions.

New Western Plant

The Eclair company's Western plant is to be located at Tucson, Arizona, and when completely equipped is expected to be one of the most up-to-date studios in the country. *The Tucson Star*, under date of May 15, contains the following story regarding the location of the new plant:

A powerful bit from Eclair's "Wife," the two-reel subject of June 10.

Definite announcement of the location of the western branch of the Eclair Film Company in Tucson was made yesterday by E. Offeman, manager of the American branch of the company, who is at present in Tucson.

The Eclair company intends to purchase the Sorin property at 430 North Main street, which has served the company as headquarters and where the studio has been located. The property is completely fitted for the purposes of the company, and will be improved and fitted up with every appliance and equipment necessary for the taking of good pictures.

The announcement that the Eclair company intended to make Tucson its permanent southwestern headquarters was made about a month ago, but the final decision was not made until Mr. Offeman could come to Tucson and inspect the city and the plant, and have an extended conference with Manager Cullison.

Mr. Offeman stated last evening that there would be a laboratory and developing plant built in connection with the studio, in order that scenes in which a mistake had been made might be refilmed immediately without sending to New York City.

The company will install a transformer and arc lights at the studio in order to get lights for special effects. However, the light is so strong in Tucson that these will not be needed very much. Additional furniture and "props" will be purchased from time to time, and the expenditures for these items will probably run up into thousands of dollars. Much additional scenery will be added also. For field work a motor truck will be purchased for the use of the company.

Snake Picture Is Educational

On June 9 the Pathe Freres Company will release a most unusual and interesting natural history subject. In its way it is sensational to a shiver. The title is "The Poison of Serpents." The picture was taken under the personal supervision of Raymond L. Ditmars, curator of the New York Zoological Society.

It shows the manner of capturing snakes. The one used is an extra large rattler. After being caught, the snake is held behind the head and poison obtained from it in various ways. One way is to make it bite into a piece of card-board. The poison emitted is then shown, which is enough to kill ten men.

Then the real thrill happens. A snake lies apparently dozing in the sun. Its young are seen crawling up the rock at the foot of which it lies. Suddenly, with lightning like speed, the mother snake whips herself into a figure-8 position with her head gliding forward and backward. This is the defensive attitude. A good close-up is given of this. Then the hand of the intruder appears and teases the snake, slapping at her head much as one would tease a dog. Finally after three or four of these playful taps the snake's head darts forward, almost too fast for the eye to follow, and the next close-up is of a man's forearm with two very plain holes in it.

Mr. Ditmars then treats the arm, first by bandaging it above the elbow, then slitting the skin between the wounds and lastly by drawing out the poison by a suction process. A picture is given of the poison, which, when colleced and allowed to lie for a certain length of time, hardens and forms in lumps resembling hard coal.

On the same reel is shown the cobra, India's deadliest serpent, in action; also some scenic views of Indo-China.

A chalk talk of an hour by an expert could not have conveyed the knowledge or the realism of the rattler and its instinctive defense that this picture shows in ten minutes.

"Stan" Twist Is Back

Stanley H. Twist has reached Los Angeles enroute from Australia. After two weeks' sojourn among friends and acquaintances, he will go to New York via Chicago, stopping over in the windy city to complete certain details now under way. Propositions have been made him for formation of a feature film manufacturing company along new and up-to-date lines, which will utilize certain patent rights, now granted, and ready for operation. His New York address will be c/o Inter-Ocean Sales Co., 110 West Fortieth street, New York City. Mr. Twist returns with feature films of value which have been manufactured in Australia, also contracts for exploitation of pictures in that country.

"The Doctor's Mistake"

A well produced, nicely staged and capably acted film is Selig's one-reeler entitled "The Doctor's Mistake," for release on Wednesday, June 10. The story begins like a certain threadbare tale which has been done in farce, musical comedy, burlesque and more recently in films, but a decidedly new twist has been given to the old plot so that it sustains interest right up to the last moment, though less capable players than Harold Vosburgh and Adrienne Kroelle and a less competent producer than Oscar Eagle might have bungled it.

As the story runs, Dr. Caverly, after giving a bachelor dinner in honor of his approaching marriage, returns to his apartment befuddled by too much red liquor. He is awakened by a messenger who comes from his sweetheart, Alice Windom, asking for tablets to relieve her neuralgia. He sleepily secures some from a box on the table, gives them to the butler, and then falls asleep. When he awakens in the morning he is aghast to read the label on the box, "Bichloride of Mercury Tablets." In a frenzy, he picks up the telephone and hears that death is imminent at the home of his sweetheart and that he is to come at once. The sickening belief that the girl he loves is beyond aid and he has killed her transforms him into an abject coward. Later in the day he creeps near the Windom home, but has not the moral courage to enter it, and when he sees the funeral emblem at the door he leaves like a murderer, flees from the spot, and begins drinking in the hope of drowning memory, becoming a human derelict.

Harold Vosburgh and Adrienne Kroeil in Selig's "A Doctor's Mistake."

One night as he is dragging his weary steps down the street he sees a man stealthily effecting entrance to a great house. Then the manhood in him quickens. He follows the intruder, intent upon preventing a crime. He enters the dining room and sees a desperate criminal threatening a beautiful girl with a revolver. In an instant he brings a heavy chair down on the man's head and the burglar drops like a log. The girl, in her intense excitement, has fainted, and Caverly is transfixed with surprise and delight when he looks upon the face of his sweetheart, whom he firmly believed he had killed. When she recovers consciousness he learns from her the truth. It was her mother who had died from an attack of heart disease, after which Alice had come to live with her cousins. His landlady afterward cleared up the mystery of the poison, admitting that she had, in cleaning up, picked up the empty box upon the table and carelessly replaced it with the one containing the mercury tablets.

Sleepily the Doctor prescribed a remedy.

Animatograph to Open New Field

The rapid spread of motion pictures, outside the theater, for religious, commercial and educational purposes, has been doubled and trebled since various styles of small portable projectors came into being, and probably the sale and use of the new Victor Animatograph will again materially increase the possibilities of the films. The makers of the Animatograph claim that their apparatus is the only small instrument which gives the professional illumination and still retains the portable feature. They claim it to be ready for instantaneous service and demonstrate that it can be set up and put to work in three minutes time anywhere.

S. G. Rose, the sales manager of the Victor Animatograph Company of Davenport, Iowa, in describing the new projector, says:

"We direct your attention especially to the one great feature of illumination. This has always been the weakest point on any instruments that have been produced, intended for general use outside of the motion picture theater. By means of a new optical system originated by us, we succeeded in producing an instrument that gives the 'motion picture show' image—a 10 to 12 foot image of all the required brilliancy, clearness and steadiness, by use of an arc lamp that attaches direct to an incandescent lamp socket. We appreciate that this is a very broad statement, and you will consider it as such if you are familiar with motion picture apparatus, but upon seeing a demonstration of the Animatograph you will agree with us that it is a remarkable achievement.

"Besides illumination, the Animatograph offers several new and desirable features, one of the more important being the permanently set lamp-house, for either the motion picture or stereopticon side of the machine. This means no adjustment of the lamp except occasional feeding of the carbons as they burn apart. By one move the lamp is shifted from one side to the other without disturbing the position of the arc, or clearness of the field. Carbons may be changed also without losing the arc adjustment.

"The outfit is complete with every required accessory except screen. Two small cases hold the entire outfit, and the weight being about 35 pounds, you will readily see that it is light enough for one person to handle with ease."

A Strong Eclair

One of the strongest and most intensely gripping photoplays that the Eclair Film Company has yet produced is "The Link in the Chain" The story deals with crooks of the society type and brings in a side of the underworld life which is both touching and human. Miss Tennant and Mr. Lund are at their best in the leading characters of Prof. Sanderson, a kleptomaniac, and Marie Burton, a social worker.

Scene from Eclair's "The Link in the Chain."

A Coherent Detective Story

The Melies brand is offering a four reel detective story entitled, "The Thumb Print," that is neither melodramatic nor impossible. It contains all the elements that go to make the story one of interest to the intelligent picture-goer and one that sets a standard for other productions to be given the public under the title "detective story." The photography emphasizes the general excellence of the film, and the choice of exteriors and settings all work toward the common end, that of all-around satisfaction.

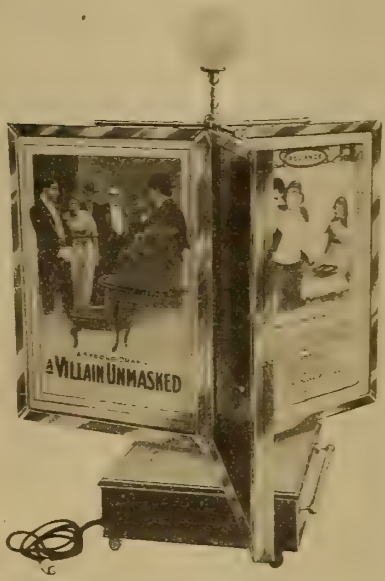
The two characters upon whom the story rests, are the count and the detective. The former is suspected of the murder of a banker; and the detective, while believing the count guilty, is thwarted in every clew he follows. The spectators share the secret of the count's crime, however, and the series of moves on the part of the strategic detective hold the interest and add keen zest to the tale.

The murder of the banker was decided by the "X" society which had long terrified the people with the frequency of its crimes and the complete mystery in which they were shrouded. The only clew obtainable after each crime, was a thumb-print, always the same and always left prominently in view. When the detective set to work to solve the mystery of the death of the banker, former suspicions of the count led him to believe the nobleman the guilty man though the count was the fiance of the banker's daughter. But in addition to the thumb-print, a piece of patent leather, scraped from a shoe, offered itself as a clew but was abandoned when a pair of shoes swinging from a cobbler's window offered a scratched surface to correspond with the piece of leather the detective fitted to it. The "X" society had so prepared this shoe and again there remained but one clew, the thumb print.

The banker's daughter called upon the detective one day to inquire the progress of the investigation of her father's death. The count accompanied her. The detective showed them a book of thumb prints he was compiling as personal souvenir data and invited the count to contribute his. He did and when he had gone the detective compared it with that left by the "X" society murders. They did not correspond.

Then, there came a night when the detective's room was entered and an attack made upon his life. But the intruder was the one who lost his life—and on his right hand was a tightly fitting rubber glove. It agreed with the mysterious thumb print. The detective likewise discovered that the count was a bogus one and denounced him in the home of his fiance. His arrest and that of his confederates was accomplished and the "X" society thus wiped out.

New Revolving Sign



The illustration of the new revolving sign just put out by the Newman Manufacturing Company, which is shown here, does not adequately convey the value of the poster display device. It is a number of frames, either six or more, which are mounted as leaves on a standard and the leaves are automatically turned by a small electric motor which operates from a regular electric light circuit by merely screwing the plug into a lamp socket. The device enables you to have your entire lobby display of six or eight frames arranged very compactly and yet be certain that the patrons of your theater will see all of the advertisements. There is an attraction about a moving object which lends additional interest to this particular device and when it was on exhibition at Cincinnati it attracted the attention of a great many exhibitors who were outspoken in their praise of the neatness and attractiveness of this revolving poster stand. The Newman Manufacturing Company of 721 Sycamore Street, Cincinnati, will be very glad to send a complete description of this poster stand to any one desiring more information.

Excelsior Soon to Release

The Excelsior Feature Film Company, Inc., is a new concern with beautiful executive offices at 110 West Fortieth street, New York City, and promises to be an important factor in the moving picture industry. The studio of this newcomer in the film game is located at beautiful Lake Placid, the Switzerland of America, and enables the taking of scenes of the highest standard in photography.

The productions will be directed by Harry Handworth, the late head dierctor of the Pathe Company, and the feature player will be Octavia Handworth, the late Pathe star, ably supported by such celebrities as Gordon De Maine, Tom Tempest, William A. Williams and many other well known screen favorites.

In the executive's office of the company will be found Arthur Rosenbach, sales manager; William H. Wright, treasurer, and Messrs. Handworth and Williams, who have been mentioned above.

The Excelsior Company expects to release its productions at three-week intervals, beginning early in June.

"The Master Cracksman"

The Progressive Motion Picture Corporation of New York will release on June 10 a screen version of Harry D. Carey's dramatic play, "The Master Cracksman."

Harry D. Carey directed the production, and is playing the title role, which is especially adapted to show Mr. Carey's talent as a portrayer of underworld characters. His name alone has a tremendous drawing power and wherever a picture is shown that he has produced or is in, capacity houses always prevail. In "The Master Cracksman" Mr. Carey has an opportunity to bring out the best of his talents and the many thrilling situations are made the most of. The star is surrounded with a brilliant cast, including Fern Foster, Juliette Day, Marjorie Bonner, Louis Morrell, Rexford Burnett, William H. Power, Herbert Russell and Gregory Allen.

A pretentious interior, from "The Master Cracksman."

The Pathe Daily News

For years a daily news film has been considered an impossibility and the difficulties attending such a radical innovation entirely insurmountable. Pathe, however, after months of careful consideration of the question and a thorough survey of the field declares it not only to be possible but to be needed, and will soon put the new service on the market. In view of the widespread interest which has greeted the announcement of the launching of the Pathe Daily News, Mr. Hoagland, who is personally supervising the new venture, was asked for some information concerning it.

"In the first place," said Mr. Hoagland, "we believe that there is a real and expressed demand for news in pictures that is absolutely new and fresh and that comes to the theater patron hot off the bat, so to speak. To read of some great event in the papers and then within an hour or two to see that event in motion pictures will certainly be most novel and interesting and the people, who are the last court of appeal, will want it and expect it. Thus the exhibitor may run each day the two hundred feet or so that will comprise each day's installment and then at the end of the week show the full 1,000 feet comprising the selection from the most interesting of the world's events.

"Frankly I believe that but one house in the world could turn out such a daily news film and make it of universal interest and that is Pathe. It is mainly a question of organization and equipment and we, with over 60 different offices and studios in all parts of the world, have unequalled facilities. Pathe's Weekly has in the United States alone thirty-seven cameramen who are located permanently in all the central points. It is a pretty hard matter to find anything of real interest getting away from these trained news gatherers.

"We can receive, develop, print and send out films *by mail* on one and the same day. Please note those words *by mail* for speed is important to us and only Uncle Sam's mails can give us the speed we require."

Filmed Raine Story

The Colorado Motion Picture Company has just finished "Bringing in the Law" by Wm. McLeod Raine and feels that it is one of the greatest Western pictures ever produced. The company has been greatly strengthened by the addition of Edwin F. Cobb, late of the Lubin company, and A. S. Lewis, who has just closed a New York engagement with the "House of Bondage" company. William E. Clode has been engaged by the company in the scenario department.

"The Greyhound" Screened

On Friday, May 29, "The Greyhound," dramatized by the Life Photo Film Co., was initially shown to an invited audience at the American Theater. The cast, all the members of which were present, was seated in a box until the spotlight made them too conspicuous for comfort. The drama, a most successful one on the speaking stage, retains all its tense and powerful situations in pantomime, and adds to them in many cases a realism that is impossible in its legitimate production.

The story is well balanced and the incidents and scenes well connected. Pathetic at the start, it gradually arouses one's interest, almost admiration, in the deeply laid schemes and mechanical-like co-operation of the Greyhound and his associates. The ending, showing the foiling of the gambler's nefarious schemes and the entrance of happiness into the formerly said life of the Greyhound's wife, is a most satisfactory and complete one.

The scenes, most of which were taken on board the ocean liner *S. S. Olympic* are complete, appropriate, and splendidly photographed. An especially good scene is given of the Greyhound, following his falling off of the ship, floundering about in the water and finally drifting inert.

The players fit the types in the story remarkably well. In the titular role, William H. Tooker, makes a typical confidence man, well dressed and prosperous looking. As his wife, Claire Fellman, Catherine Carter gives a fine interpretation of a heart-broken and discouraged woman. As the over-dressed "Deep Sea Kitty," Elita Proctor Otis, gives a good characterization; in the stage production in the same role she scored one of the biggest hits of the play. David Wall as McSherry, a reformed card sharp, impresses one with his honest, straight-forward appearance. In support, are seen such stage and photoplay favorites as Harry Springler, Philip Robson, Harry Cowley, Victor Benoit, Anna Laughlin, Lillian Langdon and Miss Corbin. It is an able cast for this strong drama.

The gambling den of Louis Fellman, the Greyhound, is raided and "Deep Sea Kitty" arouses the suspicion in Fellman's mind that his wife "tipped off" the police. Fellman determines to be revenged. He receives a letter from a friend at Palm Beach, telling him of an opportunity to work a confidence game on a wealthy party which is leaving for Europe on the *S. S. Olympic*. "The Greyhound" and his confederates engage berths on the *Olympic*, but before leaving Fellman visits his wife, finds her discouraged with life, enters into a death pact with her, and watches her drink her glass of poison, while his own remains untouched.

Claire, gradually succumbing to the influence of the potion, discovers his infidelity and sinks to the floor, accusing him of his breach of faith. Her accusing finger becomes a vivid and disturbing memory to Fellman. McSherry, a reformed gambler, and former sweetheart of Claire's, finds her unconscious on the floor, and summoning a doctor, learns that it was only a sleeping potion she has taken. Thinking a sea voyage and visit with her brother in England would help her both physically and mentally, he buys passage for both of them on the *S. S. Olympic*.

On board ship, McSherry discovers that the Greyhound has marked the Allens and a young fellow named Bob Meade as his victims. Mrs. Allen and her son, Porter, are greatly opposed to an engagement between Bess Allen and Bob Meade, a young architect, and are seeking a way to prevent it. The Greyhound, by a forged letter of introduction, makes their acquainatnce and secures their confidence. He pretends to act as a medium between them and Meade, and obtains a check from them with which to buy Meade off. At this apparently successful ending of their plans McSherry intervenes and exposes the true characters of the Greyhound and his trio.

Fellman, holding a crowd at bay with a revolver, is confronted by what he thinks is an apparition of his wife. He retreats, stumbles, and falls overboard, a victim of the reaction of his own plans.

In England, away from the Greyhound's disturbing influences, Claire's recuperation is rapid. Here McSherry visits her, renews his courtship of former days, and together they form plans for a new and brighter future.

Costume Stories Are Expensive

Persons unfamiliar with moving picture production little realize the enormous expense incurred in the staging of a film story, especially that variety which is known as costume stories. The picture shows a setting in the "Lucille Love, Girl of Mystery" series. The Chinese village, erected at a cost of $5,000, was used in two scenes only. In the foreground at the left is General Manager Isadore Bernstein, of the West Coast studios of the Universal Company, while on the right are Francis Ford, director and leading man, and Grace Cunard, leading woman of the Lucille pictures. More than 200 extra people are used every day in the production of the Lucille series.

Only one of the enormous sets for the "Lucille Love" series.

New Costello Theater

On Wednesday evening, May 20, in New York City, a new and very elaborate theater was opened at One Hundred and Fifty-ninth street and Broadway. It is one of the largest in the city and named "The Costello," after the celebrated Vitagraph star, Maurice Costello. Mr. Costello appeared at the opening personally and was given an ovation. The beautiful show place was crowded to the doors and many persons were turned away disappointed in not seeing the moving picture hero. Mr. Costello arrived at the theater in his large touring car, accompanied by his wife and children. As the machine drew up at the curb, the crowd, pressing their way into the new structure, heard somebody exclaim, "There he is now." Immediately he was surrounded by a gaping throng, who gazed in open-eyed wonder when it was whispered around that the beautiful woman and two children in the car were his family. The play presented was the Broadway Star feature, "Mr. Barnes of New York," in which Maurice Costello is the star.

Company Headed by Men of Note

A new concern which promises to become an important factor in the feature end of the motion picture industry is Popular Plays and Players, Inc., with offices on the eighth floor of the Mecca building, 1600 Broadway, New York City. This company is endowed with very advantageous connections in the producing line, has an able personnel of officers and plans to produce only meritorious features on a big scale.

The Lubin Film Manufacturing Company, one of the best equipped concerns in the country, produces the pictures. In support of the star from the speaking stage will be seen casts specially selected from the popular Lubin players. The first picture, "Michael Strogoff," in five reels, with Jacob P. Adler in the title role, will be followed by Andrew Mack in "The Ragged Earl."

Popular Plays and Players, Inc., has a notable array of officers. L. Lawrence Weber is the president. Harry J. Cohen is the treasurer and general manager. Bobby North is one of the directors and is financially interested as is Aaron Hoffman.

L. Lawrence Weber, the president of Popular Plays and Players, Inc., has long been a dominant factor in the theatrical world. He is well known as one of the ablest organizers in the field and one of the leading producers and managers. Mr. Weber's burlesque interests represent but a small part of his activity, as he has made many productions and has large interests in numerous others. For many years he was associated with Weber and Fields in their various attractions and theaters. He is at present interested in the Longacre theater with H. H. Frazee and in "A Pair of Sixes," a big comedy hit now running.

For the position of general manager of Popular Plays and Players, Inc., perhaps no one is better fitted than Harry J. Cohen, who is also the treasurer of the company. Mr. Cohen is a real "old timer" in the business. He has been associated with the General Film Company in important positions since the inception of that concern, and long before that was in the exhibiting and exchange ends of the motion picture business.

Mr. Cohen opened the first moving picture theater in Chicago just about ten years ago, in 1904. When the General Film Company was formed in December, 1908, he went with that concern and served as manager of several branch offices at Washington, Toronto, Milwaukee, Baltimore, New York and Chicago, where he acted as special representative. At one time Mr. Cohen left the General Film Company to become associated with W. N. Selig, head of the Selig Polyscope Company, as treasurer but he was induced to return in January, 1913. When the special feature department of the General Film Company was organized in July, 1913, Mr. Cohen was appointed its general manager and remained in that position until he left, in March, 1914, to organize the Popular Plays and Players, Inc. Mr. Cohen is known all over the country as an experienced and able film man. His executive abilities well fit him for the position of general manager of Popular Plays and Players, Inc.

Bobby North, who is one of the directors of Popular Plays and Players, Inc., is well known in theatrical circles as one of the organizers of the Gordon-North Amusement Company, one of the leading producers of the higher type of burlesque shows. This company has brought out many of the best shows on the Columbia circuit, attractions which compare favorably with the musical comedy shows of the legitimate stage. Mr. North is even better known as a comedian of many years' standing. He has appeared in a large number of musical comedies, playing important roles in such attractions as "The Merry Go 'Round," Henry W. Savage's operetta, "The Gay Hussars," David Belasco's "Just A Wife," Ziegfeld's "Follies of 1910,' "Hanky-Panky," for two seasons and "The Pleasure Seekers."

For seventeen years Aaron Hoffman, who is financially interested in Popular Plays and Players, Inc., has been specializing in comedy, especially of the broad kind that depends upon swift action for its results. He is author of many of the most successful shows on the Stair and Havlin popular priced circuit and the best shows on the Columbia burlesque circuit. He has written numerous musical comedies, has collaborated on many others, and is the author of almost numberless vaudeville acts and monologues. Among the actors and actresses for whom he has furnished material are Rogers Brothers, Kolb and Dill, Al Reeves, Billy Watson, Lew Fields, Joe Weber, Mabel Hite, Bobby North, Cliff Gordon, Nora Bayes, Jack Norworth, Lew Dockstader, Joe Welch, Stuart Barnes, Digby Bell and Nat Wills. Those are only a few of the many. He also wrote comedy feature articles on current events for the New York American for three years.

The value of the fact that the Lubin Film Manufacturing Company is making the pictures for Popular Plays and Players must be apparent at a glance. By this arrangement all the enormous producing facilities of the great Lubin plants, including the Philadelphia and Betzwood plants which are the best equipped in America, are at the disposal of Popular Plays and Players, Inc.

Real Reels

One of the snappiest little house organs which has come to our desk in a long time is *Real Reels,* the four-page little weekly published by the Notable Feature Film Company of Salt Lake City, Utah, of which L. Marcus is president and general manager and George E. Carpenter, editor. Editorials which really interest the exhibitor, items of interest regarding the features being offered by the Notable Film Company or the players who appear in them, little personals regarding the exhibitors in the surrounding territory and matter of that nature fills the text pages and the advertising secion is devoted to a description of the forthcoming features on which bookings are then being accepted. Motography wishes to congratulate the exhibitors who are on the mailing list of *Real Reels* and to compliment the editor and publishers of the new journal on the general appearance and makeup of their publication.

Some Valuable Animal Actors

Wm. N. Selig last week received from the wilds of India some distinctive additions for his wonderful wild animal collection, in four Royal Bengal tigers of the finest type, and a pair of black leopards from the Himalayas. Quite a group of animals were collected for the Selig Polyscope Company in Calcutta, and embarked from that point six weeks ago. Just before the voyage was commenced a pair of black leopards sickened and died, and on the Indian Ocean a large chimpanzee died, likewise a number of rare golden pheasants. Otherwise the shipment came through in fine order. The tigers are particularly fine specimens of their class, all being young and hardy animals, and of extraordinary size for their age. The black leopards are known as "freaks" and are Albinos of the negative type, and consequently very rare animals. They have spots like other leopards, but the pelt is so inky black that they can hardly be seen, just as the spots on a dapple-bay horse are difficult to define in some lights. It is understood that these animals are truly rare and no traveling menagerie has a specimen now in America. The one at Lincoln Park Zoo died some time ago, which will give the Selig Zoo at Los Angeles pre-eminence in the possession of the rarest members of the cat tribe. With the present addition the Selig Zoo will have over twenty Royal Bengal tigers, the largest collection in the world outside of the Hagenbeck Gardens at Stellingen, Germany.

Universal Wants Scripts

Jack Byrne has been appointed the editor of the scenario department of the Universal Film Manufacturing Company, New York City, and is in the market for the following:

One reel comedies of all kinds.

One and two reel Western, sea and mountain dramas.

One and two reel modern, society and underworld dramas.

All scenarios must be typewritten.

A complete scenario includes a brief synopsis of the story and the scenario proper; giving scenes, locations and the action therein.

Enclose a stamped, self-addressed envelope.

Put your name and address on the script.

Avoid as far as possible any suggestion of crime. Even when absolutely essential to the plot of the story it must be handled delicately.

Prices paid for acceptable scenarios: $15.00 for split reel; $25.00 for full reel. Multiple reels in proportion, and a bonus for exceptionally good or well developed stories.

Six Part "Lion of Venice"

"The Lion of Venice," a six-part drama staged in Venice, Italy, by the Photo Drama Company, is ready for release. The picture fan who loves excitement will find his appetite more than satisfied by the steady current of adventure running through this beautiful Venetian story. The famous canals and historic palaces of Venice make delightful backgrounds for an engaging love story, the climax of which is reached in an exhilarating naval battle between Venetians, Turks and Mediterranean pirates.

Returning with Features

James McEnnery, of the James McEnnery Syndicate of London and New York, is returning to this country on the *Olympic*, having purchased a number of the biggest productions in England for exploitation on this side. Two of these, "The World, the Flesh and the Devil," and "Little Lord Fauntleroy," have been secured in conjunction with the Shuberts and are to be released on a stat-right basis.

"The World, the Flesh and the Devil" has played in London five years. "Little Lord Fauntleroy," after the famous book of that title, adheres very closely to the story in both action and characterization. In addtion to these, there are others in four, five and six reels, the titles of which are "A Blind Man's Secret," declared to be the first genuine Hungarian feature ever shown in this country; "Kleptomania," and the English production, "For Love and the Crown."

Bids in "Lambs" Program

A notable feature of the entertainment at the Metropolitan Opera House, New York City, on the occasion of the first evening performance of the Lambs' Gambol, was the auctioning of the official program. It is so big an honor to be the proud possessor of such a memento that bidding was expected to be spirited. The program this year was sold to a feature film company doing business under the name of the Twentieth Century Feature Film Company at 216 West Forty-second street, New York City. Frederick Beck, well known in film circles, was the bidder for the Twentieth Century Film Company, and his rise in price over the early bids was so overwhelming that before other bidders could wake up the Twentieth Century was the owner.

Fritzi Not Afraid of War

Fritzi Brunette

Miss Fritzi Brunette, whom many critics have declared to be the most beautiful star in the motion picture firmament, recently turned down a very flattering offer to accompany a well known star feature producing company to Europe. Miss Brunette, who formerly appeared in a prominent brand of pictures released by the Universal Film Company, says she prefers to remain in the United States even if this country does go to war with Mexico. "No matter how hard the times may become as the result of a great or long protracted war," commented Miss Brunette, "I do not believe the demand for motion picture entertainment will fall off even a tiny bit. The great strain and worry caused by the war will increase the yearnings of the people for mental relaxation, and though money may be so scarce as to hurt other industries and amusements, the picture show at from five to twenty-five cents admission will seem so little in comparison to other things that people will go to it as much as ever. You know the old law of physics, that great pressures attack the point of least resistance—well, that's the law that will apply to the American people, their tense, pent up feelings during war times, and the good old American motion picture show. No siree, I'm not afraid of panics, because there isn't going to be any in our line of work, no matter what the wise ones say to the contrary, and I want to be right here and work with the American companies and the American players—the finest, most honest and generous folks on the face of the earth. I have one nice offer here which I am considering, but haven't yet made up my mind."

Now that Miss Brunette has announced her intention to return to motion pictures, she will doubtless have many offers to choose from as she is a highly talented actress and very popular with the fans.

Olcott Players Back

Miss Valentine Grant, leading woman for Sidney Olcott in the latter's company which is producing feature plays for Warners' Features, portrayed her first role before the camera in the title one of "The Mother of Men." Her work in it is excellent. A petite and dainty little woman is Miss Grant with a sense of humor and well of tears, which insisted upon coming forth in various scenes of the heart-touching film in which she made her debut. "It was the saddest thing," said Miss Grant, as she wiped away one of the recreant tears, after a private showing of the picture to a few members of the press in the Warner projection room. "I couldn't help crying and the tears would take my make-up off and I had to put it on two or three times. Four of the old colored people in the picture are war-time slaves and they cried, too. It was awfully sad, that picture!" The picture shows the master touch of Olcott direction. Believing that backs are expressive, he has his soldiers march away from the camera instead of toward it. His battle scene is a brief one and every maneuver of the men is one with a purpose. And the film has that so necessary quality, atmosphere. "The Idle Rich" is another of the Olcott brand that was also made down in Jacksonville, Fla. It is one of distinction and is in every particular a different kind of film from the first one. Mr. Olcott is planning to take his leading people to Europe for the summer and will sail in a few weeks.

Valentine Grant

The Strand a Show Place

One of the first and most pretentious sights the visiting exhibitors to the exposition will want to see, will be the Strand theater, the million dollar motion picture house which dignifies half the from-Forty-seventh-to-Forty-eighth street block on Broadway and which is under the management of S. L. Rothapfel, otherwise known to the trade as "Roxey."

In the day-time, the biggest home of the motion picture, beckons to the sight-seer with the glistening white of it and the dignity of its lobby display. And in the night, the letters which perpendicularly form the word "Strand" flash out at Broadway with a play of electric lights that draws with the power of a magnet.

But always, both day and night, there is one attraction that knows no change—it is the production of choice films via the choice Rothapfel method. Music is one of the Rothapfel specialties; music, produced as such. Lighting, stage decoration and courtesy of the attendants all play their part and always there remains the every-where-felt presence of the genius of the theater, himself, S. L. Rothapfel.

So, undoubtedly, the Strand will be a show-place for the exhibitors.

Film for Smithsonian

Perhaps the first motion picture feature to be installed at Smithsonian Institute will be the negative of the Lasky-Belasco production "The Rose of the Rancho" which will be taken midst the old Californian missions. The purpose of giving the film to the institute is to perpetuate the fast crumbling missions of the Pacific state. "The Rose of the Rancho" will be taken with some half dozen missions as scenic settings. The films will possess rare details of mission and mission life, which future generations can look upon as the actual depiction of California's oldest remaining relics of Spanish rule.

"The Script," a new monthly magazine of interest to the photoplay authors of the country, made its first appearance May 15, as the official organ of the Photoplay Author's League. Russell E. Smith of the Mutual Scenario Bureau, together with W. M. Ritchey and Marc E. Jones, compose the committee delegated to get out the new magazine. It is published in Los Angeles, Cal., by the League.

Kathlyn Williams In "The Leopard's Foundling."

Current Educational Releases

The Oasis of Gabes—Tunis—Pathe. A beautiful scenic showing the remarkable contrast between the burning sands of the desert and this highly cultivated garden spot. Luxuriant vegetation and sparkling streams are even more attractive in such surroundings. Interesting views of the city are also shown.

Making High-Grade Paper.—Kalem. Of absorbing interest is this feature, which shows how paper is made. To get this picture, a photographer went through the mills where one of the most famous brands of writing paper is manufactured.

Rags are the materials from which the very best paper is made. These are first washed and shredded. The "batch" is then thrown into a tank, where, by the aid of chemicals, it is reduced to a pulp. The processes which follow show how this pulp is calendered, watermarked, etc.

Seringapatam, Southern India.—Pathe. This ancient city is full of places interesting for historical associations, as well as for their beauty. Here are to be seen an old fort besieged by the English in 1768, a mosque said to have been built thousands of years ago and magnificent monuments of old time potentates.

Flood of the Dal River.—Kalem. With the advent of spring, the Dal River, in Sweden, fed by the melting ice and snow upon the hills, overflows its banks and inundates the fields for miles around. A more awe-inspiring sight than this raging torrent making its way to the sea cannot be conceived. A thousand whirlpools and cataracts greet the eye. Huge oaks are plucked up by the roots and swirled along as though mere reeds. This feature presents some superb views of the Dal River during the height of the flood.

The Black Sea.—Eclair. Exquisitely depicted scenes of the Black Sea and the villages and towns upon which shore it touches. The land views which also take in a wide expanse, show the natives, their modes of living, dress and their work and play. A wonderful dance on board ship called the Knife Dance, is shown and a particularly pretty scene is that of the sailors going aloft at twilight to release the sails. The harbor, the market and the water front are shown in their activities.

Ostrich Farming, South Africa.—Edison. This picture gives a comprehensive and detailed view of an ostrich farm in the natural home of the ostrich, South Africa.

The hen ostrich makes her nest by simply hollowing out a depression in the sand. Under natural conditions, the eggs are hatched out partly by the ostrich and partly by the heat of the sun. On the farm, however, the eggs are removed and placed in an incubator calculated to startle anyone accustomed to the general notion of what an incubator should be.

The life of the young ostrich is followed from the egg to maturity at the age of eight months. At first no larger than an ordinary chicken, the curious bird grows with remarkable rapidity until finally its snake-like head towers far above that of the tallest man.

When the feathers have reached a sufficiently luxurious growth, the ostrich is roped, a hood is placed over his head, and he is led into a stall, where he stands quietly while being divested of his plumage. The process is quite painless, which is the principal reason why ostrich plumes should be worn in preference to such feathers as aigrettes, the procuring of which always means a cruel death to the bird from which they are plucked.

The drying, curling and packing of the feathers is amply illustrated and as a conclusion, some of the magnificent articles which may be made from the plumes are shown.

A Typical Buddhist Temple.—Pathe. An interesting scenic showing a Chinese temple, with native worshipers in devotion.

Scenes Along the Canvery River, India.—Pathe. A beautiful trip along a picturesque Indian river, showing among other things the palace of the Maharajah of Mysore.

Egyptian Temples.—Pathéplay. Massive and imposing memorials of an extinct race, showing also the mighty statutes of ancient and almost-forgotten kings.

Ice-Cutting in Sweden.—Pathéplay. An interesting travel picture showing the profitable winter harvest of the Northland.

The Picturesque Coast of Catalonia. — Pathe. Beautiful views of a little known, but extremely picturesque, seacoast.

A Winter Holiday in the Bernese Oberland, Switzerland.—Edison. The Bernese Oberland is situated in the heart of Switzerland. It is region famed for its clear, pure air, and for the utter grandeur of its mountain scenery. The majestic proportions of such of its peaks as the Jungfrau are, of course, too familiar to need citing as examples. One thinks of the Alps at best as bleak inhospitable affairs, among which men live only on sufferance. In connection with them, we picture the arduous endeavors of mountain climbing expeditions, great crevasses in the ice and frenzied hands clutching at a breaking rope.

It is utterly impossible to describe the scenery witnessed from the moving cars. The picture concludes with an exhibition of cross-country skiing by two expert English amateurs, Captain and Mrs. Hinkston. The ski is used at present by the armies of several nations as a means of winter travel. Its efficiency in rough country is adequately proved in this film—for the expert that is.

Picturesque Colombo.—Eclair. A magnificent series of colored views showing the wonderful city of Colombo, which is the port as well as the English city of the Island of Ceylon. The wonderful pagodas and temples of Colombo are shown in all their beauty, and the native Zingalese with their peculiar customs and manners form an interesting study. The famous Island of Slaves is clearly seen, and from here we are taken on a panoramic journey through the beautiful nooks and corners of this picturesque city.

Brevities of the Business

PERSONAL NOTES.

When you meet H. A. D'Arcy at the Lubin booth next week, you will exclaim, "Can it be!" Maybe you will walk around to the other side and survey him fore and aft before deciding that it *can* be he, and after that—well, after that you will receive the same cordial handshake and the same cordial smile and you'll all tell him, "How fat!" and Mr. D'Arcy will respond, "Yes; can't wear any of my clothes any more!" If you're not right there with the rapid fire deduction, "Ha! he means 'purchased-before-I-got-fat clothes'" you'll make the mistake of wondering whose he has on and if—But Mr. D'Arcy has promised two days away from the busy publicity desk at the Lubin Philadelphia plant, so stop around at the Lubin booth and see for yourself.

Publicity promoters of all classes nowadays are rushing for the band-wagon of motography with a view to mixing in the popularity procession if possible. Until recently, however, the sole publicist who sought the co-operation of moving pictures was Lloyd W. McDowell, who put the hump—"See America First" into Glacier Park literature, and made it a trade mark in every lounging room of European and American hostelries. This peripatetic prophet of publicity was a genuine "live-wire." Not content to merely pound a typewriter and inhale cigarette smoke, he packed a moving picture camera over mountains, through forests, fording streams and bearing all the perils of the wild to put moving picture operators next door to nature and bore the brunt of the burden himself. During the past two years the activities of this pioneer publicity man have been perpetual. He cemented the alliance between the Great Northern Railway and moving pictures in a way that is now finding a host of imitators in other lines. His news service includes over eight hundred daily papers, and he is constantly furnishing pictures of news events to MOTOGRAPHY, *Collier's*, *Leslie's*, *Outlook*, *Moving Picture World*, *Popular Electricity*, and other famous publications. This was all done in advance of the tidal wave of popularity that placed motion pictures in esteem with the great daily papers of the land. The stories accompanying these pictures read like recitals of the "Adventurer Club." Among the features filmed by this man are: (1) "Glacier National Park" (Pathe); (2) "Trail Blazing in Glacier National Park" (Pathe); (3) "Winter scenes in Glacier Park" 2,000 feet of fine negative (Pathe); (4) "Along the Columbia River," made from special trail over scenic Spokane, Portland and Seattle Railway (Pathe); (5) "The Deschutes Canyon, Central Oregon," made from special train over Oregon Trunk Railway (Pathe); (6) "Here and There in Oregon," featuring Crooked River bridge over Oregon Trunk Railway, highest railroad bridge in United States (Pathe); (7) "Opportunities and a Million Acres," featuring scenes in Central Oregon, including auto trip of 1,000 miles, round up of 4,000 head of cattle and other big scenes (Pathe). Some news features staged for Pathe Weekly include: (1) Children of ex-President Taft in Glacier National Park; they were there while he was President in August, 1912; (2) Glidden Tour of 1913, ending at Glacier National Park; (3) Sixty-five car apple train over G. N. Railroad near Wenatchee; (4) Visit of Secretary of the Interior Lane to Glacier National Park; (5) Arrival of James J. Hill, "empire builder," at Havre to open Hill County fair; (6) Arrival of Louis W. Hill at Seattle to open Northwestern Development convention; (7) Indian agricultural fair at Poplar, Montana; (8) Sioux Indian celebration at the Ft. Peck Indian reservation, Montana; (9) Departure of steamship *Minnesota* from Seattle with Shriners for the Orient; (10) Making the first moving picture of Mary Garden when she was met by the Glacier Park Indians.

William F. Russell, leading man in Biograph pictures, is posing for a series of statuettes which are being made under the personal direction of Mr. Kearney, general manager of the Applied Arts and Metalizing Company. The statuettes are of bronze and, according to present plans, are to be disposed of for $1 apiece to exhibitors and the public. Mr. Russell's first sitting was on Saturday, May 23. Later on, J. Warren Kerrigan, Anita Stewart, Pearl White, and other popular stars will be lastingly represented by these little bronze reminders of how the screen-play is taking the public by storm.

Mayor Mitchell and the Motion Picture Exhibitors' Association are on common ground in the present campaign for Safety First. The plans formed for cooperation between the M. P. E. A. and Safety First Society meet with the New York mayor's unqualified approval. He considers the motion picture film one of the best educational methods in use in this nationwide campaign for safe and proper use of the public thoroughfares.

Carey L. Hastings of the Thanhouser studio says that spring time in motion picture work is next best to being a gypsy. She should have added "for a regular."

Red Eagle of Kalem's western company is a graduate of Carlyle. He was educated for the bar, but after seeing the almost ridiculous attempts made by white men to portray his ancestors' life he decided it was up to him to "show them," which he is most successfully doing.

George H. Melford, Kalem director, has been carrying a generous smile in commemoration of having finished "Shannon of the Sixth." For use in the picture he borrowed a few hundred soldiers from Uncle Sam, and just after the last battle scene had been completed an order arrived from Washington ordering the company to report for duty at the Mexican border.

The pastor of a fashionable Congregational Church in Pasadena recently deviated from the regular Sunday services by substituting the sermon with a five reel dramatization of a biblical story. The change served its purpose so well that it is intended to use the film service at intervals hereafter.

Mabel Normand now has a namesake in the baby daughter of Mr. and Mrs. Jack Russell of Pasadena. In celebration Miss Normand has presented Baby Russell with a wardrobe.

Lloyd F. Lonergan recently visited with Harold MacGrath at his Syracuse home where they planned the twelfth installment of "The Million Dollar Mystery." A glance at Mr. Lonergan's list of visits to Syracuse since the beginning of the big serial makes him look like a commuter.

Helen Lindroth of Kalem fame cooked a meal for Connie Mack and Home Run Baker at the time that "Home Run Baker's Double" was being produced. Helen is a good cook—she says so herself—and when she heard the two Athletics' lamentable opinions of the average hotel's culinary department she invited them to a real home-made feed. Baker says her cooking bats 1,000 at the very least.

Harry Eytinge, from the Edison studio, is enthusiastic about a good old fashioned meal that he and several others got out in the country the other day. Incidentally, while there, they took a picture in the "Man who Disappeared" series.

Sidney Bracy and Alfred Norton, popular Thanhouserites, have mapped out some joyful high life for this summer, namely a balloon trip into the Canadian woods. Evidently Norton has made up with balloons again since his last falling out.

Bessie Learn loves her auto so much that no one but her best friends are allowed to crawl under and get greased up and smudgy fixing it when one of the "thingumbobs" works loose.

Danny, the property man at Kalem's New York studios, always has one resource left no matter how hard he is pushed. Some time ago he handed Director Lawrence one that had no come-back. After chasing all over for a garment that belonged to the Jewish holy rites it was found to be too small for the man who took the part in which it was to be used. "Can't get another one," quoth Daniel, "better get a shorter actor."

Nick Cogley of Keystone still chums around with a pair of crutches due to his having received a compound fracture in a race before the camera last fall.

Miriam Nesbitt, as the designing countess in an Edison film wore a pair of hose that attracted the gaze of the entire studio to the Nesbitt ankles. The stockings were black with a decoration of red roses and green leaves, that, Miss Nesbitt assured one, would photograph beautifully. "If only the colors would reproduce!" she sighed. The hose, their owner explained she bought in Paris. The shop-woman assured her they were quite "an occasion," by which Miss Nesbitt understood she was getting a bargain. However, the only occasions on which they are worn, are those which call for the registration of intrigue and cunning.

Quite an honor was conferred upon three ladies of the Lubin Company last week, Rosemary Theby, Anna Luther and Maie Havey were specially invited to a dinner given by the Women Writers of America at Kuglers—a prominent Philadelphia cafe. Miss Theby addressed the ladies and told them all about her art—Miss Luther did likewise, and added a little remark or two anent personality and charm. Miss Havey, who is a valued member of the scenario staff, explained the mysteries of the moving picture script and told them all how they could convert their ideas into salable scenarios. Taken all in all the writers as well as the Lubin ladies had a most pleasant evening and they expect to be entertained very shortly at the Lubin plant by their guests of Tuesday evening.

Director Miller of the Edison studio wears a blue apron, somewhat resembling a sculptorist's, while directing scenes. But why not? He does an artist's work.

William A. Williams, the former "Wau-Wau" sauce of Pathe films, is now located with the Excelsior Company as vice-president and a leading actor.

George Sydney has started on the first picture of the series of Busy Izzy comedies being produced by the Progressive Motion Picture Company at its City Island studio.

Margaret I. MacDonald has resigned her position with the *New York Star* to accept one on the scenario staff of the Famous Players Film Company. Miss MacDonald's allegiance with film journals has covered four years. Her department on the *Star* was spicily conducted under the nom de plume "Wig-Wag." She goes to her new affiliation with the best wishes of the many who know her.

Miss Elizabeth Lonergan, sister of Lloyd and Phil Lonergan, Thanhouser-Princess scenario editors, falls heiress to the caption "Wig-Wag," as Miss MacDonald's successor on the *Star*. She has had much newspaper and magazine experience, is an active member of the New York Woman's Press Club and of the Chicago Club of New York, and she has a large number of friends in the film industry. A mental horse-shoe of good wishes accompanies her in her new work.

Harry Carey of the Progressive Motion Picture Corporation is resting after the completion of the five part feature "The Master Cracksman," in which he was both lead and director. He is at work on the construction of a sea scenario which will also be a multiple reel one and which will follow the making of the Busy Izzy series. "The Master Cracksman" will be released on June 15. Prior to that date, a private showing will be given in one of the big theaters in New York and also at the Liberty theater in Philadelphia.

Mary Fuller, Flo LaBadie and Lillian Walker opened the swimming season at respective beaches. Miss Fuller at Atlantic City, Miss LaBadie on Long Island Sound and Miss Walker at Brighton.

So Lloyd Robinson was the fat man who sat in the third-row seats in the Famous Players' projection room and smiled at the "Just-how-old-is-my-son" question that worried Ben Schulberg! The "gushing damsel," referred to in Mr. Robinson's column, and who is—anyway, she isn't a gushing damsel—hereby enjoys revenge by calling attention to the spot on the back of Mr. Robinson's head that is becoming bald. The "third assistant office boy" referred to is none other than George Blaisdell. He is at liberty to pick out his own variety of vengeance.

John E. Ince, the Lubin actor-director, reached his fiftieth screen role in Lawrence McCloskey's war drama, "In Old Virginia," the last scene of which was photographed last week.

Grace Cunard whose fine actng in the "Lucille Love" series has made her more popular than ever, and has been approached with the most tempting offers she has ever received, namely to take the name part in another big series to be written around her by one of the foremost writers of the day and what is more, she has not yet refused the offer. While South recently Grace Cunard put on a comedy in a day in Ramonas Garden whilst waiting for some "Lucille" scenes.

That sterling actor, William D. Taylor, who was recently associated with the Western Vitagraph, has joined the Balboa company and will be featured with a special company to be selected in strong feature dramas. Billy Taylor has a wealth of experience behind him and has a splendid screen appearance.

Problem. "If "the Spitfire" by Edward Peple was seen by thousands of people on the stage then how many hundreds of thousands will go to see the play on the screen as produced by the Famous Players with mercurial Carlyle Blackwell in the part of Morson, the young American? Carlyle is just reveling in the part which is exaclty suited to his type and temperament.

Pauline Bush writes of her holiday like a big, happy schoolgirl and she says she has gained two whole pounds. Gracious! One of her actor friends wired her as follows upon the receipt of this intelligence. "Be careful, Pauline—can recommend an excellent anti-fat remedy." A holiday must feel pretty good after three years of continuous work.

Harry Pollard has purchased a new Bungalow at Santa Barbara and to match this his auto is getting a new coat of enamel. The Pollards are now some conspicuous attraction on the coast.

Mona Darkfeather had a big surprise last week when Frank Montgomery drove up one evening in a beautiful automobile with all the new "fussins and fixins" on and in it. Mona met him at the door and he brushed past her as he said "Go and look at it." Mona did and saw the name "Princess Mona Darkfeather" on it. "You could have knocked me down with a feather, light or dark" said Mona. Frank is some husband,—ask Mona.

One of the best known theatrical managers of the Pacific Coast, S. H. Friedlander, has been selected to act in the capacity of general manager for the newly incorporated Edwin August Feature Film company that has already begun operations and will shortly release pictures of an original character. The studio is near Pasadena and will be one of the best equipped in the country when completed.

Harold Lockwood is taking the part of Tillford Wheeler in "The County Chairman" at the Eastern studio of the Famous Players. Macklyn Arbuckle is the star and Allan Dwan, late of the Universal is producing. No more suitable actor could have been chosen for the important part of Wheeler than Lockwood, he looks it and has had the right dramatic training as well as the picture experience. Russell Bassett is the county storekeeper and Willis Sweatman has his original part.

Margarita Fischer is always welcomed at the homes of the wealthy around Santa Barbara when the Beauty company takes its pictures and if she accepted all the invitations offered she would have to get an understudy. At present she is working at the beautiful home of William Graham, where some beautiful sets were selected by Harry Pollard.

Director Fred Wright of Pathe has brought back his company from St. Augustine, Fla., for the summer. Among the players who returned with him are Willam Riley Hatch, Clifford Bruce and Nell Craig. Mr. Wright says he is finishing up a picture of the Roman era which will be a winner.

A Power's Six A motion picture projecting machine has been installed in Hurtig & Seamon's theater on One Hundred and Twenty-fifth Street, New York City.

Wilfred Lucas is returning favors. He has been using stories written by Bess Meredyth for Cleo Madison and now in addition to his duties of director, he is writing comedies for Bess, the "Bess the Detectress" series in fact. In addition "handsome Luke" cuts and joins all his own film. Easy job this directing stunt!

On Sunday last, Myrtle Stedman who is Hobart Bosworth's leading woman in the Jack London stories, charmed and thrilled a huge convention throng with her beautiful voice. The convention was held at Hermosa Beach and those who only know Myrtle Stedman as an actress, were surprised at her vocal abilities. As a matter of fact, Miss Stedman has sung professionally in every well known opera.

Carlyle Blackwell's stay in the East is likely to be much longer than he anticipated, for the Famous Players have outlined a strenuous future in stories suited to Carlyle's abilities and personality. Already photo fans are regretting this magnetic young man's absence from the Kalem program, but they will doubtless rejoice when they see him in the Famous Players features. He is at present acting in a four reel version of Edward Peple's "The Spitfire," a nautical comedy-drama.

J. P. McGowan of the Kalem company gave a delightful party at his home in Glendale last Saturday and Helen Holmes was a most charming hostess. Dancing occupied the best part of the evening. Mr. McGowan has a modern bungalow set down in the midst of an extensive farm, well stocked with domestic animals and full of good things to eat. He spends all his spare time there.

The latest acquisition to the staff of actors of the Balboa Feature Films, at Long Beach, is that of Mr. Edwin August, the noted actor and director. Mr. August has been with the Biograph company under the direction of D. W. Griffith, the peer of all directors, also with the Universal, Lubin and Vitagraph companies. H. M. and E. D. Horkheimer of the Balboa Feature Films have given Mr. August every facility for producing the highest class of motion picture stories.

Carl Louis Gregory, director of Princess films of the Thanhouser Film Corporation, the first man in the world to take motion pictures of under-sea life at Nassau, Bahama Islands, will leave New Providence, June 9, having completed an eight weeks' trip of taking several thousand feet of the most wonderful motion pictures ever produced. George M. Williamson of the Williamson Submarine Company, with the expedition, arrived in New York on May 27, ladened with "stills" of the work showing some at a depth of forty-five feet.

C. Lang Cobb, Jr., sales manager of Ramo Films, Inc., and his wife, Mrs. Agnes Egan Cobb of Union Features and Features Ideal, paid a visit to the office of Motography recently.

William Riley Hatch who did such fine work as the Captain in "Paid in Full" is the latest acquisition to the Pathe stock company. To be not only a successful actor but an opera singer and artist as well is certainly most unusual, but Mr. Hatch has been all three.

Clifford Bruce who has been playing leads with the Pathe St. Augustine company has returned to Jersey City and from now on will be working regularly in the Pathe stock company at the main studio.

John E. Ince of the Lubin stock company was one of the many Lubinites who were in The Lambs Gambol parade in Philadelphia. His wide acquaintance among the stage celebrities was noticeable. Among other members of the Lubin members who attended the show were Ethel Clayton, Joseph Kaufman, Edward J. Peil, Ormi Hawley, George Soule Spencer, Siegmund Lubin, Ira Lowry, Barry O'Neil and Tom Cochrane. Mr. Ince occupied a box in which he entertained the members of his company and it was later learned that it was his birthday but he won't admit what one.

Following the recent opening of feature exchanges in Indianapolis and Des Moines, Herbert Blaché has completed arrangements for the establishment of an exchange in Kansas City. Burton Garrett, traveling representative for Mr. Blaché has opened offices in the Gloyd Buidling, Kansas City, under the name of the Blaché Feature Service, and will be ready to begin booking early in June.

Hobart Henley will be associated wtih Herbert Brenon, director of Imp features, as assistant director. This appointment was made by Julius Stern, studio mnager, in consideration for the marked ability Mr. Henley has shown. However, Mr. Henley will continue to act, assuming leads in the pictures he helps to create.

Rollin S. Sturgeon, the able director of the Vitagraph's Western company at Santa Monica, Calif., has returned to the coast after a month's vacation. He will resume his duties in the far west as special producing director.

The Pulaski Iron Co., of Eckman, W. Va., has purchased a Powers Six A motion picture projecting machine, through Williams, Brown & Earle, of Philadelphia, Pa.

Under the direction of manager Julius Stern, the Imp studio, Eleventh Avenue and Forty-third Street, is soon to be enlarged. Improvements in the way of new lighting systems, more and enlarged dressing-rooms, a new stage with improvements made in the old ones, a quantity of fresh scenery and new executive offices. Mr. Stern states that the enlargements and improvements will be made with an eye of facilitating the production of photoplays rather than increasing the present Imp output.

Samuel S. Hutchinson, president of the American Film Mfg. Co., after a trip to New York, covered Northern Illinois and Wisconsin by automobile. Mr. Hutchinson reports a healthy growth of the picture theaters and especially comments on the large percentage of the theaters supplied by Mutual exchanges.

W. T. Horne, wife and son of Los Angeles, Calif., visited at the office of Motography last week.

F. A. Wall, the scenario Editor at the American company, is known as the "Courteous Editor" and receives many letters of thanks from contributors for his friendly suggestions and helpful ideas. He is doing fine work for the "Flying A" and deserves all the nice things said about him.

"The Lights o' London," by George R. Sims, one of the most realistic and popular melodramas ever written, full of life, action and heart-throbs, has been purchased by the World Film Corporation. This great feature was produced under the personal direction of the author, and has the distinction of being one of the most popular ever exhibited in Europe.

Dan Crimmins and Rose Gore of the old variety team of Crimmins and Gore, who have made vaudeville audiences laugh for the past twenty years, have been engaged by the Vitagraph company to appear in a series of comedy pictures similar in treatment to their recognized line of work on the regular stage. While the team have appeared individually in pictures, they have never worked for the same firm at the same time, and are looking forward with pleasure to their present engagement with the Vitagraph company. The first picture in which they will appear will be "Officer Kate," produced under the directorship of Ned Finley.

Two Power's Six A motion picture projecting machines have been purchased by the Virginia Railway & Power Co., through the A. & B. Moving Picture Supply Co., of Raleigh, N. C.

J. P. Seeburg, president of the Seeburg Piano Co., has recently returned to Chicago after completing a trip of about 19,000 miles through South America, France, Spain and England. Mr. Seeburg accompanied the Illinois Manufacturers' Association excursion leaving Chicago in the middle of February. The party sailed from New York on the steamship Vauban, of the Holt & Lampert Co.'s line, and was royally entertained everywhere it went. In Brazil the president entertained them at his summer home. They were also entertained by several governors and commercial bodies. Mr. Seeburg took with him a Style E electric violin-piano. This was exhibited in the different cities and attracted much attention. While in Buenos Aires, Mr. Seeburg made arrangements with Adolph Apfelberger, a wholesale piano agent and substantial business man, to look after his company's interests in Latin America.

Advices from Santa Barbara are to the effect that Harry Pollard has turned out a very exceptional "Beauty" picture in "The Dream Maid," and that Margarita Fischer gave one of the most beautiful performances ever seen on the screen. It is in fact a notable production. Pollard is now putting on a comedy, "The Tale of the Tailor," in which he is the bright particular star.

May 30, Eddie Roskam, president of the Life Photo Film Corporation, sailed for England to dispose of the European rights of the productions already made by his company, and those to come. Mr. Roskam will visit the various motion picture studios and laboratories.

Sidney Drew with his company of Vitagraph players has returned from Florida, where they have been for the past six weeks. Among those who came back were Edith Storey, Ethel Lloyd, Ada Gifford, Lillian Burns, Jane Morrow, George Stevens, Cortland Van Dusen, Frank O'Neil, Charles Kent and Allen Campbell.

George K. Rolands, director for the Rolands Feature Film Co., and producer of that company's first release, "Trapped in the Great Metropolis," left New York on May 25 on a business trip which is expected to cover several weeks, during which he will visit Ohio, Illinois, Missouri and other states in the interest of this production. In addition to seeing the biggest state right buyers and renting firms, he will probably arrange for the opening of several branch offices in the Middle West.

J. Charles Groshut was recently appointed director of sales for the Ambrosio American Company of New York.

Phil Gleichman, who was in Toronto opening an office for the World Film Corporation, returned to New York last Tuesday to attend the directors' meeting of the Mutual Film corporation.

John E. Ince of the Lubin Stock Company is inducing the motorists among the actor folk of Lubinville to compete in a race he is planning to hold at the vast Lubin estate at Betzwood, Pennsylvania, in the near future. A number of owners have already entered their "buzz wagons," among them Ethel Clayton (Oakland), John E. Ince (Hupmobile), Rosemary Theby (Oakland), Edgar Jones (National), Ormi Hawley (Studebaker), Lawrence McCloskey (Fiat), and Emmett Campbell Hall (Abbott-Detroit). Bennie of Lubinville has been appointed official timer. Motion pictures will of course be taken of the event and will be shown at the annual Lubin banquet this summer.

Unless negotiations fall through, the Edwin August Feature Film Company will be in possession of several acres of very desirable land near Pasadena in a few days in which case a model studio will be erected on the site. Edwin August is at this time producing "The Hoosier Schoolmaster" in which are scenes taken in and around the Sells Circus which he has the exclusive right to film. The play is in three reels and August is featured and supported by an especially strong cast.

J. P. McGowan of the Kalem company this week invaded Marshall Nielan's quarters at East Hollywood to take some special scenes. Nielan took his company out for the day on shore locations as he says he knows McGowan's reputation for stirring situations and thought he had better remove his people a safe distance. Helen Holmes, McGowan's leading woman, says she likes the many adventures she has to go through and she thrives on all the excitement.

Adele Lane of Seligs is taking a brief holiday and is visting friends at the seashore. She has worked very hard for years and the lay off comes gratefully. She is filling in her time learning how to swim and says the waves look like mountains to her and that the water tastes awfully salty.

Burton King of the "Usona" is putting on a second company which will be directed by Ed. Brady who, by the way, has been out of pictures for two weeks owing to a poisoned neck. Mr. King has just completed a beautiful production entitled "The Man Who Might Have Been."

Edwin August had a Missouri merschaum and an offer of marriage in one parcel this week. Presents of pipes are not uncommon to this popular actor and offers of marriage are frequent to all photoplay idols, but in this case the offer and the corncob came from a tiny miss with an almost illegible letter from Kentucky and the child does not offer marriage, she says "I'm goin to mari you wen I gro up." August is having the letter framed and will hang the pipe over it.

A Power's Cameragraph No. 6A motion picture projecting machine has been installed by the Centaur Film Company in their studio, Bayonne, New Jersey.

ROLL OF STATES

ALABAMA.

Roanoke is to have another moving picture show.

CALIFORNIA.

A $75,000 moving picture theater is to be erected by George Frost in the heart of Riverside. The new playhouse will be called the Owl theater, its promoters and owners being C. A. Howe and Merrill Gordon. Work of razing the store building at No. 816 Main Street will begin July 1, and it will be ready for use by October 1. The new strucutre will be the last word in modern theaters of this kind.

W. C. Goodenow has purchased an interest in the Rex Theater in Oroville from Pyke and Slissman.

Pasadena Film Company—Capital stock, $250,000. Directors: Frederic Vroom, E. F. Wells, L. E. Parker, H. W. White, Sidney Coburn.

Mr. Clay, the Occidental Film representative, has been in Salinas looking over the ground with the intention of locating a big motion picture studio here.

The Pathe moving picture company is negotiating for headquarters in Santa Monica and may take over the location formerly used by the Kalem company. P. J. Hartigan, formerly with the Kalem company as director, but now with the Pathe company, is conducting the negotiations through Fred Abbot of this city.

CONNECTICUT.

May 18 was the first day for the new management of the Star theater, the lease held by Frank M. Thompson having been sub-let to the Star company, the incorporators of which are Edward J. McNamara and James F. Ryan, and Mr. Thompson.

DELAWARE.

Royal Feature Film Company, of Philadelphia: capital stock, $10,000. To manufacture, sell and deal in and with films for motion pictures, etc. Incorporators, F. D. Buck, L. H. Lefferts, M. E. Horty, all of Wilmington

Benjamin L. Schwartz has purchased the interest in the Victoria theater, Wilmington, held by David L. Topkis. They have conducted the theater jointly since opening until May 13, when Mr. Schwartz took over the entire charge.

IDAHO.

Elk is to have a new moving picture theater, excavation for which has been started. It is to be operated by E. H. Beaver.

ILLINOIS.

The Royal theater, in La Salle, was struck by lightning and completely demolished. It will be rebuilt as soon as the insurance adjusters have settled the claim.

C. E. Ward, who purchased the Electric theater in Fairbury, from Mr. Lower, is making extensive improvements on the building and is installing ventilating fans.

The new picture house at Third and Market streets, Alton, will be opened in a short time. George Fielding is manager.

Another costly new photoplay house, opened its doors to the public recently at North Clark and Division streets, Chicago. The New Windsor, with a seating capacity almost as great as that of the big loop theaters, lays claim to being one of the finest film houses in the middle west.

Motion Picture Scope company, Chicago; capital stock increased from $10,500 to $25,000.

A. Frostle, of Monmouth, is pushing plans as rapidly as possible for a moving picture theater in Burgess.

INDIANA.

George Brookins, manager of the Lyceum theater, in Columbia City, has rented the Ricker lot just south of the court house square, and will establish an airdome, which will seat 300 people.

A recent fire destroyed the Clincher motion picture theater in Otterbein.

IOWA.

L. C. Kirkpatrick of Battle Creek, recently purchased a moving picture show at Charter Oak. He held his opening May 6.

The remodeling of the Idle Hour theater in Leon, is almost completed.

The new airdome which is now being constructed on Locust street between Seventh and Eighth street, Des Moines, will open in a few days. The Airdome resembles a beautiful garden, seating 1600 people.

MARYLAND.

Work will shortly be started on the erection of the new motion picture parlor to be erected at Monument street and Patterson Park avenue, Baltimore, for the Cortes Amusement company. The plans prepared by Architect W. R. Russell call for a one-story structure 35 by 130 feet, to be of ornamental brick and terra cotta.

MASSACHUSETTS.

A two-story moving-picture parlor will be erected at Edmondson avenue and Pulaski street, Boston, for the Edmondson Amusement Company. The plans have been prepared by Architect Otto G. Simonson.

Humanology Film Producing Co., Boston. Motion pictures; cap., $250,000. Incorporators: J. Rose, South Norwalk, Conn.; W. W. Clarke, H. B. MacCauley, Boston.

Boston Feature Film Manufacturing Company, Augusta—$150,000. E. Howard Perley, Salem, Mass.; Ernest L. McLean, Augusta, Me.; S. L. Fogg, R. A. Kittredge, Hallowell, Me.; E. M. Leavitt, Winthrop, Me.

MICHIGAN.

The Star theater of St. Joseph and Swastika of Benton Harbor, are to be opened under new management in a week or ten days. The new theater men are E. S. Beeman and M. D. McQuaid of Laporte, Indiana, Mr. Beeman taking possession of the Star.

May 2 marked the opening of a new moving picture house an Bridge street just west of Stocking avenue, N. W., Grand Rapids. The house will be known as the Alcazar. It is equipped with all modern appliances, well lighted and comfortably seated. Thomas E. Graham is the owner of the theater but has leased it to E. N. Brown and G. H. Budde.

The Orpheum theater, at the southeast corner of Lafayette boulevard and Shelby street, Detroit, is nearing completion, and if plans of the builders carry will be opened about July 15. Capacity 2,130.

S. D. Goldsmith has purchased the Temple theater on Huron avenue, Port Huron. The name will be changed to the American theater and after being thoroughly redecorated, will open shortly under the management of Harry Wineberg of Bay City.

North Escanaba will soon have a motion picture theater as C. W. Olson of Wisconsin, has leased the Finnegan building and it is being remodelled and soon will be ready for opening.

The New Caspian theater in Palatka was opened May 14. The new theater is 90 feet deep and 28 feet wide with a high ceiling, giving good ventilation. The seating capacity is 300.

Bay City may soon have an elegant moving picture theater in its business district, constructed at a cost of $25,000 to $35,000. It is reported that Gillingham and Smith, capitalists, of Detroit and Grand Rapids, are planning on such a structure here.

Manager Guy Freese of the Lyric theater, Ishpeming, will make several changes in the building. The stage will be removed making the seating capacity larger. The rear of the building will be redecorated and the back seats will be raised.

The Idle Hour theater, in Battle Creek, has re-opened under new management.

MINNESOTA.

St. Paul will soon have an open air moving picture theater at the northwest corner of Wabash street and College avenue. Work will begin at once.

The Gem theater, the oldest local moving picture theater in Grand Rapids, has changed hands, G. R. Comer, who has been managing it since it opened, having sold out to David Kribs, Victor Roecker and Robert Gilbert.

The Park theater in Brainered, was opened to the public May 18.

MISSISSIPPI.

The Airdome, an open air theater in Biloxi, was damaged by fire.

MISSOURI.

Mound City Photo Play Company of St. Louis; capital, $120,000. Incorporators—A. D. Stevens, L. T. Stevens and W. Ralph Wanner.

MONTANA.

H. O. Clark, president of the Electric City Amusement company, announces that Great Falls will have one of the largest and most modern moving picture theaters in the west. The new building will be located on Central avenue and will be ready for occupancy by November 1.

A slight damage was done to the Gem theater on College street, Springfield, due to a small blaze.

NEBRASKA.

A new Orpheum theater to be built this summer on the present site of the New Ideal hotel, between N and O on Fourteenth street, Lincoln, is the plan of the Acme Amusemnt company. The new theater will border on the alley and be about 70 by 142 feet in size and two stories high. Its seating capacity will be about 1,350.

Frank E. Beeman has purchased the Isis theater in Kearney and will operate it for the present.

NEW JERSEY.

Henry D. Kehr and Pearson H. Hume have nearly completed the erection of their new Venetian Garden, moving picture theater, on the triangle plot facing Anderson and Washington streets, Trenton, and will open about May 20.

NEW YORK.

Brooklyn is to have another new motion picture theater. It will be located at Hicks street and Hamilton avenue. The Westland Amusement Company recently bought a triangular plot there, and the structure will be finished by July. It will seat 1,000 and will cost about $35,000.

To manufacture, sell and deal in moving picture films, etc. Incorporators, Arthur Butler Graham, Archibald Ewing Stevenson, Harry R. Raver, all of New York.

Empire Feature Film Co., Manhattan; $10,000; L. Kriger, 821 Crescent st., L. I. City; L. Kriger, L. I. City; M. Goldman, N. Y.

White House Amusement Co., Brooklyn; exhibit motion pictures; $5,000; A. Cohen, 54 Cook st., Brooklyn; M. Falk, S. Gold, Brooklyn.

The new Schuyler motion picture theater at Columbia and Schuyler streets, Utica, was opened May 12. The new house is owned by E. A. Carney, and is conducted under the management of Charles Gore.

Empire Feature Film Co., $10,000; Morris Goldman, L. and L. Kriger, 821 Crescent St. Long Island City.

Mountain Feature Film Co.; $10,000; J. L. Weiss, A. Cogut, M. Pine 175 E. B'way.

Syracuse will have a theater modeled after the Strand theater in New York. Work of tearing down the Alvord apartments at the corner of South Salina and Harrison streets has begun. It will have a seating capacity of 2,000 and will cost approximately $200,000. It will be called the Strand and be operated by the Mitchell H. Mark Realty corporation.

Cecil Feature Film Co., $5,000; F. Albrecht, J. W. Cone, C. Spooner Blaney, 126 W. 46th St.

Daisy Feature Film Co., Inc., Port Chester—General amusement and motion picture; cap., $60,000. Incorporators, J. McLaren, F. B. Knowlton, S. V. Dowling, New York city.

MacNabb Ball Film Corporation, Manhattan; $5,000; R. L. MacNabb, 20 West 107th st., N. Y.; E. H. Ball and Cora B. Ball, Gallipolis, Ohio.

Phoenix Feature Film Corporation—Manufacture of motion picture films; cap., $25,000. Incorporators: F. J. Peters, D. P. Osborne, New York city; J. M. Frere, Wilmington.

Master-Works Production Co., Inc., Manhattan—Theatrical and motion pictures; cap. $25,000. Incorporators: C. Bell, R. C. Aulmann, C. W. Gregg, New York city.

A certificate of incorporation has been filed with the Secretary of State by the Bon-Nay Film company, of the Borough of Queens. The capital stock is $15,000, and the directors are as follows: Lewis Michaels of New York City, Anna B. Roberts of Swampscott, and John N. Pugh of Brooklyn.

One of the most modern motion picture theatres will soon be opened at E. Genesee st. and Irving av., Syracuse, by the University Theaters company, Inc. The name of this new playhouse will be the Regent, and will have a seating capacity of 1,500 on one floor. The construction will be of concrete and steel, and the building will be strictly fireproof. The opening will take place the latter part of June. M. Straus will be associate manager.

The Mirror Motion Picture Co., Inc., Manhattan.—Motion pictures, etc.; cap., $50,000. Incorporators: R. V. Haddock, W. F. Haddock, Brooklyn; L. Parker, New York city.

Benjamin W. Levitan has filed plans for building a one story brick open air moving picture theater with a store on the west side of Eighth avenue between Fifty-sixth and Fifty-seventh streets, New York, with a seating capacity of 1,500. It will have a frontage of 20.4 feet and a depth of 55 feet by irregular. The cost has been estimated at $7,000.

The Elmwood theater was recently opened in Buffalo. It has a seating capacity of 1,600.

American Projectoscope Co., Inc., Manhattan.—Mfg. motion picture apparatus, etc.; cap., $500,000. Incorporators: P. E. Tuthill, A. H. MacGregor, Brooklyn; A. M. Hyland, New York city.

Sanger Brothers Motion Picture company, New Rochelle; $200,000; Harry R. Sanger, 1402 Broadway, New York; F. B. Knowlton and S. V. Dowling, New York.

Westland Amusement Corporation, Manhattan.—Motion pictures, theatres, roof gardens, etc.; cap., $130,000. Incorporators: J. A. Highlands, C. B. Flanders, N. A. Smyth, New York city.

Chartered Theatres Corporation, Manhattan.—Motion pictures, theatrical, etc.; cap., $150,000. Incorporators: F. U. Adams, Hastings-on-Hudson; V. J. O'Farrell, H. A. Hallett, New York city.

"General" War Feature Film Corporation, Manhattan—Motion picture; cap., $50,000. Incorporators: D. J. Delamater, I. E. Blackford, F. Lenton, New York city.

Post & Reese have leased the building at 226-230 West Thirty-fifth street, New York, on plot 75x100 for Walter Brooks and the Yorkville Realty Company to the Colonial Motion Picture Corporation for use as a studio.

Universal Theater Corporation, Manhattan. Motion pictures, theatrical. Capital, $150,000. Incorporators: G. W. Bell, Brooklyn; M. E. Hoffman, P. B. Newman, New York city.

Broadway Picture Producing Company, Newark. Exchange moving picture films; capital, $100,000. Incorporators: D. Young, Jr., B. S. Klotz, J. E. Smith, Newark.

International Cinema Clearing House, Manhattan; motion pictures; $5,000; Felix Isman, 299 Madison avenue, New York; James D. Goldraber, Edwin N. Duffy, New York.

Western Circuit, motion pictures; $10,000; R. A. Kohn, H. G. Wiley, Harry Harris, 31 Nassau street.

A. E. Hubsch & Co., Inc., Manhattan. Motion pictures; capital, $30,000. Incorporators: L. Gero, C. L. Grad, New York city; J. F. Morroney, Brooklyn.

The First Baptist church of Poughkeepsie, has purchased a Powers 6A projection machine.

Popular Play & Players, Inc., Manhattan. Motion pictures, theaters, parks, employment and booking agency; capital, $100,000. Incorporators: I. Wiener, I. Weinberg, A. Allenberg, New York city.

Gross & Kleinberger have filed plans for a one-story moving picture theater at 104 and 106 West 116th street, New York, for Samuel Fox as lessee. The cost has been estimated at $15,000.

The Colonial theater in Elmira has been purchased by a syndicate of Rochester men, and will be managed by A. G. McCallum.

Wharton, Ithaca; motion pictures; $100,000; Edwin M. Simpson, 2 Rector street, New York; Robert M. Simpson, John J. McDonald, New York.

Vincent Astor will build a moving picture theater at the northeast corner of Eighth avenue and 149th street, New York, for a tenant who has agreed to lease the place for a long term of years. The theater will cost $25,000 to build, according to plans filed with the Building Department.

Parmount Pictures Corp., Manhattan, motion pictures, $5,000. W. L. Sherry, James Steele, W. W. Hodkinson, 110 W. 40th St.

The Gaumont Moving Picture company has leased from John W. Rapp the old Graham mansion on Stratton's Hill, College Point, overlooking Flushing Bay, where moving pictures will be produced.

OHIO.

The Standard Amusement Company, Cleveland; motion pictures; $10,000; Joseph Grossman, Leo W. Ulmer, E. E. Rodd, E. M. Woodall and F. E. Wirtshafter.

The Melba Amusement Co., Cleveland, moving pictures, $10,000; C. J. Goeppinger.

The Akron Theater Company, Akron, motion pictures, $5,000; by Gus Sun, W. C. Norris, G. B. Motz, A. H. Kirkland and H. I. Moore.

Work has begun at 1854 Broadway, Lorain, on the erection of a new motion picture theater for the Fitzwater Bros. company, and will be known as the Cosy.

Plans and specifications are being prepared for the erection of a very elaborate motion picture theater to be erected at Tiltonville, for the Bellaire Star Amusement Co. The new theater, as contemplated for early erection, will have a frontage of fifty feet and one hundred and twenty feet long. The seating capacity will be approximately 700.

Elite Movie Co., Dayton, $15,000; Joseph B. Zehnder, Peter J. Zehnder, Albert F. Kinzeler, Gus G. Kinzeler, William H. Durkin.

The Marion, a moving picture theater with a seating capacity of 800, to be built at a cost of $25,000, modern in every particular, will be erected on West Center street and opened by August 15. This announcement was made by G. H. Foster and Charles R. McMurray, following the signing of a 20-year lease for the property at the rear of the Concord building reaching from the Huber building west to the first alley west of Prospect street, Marion, and owned by the True estate.

Lowellville is to have a motion picture theater in the very near future. James E. Harding will be manager.

A motion picture theater erected by John D. Kessler on Columbus avenue, opposite the West House, Sandusky, at a cost of $35,000, was formally opened May 10.

The Peerless Feature Film and Supply Company, Toledo, manufacture of films, $10,000; by Bud Munzeshenner, G. Munzeshenner, Ferd Munzeshenner, Samuel Kohn, F. Kilcheimer.

PENNSYLVANIA.

Picture Theater, 707 W. Girard Ave., Philadelphia—For Wm. Eckhold's Sons. One story, 40x100 feet. Seating capacity, 500. Walter Thomas Mayo, architect.

The Cambria theater, at the northeast corner of Twenty-fifth and Cambria streets, Philadelphia, has been sold by Comly & Maugle, brokers, for Sachsenmaier & Grelis to a purchaser whose name has not been disclosed.

The moving-picture theater at the northeast corner of Sixth and Pike streets, Philadelphia, has been conveyed by Adolph Bonnem to John Doyle for a nominal consideration, subject to a mortgage of $12,000. The property has a lot 74.10 by 103.4 feet and is assessed on a valuation of $15,000.

The large photo-play house at 733 to 737 East Chelten avenue, Philadelphia, known as the Walton, was sold by William J. Warrington to Harry R. Ayres.

Frank E. Wallace and Henry E. Baton have plans posted for a moving-picture theater, store and apartment building on the west side of Seventeenth street, north of Atlantic street, Philadelphia, for the Tioga Realty Company. Sauer & Hahn are the architects.

H. W. Reider and I. F. Remaly are getting plans drawn for an up to date moving picture theater on Main street, Shickshinny. The building will be 40x125.

The Galen theater, in Marysville, has been sold to Harry Gettys of this place and W. S. McKay of Harrisburg. The new proprietors took charge May 25.

Work has been started on converting the store property 618 and 620 Market street, Philadelphia, into a moving picture theater for the Arcade Amusement company. The changes will cost $11,500.

A $20,000 moving picture house is to replace the Star theater at 410 Market street, Harrisburg, under plans the Peter Magaro Amusement company is having prepared by Architect Grove. The structure will be built of brick, with marble and glass front and will have a seating capacity of 1,000. The building will be 225 feet long and will extend back to Strawberry street. Work on the new building will be begun about June 1.

Picture theater, Marshall and Market streets, Philadelphia. For Arcade Amusement company, North American Building; one-story; seating capacity, 400. Contract awarded to Smith, Hardican & Co. Cost, $11,500. The Hoffman Company, architects. Permit granted.

Picture theater, 2907-9-11 North Fifth street, Philadelphia, to Philip Savor, one story brick, 45x100 feet, for Levick & Waldo. F. N. Greisler, architect.

Royal Feature Film Co., of Philadelphia; capital, $10,000; Wilmington.

SOUTH CAROLINA.

The Pastime Airdome, a new moving picture show, opened its doors to the people of Clinton May 15. It is the first open-air picture show that has ever been put into operation here. T. P. Carson, W. H. Shands and J. H. Shealy are owners.

Madison is to have a new moving picture theater.

TEXAS.

Rio Grande Feature Film company, El Paso; capital stock, $20,000. Incorporators: P. J. Terry, W. A. Muir, H. J. McMullen.

The Portola Theater, San Francisco, at 11 o'clock at night, showing illuminative and decorative scheme for the current attraction.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
5-23	Red Riding Hood of the Hills	Essanay	1,000
5-23	The Vengeance of the Vaquero	Kalem	1,000
5-23	The Buried Crime	Melies	1,000
5-23	The Conquest of Claire	Pathe	2,000
5-23	The Estrangement	Selig	1,000
5-23	Etta of the Footlights	Vitagraph	2,000
5-25	The Treasure Ship	Kalem	2,000
5-25	The Baby Spy	Selig	2,000
5-25	A Sentimental Burglar	Vitagraph	1,000
5-26	The Cigarette Maker of Seville	Kleine-Cines	2,000
5-26	The Mystery of the Amsterdam Diamonds, 7th of the "Chronicles of Cleek" Series	Edison	1,000
5-26	Blind Man's Bluff	Essanay	1,000
5-27	The Bottled Spider	Kalem	2,000
5-27	In the Days of Guillotine	Melies	1,000
5-27	Dawn	Selig	1,000
5-28	The Science of Crime	Biograph	2,000
5-28	The Trunk Mystery	Lubin	2,000
5-28	The Stolen Formula	Melies	2,000
5-28	Hunger Knows No Law	Vitagraph	1,000
5-28	Terrible Alternative	Melies	2,000
5-29	The Two Vanrevels	Edison	2,000
5-29	When the Lightning Struck	Essanay	2,000
5-29	The Test of Courage	Lubin	1,000
5-30	A Daring Getaway	Biograph	1,000
5-30	Mother and Wife	Edison	1,000
5-30	Broncho Billy's Cunning	Essanay	1,000
5-30	The Coming of Lone Wolf	Kalem	1,000
5-30	The Girl Behind the Barrier	Selig	1,000
5-30	The Mystery of the Hidden House	Vitagraph	2,000
6-1	Death's Witness	Biograph	1,000
6-1	The Barrier of Ignorance	Kalem	2,000
6-1	When Dreams Come True	Pathe	333
6-1	The Adventures of Kathlyn, No. 12	Selig	2,000
6-2	Trapped by Wireless	Kleine-Eclipse	2,000
6-2	With His Hands—5th of The Man Who Disappeared Series	Edison	1,000
6-2	An Angel Unaware	Essanay	1,000
6-2	Dogs of War	Pathe	1,000
6-2	The Sheep Runners	Selig	1,000
6-2	The Last Will	Vitagraph	2,000
6-3	The Call of the Tribe	Kalem	2,000
6-3	Maud's Grove	Melies	1,000
6-3	The Rummage Sale	Selig	1,000
6-4	The Idiot	Biograph	1,000
6-4	A Girl of the Cafes	Lubin	2,000
6-4	Pauline's Necklace	Melies	2,000
6-5	The Elder Brother	Essanay	2,000
6-5	Blotted Out	Lubin	1,000
6-6	The Counterfeiters	Edison	1,000
6-6	Broncho Billy's Duty	Essanay	1,000
6-6	The Hour of Danger	Kalem	1,000
6-6	The Lost Heir	Pathe	2,000
6-6	Rose O' My Heart	Selig	1,000
6-8	The Ethics of the Profession	Biograph	1,000
6-8	Nina of the Theater—First of the Alice Joyce Series	Kalem	2,000
6-8	Judge Dunn's Decision	Selig	2,000
6-8	Eve's Daughter	Vitagraph	1,000
6-9	The Trap-Door Clue	Kleine-Celio	2,000
6-9	The Voice of Silence	Edison	1,000
6-9	Jane	Essanay	1,000
6-9	The Right of Way	Vitagraph	1,000
6-10	The Quicksands	Kalem	2,000
6-10	The Changeling	Lubin	2,000
6-10	The Love Story of Her Youth	Melies	1,000
6-10	The Doctor's Mistake	Selig	1,000
6-11	The Lures of the Pit	Lubin	2,000
6-11	Quits	Melies	2,000
6-11	The Power to Forgive	Vitagraph	1,000
6-12	A Warning from the Past	Edison	2,000
6-12	The Song in the Dark	Essanay	2,000
6-12	Claim Number Three	Lubin	1,000
6-13	The Opal's Curse	Biograph	1,000
6-13	A Terror of the Night, 9th of the Dolly of the Dailies Series	Edison	1,000
6-13	Broncho Billy and the Mine Shark	Essanay	1,000
6-13	The Squaw's Revenge	Kalem	1,000
6-13	When the Night Call Came	Selig	1,000
6-13	Our Fairy Play	Vitagraph	2,000

COMEDY.

Date.	Title	Maker.	Length
5-23	A Country Girl	Lubin	1,000
5-25	The Prince of the Drinks	Biograph	500
5-25	A Lady of Spirits, 6th of the "Wood B Wedd" Series	Edison	1,000
5-25	Widow Muggin's Wedding	Biograph	500
5-25	Rastus' Riotus Ride	Pathe	1,000
5-26	The Particular Cowboys	Lubin	500
5-26	A Hasty Judgment	Melies	1,000
5-26	For Two Pins	Lubin	500
5-26	The Clock Went Wrong	Selig	500
5-26	Cutey's Wife	Vitagraph	2,000
5-26	Simp Simpson and the Spirits	Selig	500
5-27	Lost, A Pair of Shoes	Edison	1,000
5-27	Pat Casey's Case	Essanay	1,000
5-27	The Boys of the I. O. U	Vitagraph	1,000
5-28	Sophie Starts Something	Essanay	1,000
5-28	Jack and His Motorcycle	Melies	500
5-28	Jack's Inheritance	Melies	500
5-29	And the Dance Went On	Kalem	1,000
5-29	Second Childhood	Selig	1,000
5-29	Mr. Bunnyhug Buys a Hat For His Bride	Vitagraph	1,000
5-30	—A Tango Tragedy	Lubin	500
5-30	The War of the Lilliputians	Pathe	2,000
5-30	Circus Time in Toyland	Lubin	500
6-1	Conscientious Caroline	Edison	1,000
6-1	The Joking Bricklayers	Pathe	333
6-1	Miss Raffles	Vitagraph	1,000
6-2	Summer Love	Lubin	500
6-2	Peter Loves Work	Melies	500
6-2	A Brewerytown Romance	Lubin	500
6-2	An Unfortunate Idea	Melies	500
6-3	By Parcel Post	Edison	1,000
6-3	Beans	Essanay	1,000
6-3	Kiss Me Good-Night	Lubin	2,000
6-3	Wanted, a House	Vitagraph	1,000
6-4	Sophie Pulls a Good One	Essanay	1,000
6-4	A Good Excuse	Melies	500
6-4	A False Move	Vitagraph	1,000
6-4	Their First Quarrel	Melies	500
6-5	When the Men Left Town	Edison	2,000
6-5	Reaping for the Whirlwind	Kalem	500
6-5	Willie's Haircut	Selig	500
6-5	The Maid from Sweden	Vitagraph	1,000
6-5	His First Ride	Selig	500
6-6	Captain Kidd, The Bold	Biograph	500
6-6	Fire! Fire!	Lubin	500
6-6	In the Nick of Time	Biograph	500
6-6	The Female Cop	Lubin	500
6-6	Who's Who	Melies	2.000
6-6	Too Many Husbands	Vitagraph	2,000
6-8	The Tango in Tuckerville	Edison	1,000
6-9	The Pie Eaters	Lubin	500
6-9	By Taxi to Fortune	Melies	500
6-9	He Wore a Wig	Lubin	500
6-9	Midday or Midnight	Melies	500
6-9	Eugenics at Bar "U" Ranch	Selig	1,000
6-10	Andy Goes A-Pirating (7th of the Andy Series)	Edison	1,000
6-10	This Is The Life	Essanay	1,000
6-10	The Widow of Red Rock	Vitagraph	1,000
6-11	A Jonah	Biograph	1,000
6-11	The Snakeville Charmer	Essanay	1,000
6-11	His Uncle's Deception	Melies	1,000
6-12	The Box Car Bride	Kalem	1,000
6-12	Bombarded	Selig	500
6-12	The Accomplished Mrs. Thompson	Vitagraph	1,000
6-12	Old Yak's Zoo	Selig	500
6-13	He Changed His Mind	Lubin	500
6-13	The Mummy	Melies	2,000
6-13	A Bargain Automobile	Lubin	500

EDUCATIONAL.

Date.	Title	Maker.	Length
6-1	Monaco	Pathe	333

SCENIC.

Date.	Title	Maker.	Length
6-5	A Trip to Mt. Lowe	Kalem	500

TOPICAL.

Date.	Title	Maker.	Length
6-1	Hearst-Selig News Pictorial, No. 27	Selig	1,000
6-3	Pathe's Weekly, No. 39, 1914	Pathe	1,000
6-4	Hearst-Selig News Pictorial, No. 28	Selig	1,000
6-8	Hearst-Selig News Pictorial, No. 29	Selig	1,000
6-10	Pathe's Weekly, No. 40-1914	Pathe	1,000
6-11	Hearst-Selig News Pictorial, No. 30	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
5-22	Sisters	Powers	1,000
5-22	Disenchantment	Victor	2,000
5-24	Avenged	Rex	1,000
5-29	The Last of Their Race	Powers	2,000
6-1	Metemorphosis	American	2,000
6-1	Our Mutual Girl No. 20	Reliance	1,000
6-1	The Golden Ladder	Victor	1,000
6-1	His Last Chance	Imp	2,000
6-2	From the Shadows	Thanhouser	2,000
6-2	The Newer Woman	Majestic	1,000
6-2	Drifting Hearts	Beauty	1,000
6-2	Lucille Love, the Girl of Mystery, No. 8	Gold Seal	2,000
6-3	Shorty's Trip to Mexico	Broncho	2,000
6-3	A Prince of Bohemia	American	1,000
6-3	A Pair of Cuffs	Reliance	1,000
6-3	Children of Fate	Nestor	1,000
6-3	The Stirrup Brother	Eclair	2,000
6-4	The Latent Spark	Domino	2,000
6-4	Swede Larson	Rex	3,000
6-4	The Girl Next Door	Frontier	1,000
6-5	Tennessee	Kay-Bee	2,000
6-5	His Enemy	Princess	1,000
6-5	Heart Strings	Powers	1,000
6-5	The Doctor's Testimony	Victor	2,000
6-6	The Rosebush of Memories	Reliance	2,000
6-6	On the Verge of War	101 Bison	3,000
6-7	The Intruder	Majestic	2,000
6-7	Closed Gates	Rex	1,000
6-7	The Girl and the Hobo	Frontier	1,000
6-8	The Oath of Pierre	American	2,000
6-8	Our Mutual Girl, No. 21	Reliance	1,000
6-8	The Man Who Lost But Won	Imp	2,000
6-8	The Undertow	Powers	1,000
6-9	Rivalry	Thanhouser	2,000
6-9	Her Birthday Present	Majestic	1,000
6-9	Nancy's Husband	Beauty	1,000
6-9	Lucille Love, the Girl of Mystery, No. 9	Gold Seal	2,000
6-10	A Tragedy of the Orient	Broncho	3,000
6-10	Sparrow of the Circus	American	1,000
6-10	The Cowboy's Chicken Dinner	Reliance	1,000
6-10	A Wife on a Wager	Nestor	1,000
6-10	Wife	Eclair	1,000
6-11	A Relic of Old Japan	Domino	2,000
6-11	Across the Atlantic	Imp	3,000
6-11	The Awakening	Rex	1,000
6-12	From Out the Dregs	Kay-Bee	1,000
6-12	The Toy Shop	Princess	1,000
6-12	Dan Morgan's Way	Reliance	1,000
6-12	The Masked Rider	Powers	1,000
6-12	Ensmeshed by Fate	Victor	2,000
6-13	The Horse Wrangle	Reliance	2,000
6-13	The Isle of Abandoned Hope	101 Bison	2,000
6-14	A Shadow of the Past	Frontier	1,000
6-14	The Rebellion of Kitty Bell	Majestic	2,000
6-14	The Girl Across the Hall	Thanhouser	1,000

COMEDY.

6-1	All the Dog's Fault	Powers	500
6-2	Easy Money	Crystal	500
6-2	A Midnight Supper	Crystal	500
6-2	Universal Ike in a Battle Royal	Universal Ike	1,000
6-3	Their First Anniversary	Joker	1,000
6-4	Snitz Joins the Force	Sterling	1,000
6-5	Mein Lieber Katrina	American	1,000
6-5	Sophie of the Films, No. 1	Nestor	1,000
6-6	Tango Troubles	Royal	1,000
6-6	Bess, the Detectress	Joker	1,000
6-7	The Scrub Lady	Thanhouser	1,000
6-7	The Last Drink of Whiskey	Komic	1,000
6-7	The Marriage for Money	Eclair	500
6-7	Society at Simpson Center	Eclair	500
6-9	His Lucky Day	Crystal	1,000
6-9	Universal Ike, Jr., Is Kept from Being an Actor	Universal Ike	1,000
6-10	Mike Searches for His Long-Lost Brother	Joker	1,000
6-11	Smaltz Lives	Sterling	1,000
6-12	Sophie of the Films, No. 2	Nestor	1,000
6-13	Handle With Care	Royal	1,000
6-13	The Cure	Joker	1,000
6-14	Hubby to the Rescue	Komic	1,000
6-14	The Sherlock Boob	Rex	1,000
6-14	Aunty's Money Bag	Eclair	1,000
5-28	The Joys of a Chaperon	Frontier	1,000
5-23	The Strenuous Life	Joker	1,000

EDUCATIONAL.

Date.	Title.	Maker.	Length
6-1	The Arsenal of Lloyd at Trieste	Powers	500
6-8	Uncle Sam in Mexico	Victor	1,000

TOPICAL.

6-3	Animated Weekly, No. 117	Universal	1,000
6-4	Mutual Weekly, No. 75	Mutual	1,000
6-10	Animated Weekly, No. 118	Universal	1,000
6-11	Mutual Weekly, No. 76	Mutual	1,000

MISCELLANEOUS FEATURES.

Wolfe, or The Conquest of Quebec	Kalem	5,000
In the Hands of London Crooks	Apex	5,000
Michael Strogoff	Popular Players	5,000
For the Honor of Old Glory	World	4,000
Mr. Barnes of New York	Broadway Star	6,000
Love, Luck and Gasolene	Broadway Star	3,000
Classmates	Klaw & Erlanger	4,000
The Trail of the Lonesome Pine	Broadway	5,000
The Slaughter	Variety	4,000
A Born Warrior	Warners	6,000
The Hand of Destiny	Eclectic	4,000
A Mexican Mine Fraud	Pasquali	5,000
The Bandit King's Fate	Sawyer	3,000
The Convict Hero	Sawyer	3,000
The Thumb Print	Melies	3,000
The White Lie	Gaumont	3,000
Thou Shalt Not	Ramo	4,000
A Dishonored Medal	Continental	4,000
The Battle of Torreon	Continental	7,000
The Billionaire	Klaw & Erlanger	3,000
The Million Dollar Robbery	Solax	4,000
Nell Gwynne	Sawyer	4,000
Lambs' All Star Gambol	Sawyer	3,000
The Waif	Eclectic	6,000
A Mexican Mining Fraud	Pasquali	5,000
Detective Hayes and the Duchess' "Diamonds"	Apex	4,000
The Lottery of Life	Film Releases	3,000
Facing the Footlights	Pathe	3,000
False Enemies	Warners	3,000
The White Ghost	Warners	3,000
Blood Will Tell	Essanay	3,000
The Air Torpedo	Warners	3,000
Tricked By a Vampire	Warners	3,000
The Spy	Universal	4,000
One of Our Girls	Famous Players	4,000
Atlantis	Great Northern	6,000
Whom the Gods Destroy	Features Ideal	
His Flesh and Blood	Garrison	3,000
The Kangaroo	World	5,000
Black Nissen	Gaumont	3,000
Faithful Unto Death	Eclectic	4,000
The Mariner's Compass	Canadian Bioscope	3,000
Brother Against Brother	Apex	4,000
In the Enemy's Power	Canadian Bioscope	3,000
The Tempting of Justice	Eclectic	5,000
Saved From Himself	Canadian Bioscope	3,000
The Christian	Vitagraph Liebler	8,000
The Good for Nothing	Essanay	4,000
Sport and Travel in Central Africa	Pathe	5,000
In the Royal Box	Selig	4,000
A Mother of Men	Warners	3,000
The Wrath of the Gods	Continental	5,000
The Lily of the Valley	Selig	3,000
The Human Wolves	Feature Photoplay	5,000
The Stain	Eclectic	6,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal. ⅛
SUNDAY: Majestic, Thanhouser, Komic.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

MOTOGRAPHY

EXPLOITING

MOTION PICTURES

Vol. XI CHICAGO, JUNE 27, 1914 No. 13

CRANE WIBLBUR
WITH
PATHE FRERES

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· NOW CONCEDED AS BROADWAY FEATURES ·
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· BEST THEATRES BOOK THEM ·
· WE BOOK THEM DIRECT ·
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IN 5 REELS

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IN 5 REELS

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THE CHILD STEALERS

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Scene from Popular Plays and Players production of "Michael Strogoff."

MOTOGRAPHY

WITH WHICH IS INCORPORATED THE NICKELODEON

Vol. XI — CHICAGO, JUNE 27, 1914 — No. 13

Association Holds Second Convention

Re-elects Old Officers

TIME flies at conventions. That is so true you can use it for a proverb. It flies so fast that even old conventioners never get used to it and persists in putting things on the program that cannot be squeezed into the allotted period by any possibility.

But if moving picture men have any faults—which we cannot admit—slothfulness is not one of them. They can move pretty nearly as fast as Father Time himself, and beat that old gentleman at his own game by making two shifts of a day, thus gaining a lap every twenty-four hours.

So while the moving picture conventioners had all the fun they wanted, if there was a single important problem they left unconsidered nobody can remember what it was. Organization, censorship, exchange relations, multiple reels, posters—all these were definitely acted upon. And when we add the list of papers and addresses heard on such subjects as projection, screens, the press, the schools, the churches and the theaters, as well as all the other matters above mentioned, it will be seen that the industry was well covered in all its branches.

The Second International Exposition of the Motion Picture Art was, of course, the nucleus about which the convention was gathered; or, if you prefer it that way, the convention was the nucleus of the exposition. Anyway, the place was Grand Central Palace, New York City; the time was Monday afternoon, June 8. The opening ceremony was quite impressive, for exactly at 2 o'clock President Woodrow Wilson, seated in the White House at Washington, pressed a telegraph key and presto! instantly a big electric "Welcome" sign in the Palace blazed forth; two American flags drew themselves aside, disclosing a portrait of the President himself, and a fifty-piece band crashed out the patriotic strains of "The Star Spangled Banner," directed by Mr. Egan of the Kineclair Company. Then Samuel H. Trigger called upon the Rev. W. Miller Reid, vicar of Inningham Chapel, for the invocation, which was asked as befitted the solemnity of the occasion.

Marcus M. Marks, president of the Borough of Manhattan, called upon by Mr. Trigger, delivered the keys of New York and the welcome of the world's second city, "the heart of the world." He compared the motion picture with a lesson in it to a sugar-coated pill. You taste the sugar and you get the benefit of the medicine concealed in the middle.

Then Mme. Alma Gluck, prima donna of the Metropolitan Opera Company, arrived; and simply, without prelude, she sang to the assembled picture men so sweetly and with so much feeling that hardly a breath was drawn until she stopped. Then such a wave of applause swept the hall as had seldom greeted her before. A photograph of the scene was taken and the famous singer departed on her way to Europe.

The heat was intense that Monday afternoon, and Chairman Trigger suggested an adjournment to the convention hall above. So the session moved upstairs, and President Charles H. Phillips took the chair. He introduced Dr. Albert Shiels of the Department of Education of New York City, who spoke

Frank C. Samuels,
Managing Promoter.

Adolph Weiss.
Secretary Exposition.

Samuel H. Trigger.
Chairman Exposition.

Grant W. Anson,
Treasurer Exposition.

Annual Banquet of the National Motion Picture Exhibitors' Association

At Hotel Biltmore, New York City

Witty toasts, mirth and gaiety entertained the hundreds attending the banquet.

Aaron A. Corn,
Committeeman Exposition.

Phillip Rosenson,
Committeeman Exposition.

William Hilkemeier,
Committeeman Exposition.

J. A. Koerpel,
Committeeman Exposition.

at some length on the relation of the motion picture to the schools. Hardly a teacher viewing pictures for the first time, he said, but thought of their possibilities in educational work and wanted to put them into the schools at once. The Universities of Wisconsin, Missouri, Minnesota, Annapolis and Yale have used them, besdes many high schools and eleven elementary schools in New York. But even if all the schools used them, he thought the effect upon the theaters would be trifling—and what effect there was would be for good through the making of new patrons.

Although the newspapers had changed their attitude toward the pictures, he said that old beliefs could not be got rid of quickly, and the business will suffer somewhat for some time to come for the undeserved reputation deliberately placed upon it, a condition that must be studied and overcome. He advised a broad and liberal meeting of the laws to avoid argument and encourage confidence, advocated wider aisles, and urged a consultation with the school authorities when a proposed theater is to be near a school.

He though some of the present releases silly and pointless, and that the association might do a great deal of good by insisting on better pictures. He deplored the use of cheap vaudeville and asserted that nothing in this country has ever gained permanent success without the backing of the best of the community—which suggestive subjects can never get.

Finally, he advised exhibitors to confer with the school people, invite them to see the show and to make suggestions and arrange an occasional educational program, asking their co-operation and letting them see the effort to have a clean, decent and healthful theater.

Rev. Dr. William Carter, general secretary of the International Peace Forum and a member of the National Board of Censors, spoke next on "The Church and the Photoplay." Toward the picture, he said, there has come a change on the part of the church and those connected with it—preachers and Sunday school teachers, Y. M. and Y. W. C. A. secretaries, and moral workers everywhere. Many of these now use motion picture machines as a regular part of their equipment. This is because the picture of today is a far higher type than that of ten or even five years ago. But it is up to the exhibitors, he said, to tell the producers what they want. The exhibitor is nearest to the people—he should dictate to the producer, not the producer to the exhibitor. He said the people want religious subjects, too, as has been proven by some successful "features." The churches themselves are installing picture machines, and if the motion picture men cannot give them the films they want they will get them themselves. The churches of the United States have 174,731 ministers and 36,669,271 members; the Y. M. and Y. W. C. A. have 921,457 members, with thousands upon thousands of social settlements and reform movements all allied more or less with the church. It is a tremendous field; but the pictures would make more progress in it if they could get the right films.

Daniel Frohman, managing director of the Famous Players, gave a brief address, calling attention to the fact that since he entered the picture field but two years ago some of the greatest of theatrical managers have become interested in it. They are all doing their best to make pictures better, and trying to deserve the good will of the public, he said. He then pinned upon the officers of the convention their official badges, which identified Charles H. Phillips, president; A. B. Tugwell, vice president; Harold W. Rosenthal, secretary; William J. Sweeney, treasurer; Samuel H. Trigger, Thomas Furniss, Fred J. Harrington, F. J. Silliman and Robert Whitman, executive Board.

President Phillips announced that the rules adopted at last year's convention had been found the best ever used by a motion picture organization, and would be followed this year. He then appointed a grievance committee consisting of Messrs. Victor, Linton, Hinz, Miller, Katz, Slim and Denton. The resolutions committee was named next: Messrs. Bullock, Levy, Germain, Goren, Stearn, Fisher and Schlachter. Monday's session was then adjourned.

TUESDAY MORNING.

At eleven o'clock Tuesday morning, June 9, President Phillips introduced Frederick P. Howe, chairman of the National Board of Censorship.

Mr. Howe rapidly sketched the effect of the motion picture upon humanity—the psychological effect which has become familiar to motion picture men, but which the public does not yet realize and the legislators have not recognized. He considered it the business of those in the industry to bring it to the attention of Congress and state and city legislators that the picture is one of the greatest agencies of happiness and education ever produced. He divided the people outside the trade into groups: A very small group who would suppress the picture altogether; a larger group who would make it a very circumscribed thing; and a third extreme group who would have the picture absolutely free, with no censorship whatever. Personally, he said, he had more sympathy with the latter than with the former. He related something of the history, purposes, activities and standards of the National Board. He then outlined the proposal for a legalized federal censorship by commission. This commission will have no right to control city or state censorship, leaving the field still open for local censors. Such censorship, he thought, was fraught with great danger—not only political, but in the paralyzing effect upon the art. This, he said, would be a great misfortune to America, just as grievous as throttling the free press. It was quite possible that with the government in this field the industry would suffer; and not only the industry but civilization. He cited Chicago and Canada as examples of the blight of official censorship, under which the picture is never a widening, free influence. He prophesied the picture would become one of the greatest agencies for opening man's mind to what is happening in other places of the world. Not even the press can equal it. Because of this he was opposed to the entrance of the federal government to this field of activity.

Following Mr. Howe's address, Mr. Prentiss of Minnesota said that the exhibitor is always anxious to assist the National Board in maintaining a high quality of picture.

President Phillips then introduced Advisory Secretary Orrin G. Cocks of the National Board. Mr. Cocks stated as his belief that the National Board, as a purely voluntary organization, can do more than a group of five men in Washington with a lot of paid assistants. He predicted a great deal of litigation arising out of the decisions of such a commission—litigation that would be carried to the highest courts. He wanted the exhibitors to help the National Board to control the very small percentage of "wildcat" pictures put out by men whose only motive is immediate money.

After Mr. Cocks' talk, resolutions were introduced, to be voted upon Wednesday, favoring the National Board and condemning the federal censorship proposition.

TUESDAY AFTERNOON.

At 2:45 p. m. President Phillips called the afternoon session to order and proceeded to introduce Edward L. Saunders, manager of the Universal exchange at 1600 Broadway, New York.

Co-operation was the theme of Mr. Saunders' brief talk. There was too much suspicion and enmity between exhibitors and exchange men, he said. The exchange needs the exhibitor, and the exhibitor can hurt the exchange man more than the exchange man can hurt him. Speaking of the condition of films, he said that tears, scratches and jumps were not made in the exchange; too many exhibitors did not know what the operator was doing, or whether he was careful or the reverse. As to shows being held up, the next man cannot get the show until the first one sends it back to the exchange. Posters also are held up in this manner.

The report of the grievance committee followed Mr. Saunders, and was taken up section by section:

1. Grievances at buying exchanges. Why are exhibitors compelled to pay for service on days when film is not used? If compelled to pay, why are not exhibitors given privilege to use all the said reels at a later date without extra charge?
2. Why is there not a uniform schedule price strictly adhered to by branch manager?
3. It is further found exhibitors protest against unjust discrimination to the legitimate exhibitor by giving special preference to the rental of programmes to large vaudeville and dramatic theaters during the summer months.
4. That the exhibitors vigorously protest against extra charge for regular release; that the film company should at least collect films in instances when they are to be returned the same night as used. That we are emphatically opposed to crowding out of single reels and replacing same with multiple reel subpects which further has taken the former merit out of single reels.
5. That sufficient leader be put on the beginning and end of films so that the story may be completed.
6. That manufacturers and exchange men should, under all conditions, remain out of the exhibition business.
7. That the poster situation is possibly one of the worst evils facing us, and we believe that the posters should be made part of the film service, booked as we book the reels. That posters advertising a high grade of amusement should be at all times clean and presentable. That manufacturers should have interest in their products being represented to the public in a manner befitting them. That the exhibitors be given the privilege of sufficient advance advertising.

Those who discussed the report were Samuel Bullock, Cleveland; L. C. Smith, Schenectady; Secretary Rosenthal, James Delves, Pittsburgh; Samuel Katz, Illinois; S. H. Trigger, New York; H. A. Victor, Pittsburgh; Cohen, New York; Levy, Chicago; President Phillips, Milwaukee; Vice-President Tugwell, Los Angeles; White, Pennsylvania; Saunders, New York, and Downs, Cleveland.

WEDNESDAY MORNING.

The Wednesday morning session was called to order by President Phillips at 11:15. The censorship resolution introduced Tuesday was brought up for consideration. W. Stephen Bush was introduced and addressed the meeting on the subject of "The Motion Picture and the Press," pointing out the value of the trade journals to the industry, their uniformly clean record, and their friendly relations with the exhibitor.

After considerable discussion of the subject of censorship, several exhibitors relating their experiences, the censorship resolution was passed unanimously and the session adjourned.

WEDNESDAY AFTERNOON.

Multiple reels and posters came up for discussion Wednesday afternoon. Joe Brandt delivered a paper on "The Poster Question in all its Phases." He emphasized the importance of the poster, and especially the importance of having good posters kept in good shape, clean and uncreased. He blamed the exhibitors for the bad condition of posters which had been used a few times. Posters should tell the truth and never exaggerate the film they advertise. It is false economy, he said, to economize on posters. No film maker, he claimed, makes a cent on posters, and if the exhibitors cannot get clean, satisfactory ones they should deal direct with the lithographers.

During the discussion on this subject the use of heralds was praised by one exhibitor. Mr. Brandt suggested that the exchanges of his company might later issue a fresh poster with each film sent out. Mr. Trigger favored quality rather than quantity in posters.

There was a great deal of argument over the subject of multiple and single reels. Frank J. Rembusch of Indiana went so far as to advocate eliminating the footage method of producing pictures, saying art should not be measured by feet. The majority of exhibitors present favored the single or two-reel film as against the longer feature for steady, every-day use. Finally the resolution on the subject was passed as shown in our editorial pages. The meeting was then adjourned.

THURSDAY MORNING.

Practically all of the Thursday morning session was taken up by the address of Frank J. Rembusch on the subject of screens and projection. Mr. Rembusch pointed out that projection is, after all, the real business of the exhibitor, and the better he can make it the better will be his business. Yet the problem of the optics of the theater, he said, had not received the study that the other branches of the business had enjoyed.

He divided screens into three classes—white wall, metalized curtain and mirror screen. The greatest care, he insisted, should be taken to select the proper screen for a particular house. No one, he said, can judge the merits of any equipment by going from one house to another. Salesmen should hold to the truth in every case, for in the end only truth can win. The exhibitor must study the projection problem; if he does not understand it he is retarding the whole industry. There should be some one, expert along these lines, to give the exhibitor exact information for each case.

A spirited discussion took place after Mr. Rembusch concluded.

An interesting talk on projection machines was made by Nicholas Power. Mr. Power is, of course, a pioneer in the manufacture of these machines, and his knowledge of applied science enabled him to convey to his hearers a large amount of valuable information. He was heard with concentrated attention.

F. H. Richardson talked also on projection. His address was excellent, and very well received.

THURSDAY AFTERNOON.

Thursday afternoon's meeting listened with great interest to an address by Jacob William Binder, an experienced organized of trade associations. Mr. Binder stated most emphatically that all the problems which concern the motion picture industry today can be solved by a national trade organization made up of representatives from the three great divisions of the industry—the producer, the exchange man and the exhibitor. As examples he cited the work and methods of other similar organizations. He pointed out that the men who had accomplished the greatest deeds in many industries were "outsiders"—they had no direct connection with the industry they benefited. He thought that men outside the motion picture industry, knowing little of its strife, troubles and jealousies, might be the ones to accomplish the new organization.

D. M. Sachter of Pennsylvania introduced the resolution on organization of a Trade Board which is reproduced in our editorial pages, and after much argument it was passed.

FRIDAY MORNING.

A paper was to have been read by William A. Johnston of the *Motion Picture News,* the topic assigned being "Advertising the Motion Picture Theater," but for an unexplained reason Frank H. Richardson of *The Moving Picture World* carried off the time and honors by telling how important were the operators.

At the conclusion of the discussion which followed Mr. Richardson's remarks, Judge Tugwell called for the nomination of officers.

Without exception the old officers of the Association were nominated and elected and New York was again chosen for the annual meeting place, the date to be announced later. These incidents were marked by the utmost enthusiasm.

A special committee comprising Messrs. Rembush of Indiana, Furniss of Minnesota, Harrington of Pennsylvania, Sweeney of Illinois, Trigger of New York, Tugwell of California and Phillips of Wisconsin was named to engage headquarters at Dayton and advocate the advantages of an amalgamated motion picture association, ostensibly to succeed both present bodied and to be re-named and re-officered.

The convention then adjourned, sine die.

Entertaining the Visitors

Monday, the opening day of the big show, was the day the "Michael Strogoff" film was offered at the Strand theater by the Popular Plays and Players Company, and the visitors made the acquaintance of both. In the afternoon the ladies had five o'clock tea at a Fifth avenue emporium; in the evening the George Kleine theater—the Candler—extended first-night hospitality at the showing of its new program and the first three floors of the Palace offered, respectively, booths, pictures and dancing.

The clam bake at Coney Island, Tuesday night, claimed nearly one thousand as an attendance. All of the out-of-town people seemed to be there, though the numbers who did the rounds of the Palace floors that evening would seem to indicate that the crowds were there. What the evening at the Palace surely did indicate, however, was the popularity of Francis X. Bushman, who trailed hundreds after him in whatever direction he happened to go.

Wednesday night was the eventful one for the Famous Players Company, in whose booth Mary Pickford smiled out at the throngs who gathered for a glimpse of the public's favorite screen star. And, later, it was the eventful one for those hundreds who were guests of the Jesse L. Lasky Feature Play Company on the New York roof. It was a night of fun and specialties and Harry Reichenbach had general charge of both. There were dancing contests which resulted in silver cups being awarded at the discretion of the judges, among whom were Adolph Zukor, Jesse L. Lasky, Daniel Frohman, Joe Farnham, Frederick Stern, W. Sheehan, J. W. Smiley, John Bunny and M. Cody.

There was exhibition dancing by the Dolly Sisters, Yansci and Rozsika, and by Carlos Sebaston and Dorothy Bentley, the latter heralded as a Chicago society girl. An added and entertaining feature was a Lasky model, suspended in the center of a picture screen, who adapted her poses to a series of characterizations beautifully colored and projected.

And between the specialty numbers was dancing for everybody.

Thursday morning a large attendance at the Strand theater witnessed the Famous Players' showing of the five reel film, "The Lost Paradise," featuring H. B. Warner. And in the afternoon in one of the theaters at the Palace showed "The Only Son," a five part Lasky picture in which Thomas W. Ross is featured. One event of Thursday evening was the moonlight trip up the Hudson; while at the Palace David Belasco attracted general attention in the Lasky booth.

The banquet, that is ever a feature of conventions, had its inning on Friday night at the Hotel Biltmore. Its tone was a more formal and dignified one than that which characterized previous affairs of the kind, and Harry Reichenbach was responsible for its management. Augustus Thomas, head director for the All Star Feature Corporation, was toastmaster, and among others who were at the speakers' table were: Daniel Frohman, Mr. Holloman (of the Eden Musee), J. Stuart Blackton, Jesse L. Lasky, William "Kalem" Wright, John Bunny, S. L. Rothapfel, Samuel Trigger, Upton Sinclair, J. C. Graham and Mr. Taylor. The occasion was an auspicious one and the various speeches kept to the subject of films, their makers and exploiters.

While the guests to the number of almost five hundred banqueted, the throngs at the Palace crowded those of Wednesday night for competition in numbers. And the screen players broke all records for the number of note-books and post cards they autographed so freely.

The Screen Club chose the last night of the week upon which to hold forth; ostensibly because it was the last night and nobody need be in any hurry about leaving. And nobody was.

The screeners made their appearance at the Palace at 8:30; they came not singly but four abreast, and they kept step to the march-time strains of the band that preceeded them. The evening's atmosphere, while festive, was significant of the "Finis" it marked. And the gradual dimming of the lights saw the leave-taking of the many who for the week had contributed toward the comparative bigness of the convention.

But with the extinction of the Palace lights, those of the Screen Club gleamed the brighter and beckoned as the club's guests new and old acquaintances. And amid the gaiety at the Forty-seventh street club-house the convention had its actual finis.

Exposition Attracts Enormous Crowd

Many Sales Made

FROM the moment when the doors were first thrown open until a late hour on closing night, the Second International Exposition of the Motion Picture Art held in Grand Central Palace, New York city, last week, was the mecca for all visitors and delegates to the convention, besides attracting thousands of "picture fans" from all over the country. From the box office standpoint the exposition was an overwhelming success, while those who exhibited there were delighted with the flood of orders they received as a result of their displays and the publicity their product was given.

In various portions of the big exposition building dancing formed a favorite diversion both afternoons and evenings, while the four model theaters were constantly packed with those watching the screening of the world's best photoplays. These attractions, together with the players' receptions, held in various booths, probably held the attention of the greater part of the crowds, although the trade in general found its interest centering in the displays of supply dealers, musical instruments suitable for use in picture theaters, projection apparatus and other accessories for use in an up-to-date house.

The booths and the displays which they housed may be briefly described as follows:

No. 1. Madame Alice Blaché was in constant attendance at the U. S. Amusement Company and Solax-Blaché booth, ably assisted by Hopp Hadley, James J. Corbett, "the only prizefighter who ever became a real actor," Bernard Daly and Miss Claire Whitney. A beautiful bronze piece of statuary was raffled during the week.

No. 11. The Business Efficiency Company displayed novelty advertising slides which were fully explained by J. C. McCurdy.

Nos. 13-14. Under the direction of H. Herman the American Photo-player Company displayed its product. Mr. Herman was assisted by Charles K. Koch and A. W. Droge, who are eastern representatives of this musical instrument.

No. 15. MOTOGRAPHY was represented by E. J. Mock, the "Goatman," and by its eastern representatives, Miss Mabel and Charles R. Condon.

No. 16. The Newman Manufacturing Company's display of brass furnishings of every variety for theaters was a source of interest to many. E. C. Newman and Charles Greenbaum were in charge.

Nos. 17-18. Henry Rice and S. Goldberg of the Goldberg Display Fixture Company were present to explain the poster racks they have long been selling.

Nos. 19-20. The University Film Company, represented by Ira H. Cohen, appealed to the exhibitors with a line of Fred Mace comedies which are shortly to be released, and B. Karmel of the Inter-Continent Film Company also entertained his friends and patrons in this booth.

Nos. 21-22-23-24-25-26. The Universal Film Manufacturing Company devoted its whole space to dancing, music being furnished by a three-piece orchestra, and the booth was constantly jammed. Joe Brandt and other Universalites were always in evidence.

No. 27. This display of the Ambrosio-American Company and the Raw Film Supply Company, presided over by Messrs. J. C. Groshut and H. O. Bodine, attracted much attention and was well arranged.

No. 28. Len Spencer's Lyceum and Music Publishers' Exchange occupied this booth, which received many calls from visiting exhibitors.

No. 32. J. C. Coufal in the Novelty Slide Company's display had his hands full every minute of the big show demonstrating to callers.

No. 33. The Motion Picture News received its friends and subscribers in this space and many of the staff were present.

Nos. 37 and 42. Joseph St. Petery was in charge of the two spaces reserved by the G. H. Masten Realty Company.

No. 38. P. G. Horwitz and William Kraus of the Bland Adjustable Display Frame Company exhibited the metal-bound cardboard frames which can be arranged to fit any size of poster or picture.

No. 39. National Board of Censorship.

No. 40. Safety First Society.

No. 41. A. R. Grossman of the Automatic Vending and Supply Company was busy displaying the "rent earning" devices supplied by his company.

No. 43. Samuel Lopin, inventor of the Lopin "Drumona," attracted not a little attention with the odd device which produced a trap drum and cymbal effect when it is attached to any piano.

No. 44. Harry Rubin of the Chariot Feature Film Company and C. P. Ryttenberg of Dragon Features had displays of photographs, posters, heralds, etc., relating to their various productions.

No. 45. J. F. Fairman, representing the Kinematograph Weekly, and Arthur Leslie of Leslie's Page entertained in this section.

No. 46. The Photoplay Coupon Corporation was represented in this booth by E. Elerin.

No. 101. Fully twenty-five different styles of theater chairs were on display in the booth of the American Seating Company, over which L. N. Olmstead presided, assisted by other representatives of the company.

Nos. 102-103. An illuminated, transparent drop of the Vitagraph Theater instantly attracted attention to the display of the Vitagraph Company of America, and John Bunny and a host of his fellow thespians, together with San Spedon, entertained daily.

Nos. 104-105-106-107-108. Oil paintings of the numerous stars who have successfully appeared in pictures made the Famous Players' section of the Exposition a popular gathering place for the throngs. Artificial flowers and vines added to the beauty of the booth and the stars themselves appeared in person during the evenings.

Nos. 109-110. A Grecian palace was the form chosen for the Edison booth and a fountain in the center of the exhibit formed a pretty background for the popular receptions of the Edison players. L. W. McChesney, Frank Bannon, F. A. Clark and Ben Beadell were always on hand to greet visitors.

Nos. 111-112. The famous Liberty Bell booth of the Lubin Company was a gathering place for crowds both early and late during the week. Photos of the Lubin players and, later, the players themselves added to the joy of the entertainment. "Pop" Lubin, L. McClosky and Mr. Simmons were hosts to the public at this display.

No. 113. This space was devoted to a display of Edison Mimeographs in charge of D. R. Scott, and the Press Committee desk.

No. 114. John I. Hughes was busy demonstrating the Optigraph machine in this booth of the Optigraph Manufacturing Company, and F. J. Rembusch had a great display of the Mirror Screen.

No. 115. The H. C. Miner Lithograph Company showed a big lot of posters and had a representative at hand to advise exhibitors.

Nos. 201-202. J. P. Seeberg of the Seeberg Piano Company, and C. L. Redick, Oscar Nelson and A. Larson of the Electrorone Auto Music Company, eastern agents of the Seeberg instruments, were always busy displaying their apparatus.

No. 203. Wm. C. Hubbard of the Cooper-Hewitt Electric Company was in charge of an interesting display of lighting equipment for picture studios and had "banks" of their mercury lights scattered all over exposition hall, as well as a 5,500-watt, 12,000-candlepower Targon light outside the Grand Central Palace.

Nos. 204-205-206-207. The New York Edison Company occupied four spaces with electrical equipment, and Cyril Nast was in charge.

No. 208. Willard B. Cook was always surrounded by a bunch of the curious who never seemed tired of watching the performances of the Pathescope projector, which to many was a decided novelty in the way of projectors.

No. 209. Displays of the Day and Night Screen held many of the exhibitors passing this booth, which was in charge of U. Grant Blackford.

No. 210. R. L. Crawford, Jr., was representing the Grifford Picture Machine Company with samples of the apparatus manufactured by it, and answering questions early and late.

No. 301. Agnes Egan Cobb, sales manager of the Leading Players Film Corporation and Features Ideal, Inc., greeted her hosts of friends in this portion of the show and displayed posters and heralds of the film brands she represents, while John S. Egan exhibited the Kineclair Home Projector from the same booth.

No. 302. A display of Excello flaming arc lamps formed the exhibit of Koerting and Mathieson, which was in charge of H. H. Deming.

Nos. 303-304-305-306. A revolving triangular stand showing on each panel scenes from recent Lasky productions and an automatic projector which flashed Lasky ads were prominently displayed in the booths devoted to the Jesse L. Lasky Feature Play Company in charge of Harry Reichenbach, though a host of Lasky stars dispensed hospitality and entertainment every evening of the exposition and appeared as attractions at banquets and entertainments provided for the exhibitors elsewhere in the city.

Nos. 307-308. Messrs. Hoffman and Bader were in charge of a big display of new Ernemann all steel Imperator projecting machines in the booths of the Ernemann Photo Kino Works; printing machines, perforators and rewinders were also shown.

No. 309. J. H. Genter was host at the booth of the J. H. Genter booth and showed thousands of exhibitors a sample Mirroroide Screen.

No. 310. W. H. Preston was "the man behind" the display of L. C. Smith & Company, which consisted of accessories of all kinds and theater equipment of every conceivable sort.

Nos. 311-312-313-314. A big table on which were displayed the prize cups for the dancing contests being held in the building formed the central attraction of the All Star Feature Corporation's booths, over which Harry Raver and Joe Farnham presided. A crowd was always there.

No. 315. Frequent demonstrations of the efficiency of the Pyrene fire extinguisher were given in the company's booth, which was in charge of David Muir.

No. 316. H. W. Turner of the Ladies' World greeted all who came to his booth and distributed souvenirs.

Nos. 317-318. L. E. Weed, representing the Shubert Feature Film Booking Company was always busy describing the forthcoming productions of his company, which will consist of such dramas as "The Lure," "The Whip," "America," "Across the Pacific" and others.

Nos. 319-320. Two spaces were occupied by the *Motion Picture Magazine* and much interest centered in the display quartered there.

Nos. 321 and 411. Lobby frames containing stirring scenes from "The Spoilers" and other big Selig productions, together with other advertising matter, was found in the Selig booths, over which John F. Pribyl presided.

No. 322. George C. Groll represented the Morgan Lithograph Company, many samples of whose work adorned the display.

No. 323. Highly artistic photographs and paintings of motion picture stars and other folks of note formed the display of the White Studios.

No. 324. Lobby display frames, carefully built and highly attractive, were displayed by Menger & Ring in the booth they were assigned.

Nos. 325-326-327-328. Still pictures and many colored posters attracted attention to the booth of the World Film Corporation, where M. Lobel was in charge. C. Francis Jenkins, inventor of the Phantoscope, from Washington, D. C., was also to be found in the World booth together with models of the projection apparatus he conceived.

Nos. 329-330-331-332-333-334. Robert Hunter was in charge of the big display made by the United Electric and Power Company.

Nos. 335 and 337. Dan W. Barton, inventor of the Bartola instrument, was in charge of the Bartola Musical Instrument Company's display which attracted a lot of attention. He was ably assisted by Harry Aue, Charles P. Pyle, W. J. Weller and W. G. Maxey.

No. 336. This booth was allotted to the *Dramatic Mirror* and representatives were always in charge.

No. 338. A full display of heralds, posters and other publicity matter was made by the Cosmos Feature Film Corporation in the booth presided over by H. G. Segal.

Nos. 339-340. Posters and lithographs of every shape, size and color were shown by the U. S. Printing and Lithographing Company, which was in charge of G. H. Lux.

Nos. 341-342-343-344-345 and 346. The famous Powers' 6A projector, together with a full line of other apparatus manufactured by the Power Company was on display in the several booths reserved for the use of the Nicholas Power Company. J. F. Skerritt, assisted by Will C. Smith, William Barry, A. J. Lang, L. W. Atwater, F. N. Swett, Bert Bohannon and Herbert Griffin, greeted the exhibitors.

Nos. 347-348-349-350. A pretty pagoda-shaped affair, covered with vines, formed the exposition home of the Eclectic and the Pathe Freres Companies, and there John Pelzer and Victor Hodupp were shaking hands with friends from morning until late at night. The Pathe players were frequently to be found there also.

No. 351. Everything necessary to the operation of a theater was to be found at the booth of the Picture Theater Equipment Company, over which H. Edwadrs presided.

No. 352. A. W. Morrell and Louis Kalvin had charge of the Atsco, Inc., booth, where an excellent display of this firm's goods was to be seen.

No. 353. The Motiograph projector was demonstrated by A. F. Sass of the Enterprise Optical Company and hosts of exhibitors visited this booth.

No. 354. Motion picture tripods, cameras, a new printer and other trade supplies were shown by the Motion Picture Apparatus Company in a booth presided over by R. Hastings, P. Housley and H. Wyckoff.

No. 355. This booth was reserved by the Rudolph Wurlitzer Company, but the principle demonstration of this company's product occurred in the model theaters.

No. 356. E. S. Bowman was able to interest houndreds of exhibitors in the product displayed in the Automatic Ticket Selling and Cash Register Company's booth, over which he presided.

Nos. 357 and 359. Photographic reminders of the famous Kleine Attraction releases were to be found at the booths presided over by Frank Hough and Omer F. Doud, and at which occasionally one might discover George Kleine himself.

No. 358. Everything from asbestos booths to patent fire extinguishers and odd lighting devices was shown in the H. W. Johns-Manville Company's booth, which was in charge of A. J. McLean.

Nos. 360 and 362. A. H. Byrd of the Wyanoak Publishing Company, which makes many of the lobby portraits, etc., used in the exhibition end of the motion picture business entertained his visitors by showing samples of his company's product and demonstrating how the pictures were produced.

No. 361. The G. Gennert booth, where the Williamson Kinematograph Company's cameras, printers, perforators, etc., were displayed, served to introduce the English concern's apparatus to American users in a fitting fashion. The display was in charge of P. Suau and S. Williamson of London, England, also was present.

Nos. 363-364. E. Meadows received the visitors at the Colonial Motion Picture Corporation's booth, which was appropriately decorated.

Nos. 366-367. Gaumont's American players held receptions daily in the Gaumont booth and John Wild, Pell Mitchell and W. G. Jenny distributed literature descriptive of forthcoming Gaumont features.

Nos. 368-369. F. C. Sibbald headed the corps of demonstrators in charge of the National Cash Register Company's space at the exposition, where was shown the newest thing in the way of ticket selling machines and cash registering devices.

Nos. 370-371-372. The big drawing card of the Essanay booth was the daily receptions held by Francis X. Bushman, Beverly Bayne and the score or more of other players who have been chosen to enact leading roles in the "One Wonderful Night" picture, part of which was taken in New York city. Vernon R. Day and Don Meaney were constantly on hand to receive callers.

Nos. 401-402. A booth lined with "Mutual Movies Make Time Fly" signs easily distinguished the Mutual headquarters from the booths which surrounded it, and here during the entire exposition Mutual players held receptions. Autographed photos of Mutual stars and big boxes of red geraniums added a pretty touch of color to this corner of the building.

No. 403. The many friends of David Horsley found him at the space assigned the Centaur Film Company, where much of interest was displayed.

Nos. 404-405. Wm. "Kalem" Wright was in charge of the big Kalem display, where exhibitors found a gallery of Kalem stars and at times the Kalem players themselves, besides tons of advertising matter.

No. 406. W. H. Reddy of the Victor Animatograph Company occupied this space and introduced the new home projection apparatus to thousands of interested people, besides distributing loads of publicity matter.

Nos. 407-408-410. The Warner's Features reservation consisted of a thatched roofed cottage where the popular Gene Gauntier players and Sid Olcott with his company received their thousands of friends. V. B. Johnson was in charge.

No. 412. Representatives of the *Moving Picture World* held forth in this booth and made their many visitors and subscribers feel welcome to New York.

No. 413. A tasty booth presided over by S. Dembow, Jr., and Alec Lorimore advertised the Box Office Attraction Company and the films it has for rental.

No. 414. M. Gundershein welcomed callers at the display of the Greater New York Film Company, while William Fox flitted back and forth between this booth and the one assigned No. 413.

MABEL'S EXPOSITION NOTES.

William J. Sweeney, national treasurer, headed the fifty or more Chicagoans who arrived early on Sunday after a stop-over at Washington, and "Big Bill," as he is affectionately called, received a welcome that proved his general popularity.

Thomas Furniss of Duluth was another well known exhibitor who received a warm greeting and Charles M. Phillips, national president, Milwaukee, shared in the welcome. Samuel Trigger, chairman of the reception committee and Harold W. Rosenthal, national secretary New York, extended official greetings, as also did the remaining members of the reception committee which comprised Adolph Weiss, secretary, Grant W. Anson, treasurer, Aaron A. Corn, William Hilkemeier, Phillips Rosenson and Jack A. Koerpel.

Vernon R. Day, manager of the Essanay studios, had spent the few preceeding days in New York arranging for the Essanay's making of exterior scenes for "One Wonderful Night," and on Sunday met the Essanay players and escorted them to the Biltmore. Don Meaney, manager of Essanay publicity was also among the Sunday arrivals. Frank Hough and Omar F. Dowd came in the interests of George Kleine representation; Charles Ver Halen, Chicago representative of the *Motion Picture News* was in the Sunday party as also was Mr. Pribyl of the Selig company.

George K. Spoor, William Selig and George Kleine were in attendance, one or two nights, and William Rock of the Vitagraph Company was present, occasionally.

Adolph Zukor, president, and Daniel Frohman of the Famous Players Company were active in the week's events.

Pat Powers, president of Warner's Feature Inc., devoted a little time to the exposition and Charles J. Hite, representing the Thanhouser Company, Harry Aitkin the Mutual Company, Carl Laemmle the Universal Company, Siegmund Lubin, the Lubin company, Jesse L. Lasky of the Lasky Feature Play company, Harry Raver of the All Star Feature, and Samuel Long of the Kalem company, were other presidents of manufacturing companies who attended. Thomas A. Edison was there one night.

Nicholas Power spent two evenings in the big booth which was devoted to the exhibition of Power's 6A projecting machine and to the entertainment of "6A" friends. He was accompanied by Edward Earl, treasurer of the Power company and by Mr. Skerret and A. E. Smith.

"Bill" Barry, who, is responsible for the attractive advertising which calls attention to the merits of the "6A," was in daily and nightly charge of the booth and distributed hundreds of "6A" buttons, fans and clickers, throughout the convention halls.

Adolph Zukor was in attendance nightly at that company's series of booths which were made into one. Here, winking lights surrounding a life-size oil portrait of Mary Pickford, brought to a halt all passers-by and here, also, Carlyle Blackwell held court. Then, there was the night when Mary herself appeared in a girlish gown of white net and with her wonderful curls pinned in an artistically careless knot on top of her head. And that was "Mary night" for everybody.

At the Essanay booth, Francis Bushman was the particular star. Wherever he went, he was a riot of popularity and the Bushman smile and the Bushman hand-shake were much sought-after favors. E. H. Calvert, directors, Beverly Bayne, Bryant Washburn, Anne Drew and Rapley Holmes were others of the "One Wonderful Night" company who were high in the esteem of the film fans.

The Warners' Features booth was equipped with a photograph gallery, the service of which was gratis to the respective exhibitors, while in the portion of the booth open to general view, a thatched cotttage was on display, with Gene Gauntier in the dress of an Irish girl and Jack Clark in Irish peasantry attire.

The Jesse L. Lasky booth was an artistic one and on opening night the presence there of David Belasco drew all visitors in his direction. Mr. Lasky was in attendance several evenings and the general charge of the booth belonged to Harry Reichenbach.

In the Cooper-Hewitt lighted studio open to the public gaze, Mary Fuller, Marc MacDermott, Miriam Nesbit and others of the Edison company worked in a picture one night, and on another occasion a Kalem company with Alice Joyce and Tom Moore playing leads, enacted several scenes of a new scenario.

The Vitagraph booth offered favorite players each afternoon and evening and here also Sam Spedon, chairman of the exposition, could be found.

Andy Clark was active day and night and if anyone failed to meet him, it was not Andy's fault. Ben Beadell, the Chicago representative of the Edison company, was in constant evidence and Frank Bannon. Dick Tucker, Ewdard Earl, Arthur Houseman, Sally Crute, Elsie McLeod and Edna Hammel were among the Edisonites who were present nightly.

The Mutual booth offered Flo LaBadie, Muriel Ostriche, Mignon Anderson, Irving Cumming, the Fairbanks twins, Helen Badgely, Morris Foster, Harry Benham, Marguerite Snow, and James Cruze as its attractions, and next door,

(Continued on page 487)

"Million Dollar Mystery" Beginning

Thanhouser Serial Ready

PARTS one and two of "The Million Dollar Mystery," the tremendously big and thrilling serial produced at the Thanhouser studios in New Rochelle, New York, and the first part of which will be released on Monday, June 22, was given an advance showing in Chicago on Friday, June 12, at the exhibition room of the Mutual Film Corporation in the Mallers Building. Nearly two hundred exhibitors were present and went away highly delighted with the treat which they are soon to be able to offer their patrons.

The story of the "Million Dollar Mystery," written by Harold MacGrath, author of "The Adventures of Kathlyn," is to appear serially in the *Chicago Tribune* and two hundred other leading newspapers of the country simultaneously with the appearance of the films. Each part of the picture is in two reels and the various parts will appear at regular weekly intervals.

The reporter introduces Hargreaves to Countess Olga.

A splendid cast has been assembled to enact the stirring and mysterious drama, among whom will be found Florence LaBadie, Marguerite Snow, Lila Chester, James Cruze, Albert Norton, Sidney Bracy and Frank Farrington. The stage settings of the first two parts are lavish and expensive, while the photography is above criticism. The offer of a $10,000 cash prize for the best solution of the mystery in a hundred words will undoubtedly do much to popularize and advertise the picture, for once the public comes to understand that it has a chance of not only being delightfully entertained by the splendidly filmed story, but also paid for its time in studying the mystery, it will undoubtedly follow each part as it appears and thus assure exhibitors of full houses at every performance of which the "Million Dollar Mystery" film forms a part.

As the story opens we behold Stanley Hargreaves, a multimillionaire, leaving his baby girl on the steps of an orphanage and see the matron in charge coming to the door to investigate the strange little bundle deposited there. On opening the coat in which the baby girl is wrapped she finds a note stating that the child is to be called "Florence Gray" and that a check to pay for its care will be sent every month by the party who has left her there. She is to be educated

Florence Gray's departure from the boarding school.

Hargreaves visits the balloon field.

and brought up as befits her station in life, and when she is eighteen years of age will be claimed by her parent. The positive identification of her father is to be effected by the presentation of the half of a bracelet, the other half of which is enclosed with the bundle in which she was wrapped. Though thinking it all very odd and mysterious, the matron of the orphanage notes carefully each instruction and sets promptly about caring for her charge.

Seventeen years later we are shown Florence Gray, now grown to young womanhood, as one of the most popular girls in the boarding school in which she has been placed. Stanley Hargreaves, the millionaire father of Miss Gray, is seen entering a Broadway cafe in company with Norton, a newspaper reporter of note, and while there is introduced to Olga Petroff, a Russian countess and a man named Braine who is her escort.

The Russian countess and her companion, who are members of a Russian secret society called the Black Hundred, recognize in Hargreaves a man who, years before, joined the society of which they are members, and whom they now suspect of being a traitor to the order. Following the dinner at the cafe the Russian countess and her escort proceed to the meeting place of the society, in an elaborately furnished council chamber, and explain to the other members that the traitor they have all been seeking has been found and can now be punished.

Each member of the Black Hundred wears a black mask while attending the meetings of the order, though outside the council chamber dresses and acts like an ordinary individual. A plot is at once formed for capturing Hargreaves and securing his million dollars. A warning message is sent to the home of the millionaire and this message, found under the door by Jones, Hargreaves' butler, is handed to the master of the house, greatly upsetting him. In a vision scene we are shown Hargreaves joining the Black Hundred many years before, and, following this mental journey into the past, we see the millionaire destroy the black mask which he had been accustomed to wear when attending the meetings of the society.

Jones, the butler, bound by the Black Hundred.

Hargreaves, as a boy, took the oath of the secret society.

Warned that he is in peril, Hargreaves proceeds to lay plans for escaping from the members of the strange society. He arranges with a balloonist that upon the giving of an agreed signal the balloon is to be placed at his service, and then returns home to lock his millions in his library safe. Shortly after he leaves the room we behold a hand manipulating the lock of the safe and removing the packages of bills. A subtitle on the screen raises the question of who took the million dollars.

In order better to escape from the members of the Black Hundred, Hargreaves shaves and trims his beard until he closely resembles Jones, the butler. Then he goes to the safe to secure his money but is interrupted by Jones, who informs him that the house is surrounded and he determines to escape at once. Going to the roof he sets off a sky-rocket which summons the balloonist and within a few moments Hargreaves is seen sailing away in the balloon. The members of the Black Hundred, watching him escape from the lawn, attempt to puncture the balloon with bullets from their guns but without success until, finally, one of the members, from the roof of the Hargreaves mansion strikes the big gas bag and we see it slowly sinking to earth.

Meanwhile other members of the Black Hundred rush to the safe to secure the fortune, after having securely bound the butler, but are astounded to find the safe empty.

Part two of the picture shows the careful search of the Hargreaves mansion from cellar to garret in a hunt for the missing million. Desks, drawers and boxes are searched, rugs are ripped up and walls are sounded, all without success.

Meanwhile, word has been sent to the orphanage that Florence Gray's parents are about to claim her that she, in company with a companion is to be put abroad a certain train. She is met upon her arrival with Susan, her companion, by Jones, the butler. Jones takes her to the Hargreaves mansion, conducts her to a room which has been set aside for her use and after showing her an oil painting of her father leaves her alone with her companion.

Norton, the reporter, calls to interview her and investigate the mystery and the young people are much attracted to one another. Later Countess Olga is sent by the society to visit Florence and attempt to discover if she knows anything of her father's disappearance. Olga tells the girl that she is an old friend of Hargreaves and one whom he thoroughly trusted, but is unable to accomplish anything. Meanwhile Braine and another conspirator visit the house as detectives and after vainly searching for the stolen fortune attempt to give Florence a "third degree." The butler sees what is happening and telephones for the police. Just as the two supposed detectives are threatening Florence with being taken to the police station and Olga is assuring her that she will be pleased to accompany her, to see that she is not abused or mistreated, the police whom the butler had summoned, and Norton, the reporter, arrive. The two members of the Black Hundred are exposed as imposters and arrested, though Olga manages to stay with Florence when the police lead the others away.

En route to the station an accident momentarily distracts the attention of the police and the prisoners break away and escape. Returning to the council chamber of the society they report the failure of all their plans to date and set about the carrying out of a new scheme to discover the money. Meanwhile a newspaper dispatch mentions that a balloon has fallen into the sea and the passengers been picked up by a passing vessel, so evidently Hargreaves has escaped with his life.

With interest fairly aroused in the story and events of importance about to transpire the second part of the serial ends with the announcement that the third part of the "Million Dollar Mystery" will be shown a week later. The cast of characters in parts one and two of the production includes the following:

Stanley Hargreaves, the millionaire	Albert Norton
Jones, Hargreaves' butler	Sidney Bracy
Florence Gray, Hargreaves' daughter	Florence LaBadie
The Countess Olga	Marguerite Snow
Norton, a newspaper reporter	James Cruze
Susan, Florence Gray's companion	Lila Chester
Braine, one of the conspirators	Frank Farrington

Selig Presents Harper Novel in Film

Many Stars Appear

A ROMANCE of the Northwest Mounted Police, adapted from James Oliver Curwood's novel "Isobel," published by Harper & Brothers, will be the feature offering of the Selig Polyscope Company on June 26, under title "In Defiance of the Law." It is three reels in length.

Several of the stars who contributed their art to the making of "The Spoilers," such as Wheeler Oakman, Frank Clark and Bessie Eyton play principal roles in this drama and are further aided by such notable players as Tom Mix, Joe King, Lillian Hayward and Baby Lillian Wade. Colin Campbell directed the production which is remarkable in that all the scenes but one are exteriors.

As the story runs Billy McVeigh, a member of the Royal Northwest Mounted Police, runs athwart another person of this service, undeserving of its uniform, named Nome. The latter becomes his sworn enemy and is alert for a chance to "get even." A mysterious murder is committed in the forest far to the north of the barracks, and Scottie Deane is reported to be the guilty man. Billy and Nome are selected to make the arrest, and the intsructions are that Billy take the trail in one direction and Nome in another, the two converging later on. So they leave headquarters—the two enemies on their long, lonely and perilous mission.

Some time later, as Billy battles his way through a snowstorm, he meets a young woman, urging along a dog team, almost exhausted. On the sled is a long box like a rude coffin. His inquiries elicit from her the story that she is taking the body of her dead brother to the settlement. The warm-hearted Billy, deeply moved, decides to accompany her, and they camp for the night. He sets up a tent for her and nearby rolls up in a blanket himself. During the night, she slips over to him, takes his revolver, goes to the apparent coffin, opens it, and liberates a live man, her husband, Scottie Deane—the man wanted. Scottie, however, is not a criminal, as he slew the other man in self defense. Scottie's wife, Isobel, in extenuation, pins a note to Billy's tent asking him not to follow them for her sake.

Nome and another constable Carter, happen across Billy's camp the next morning. Billy seeing his enemy, instinctively reaches for his gun, and then realizes that it is gone. Nome grows suspicious, and begins to question Billy concerning the two tents.

Billy McVeigh comes upon Isobel and her dog sled.

Billy then tells the latter that a half-breed spent the night with him, but Nome, still suspicious, investigates the second tent and confronts Billy with some strands of golden hair from Isobel's head. Billy takes the hair from him, and makes as if to throw it in the fire, but really keeps it as a scacred souvenir. Nome and Carter laugh at his inability to explain away the hair, and tell Billy that after they have rested they intend to trail his "half-breed." They then retire to the second tent.

Scottie, dying, commands Billy to look after his child.

Billy now realizzes that the only way to save Isobel, with whom he is deeply smitten, is to rush on ahead and arrest Scottie himself. He appropriates the sleeping Nome's revolver and sets out on his snowshoes to overtake the fugitives. Billy is a skilled trailer, and he soon comes up with Scottie and Isobel in their camp, and overpowers the former. Isobel turns furiously on Billy. At this moment Nome and Carter appear. Nome denounces Billy, coarsely accuses the girl most unjustly and a stand-off fight ensues in which Carter and Nome are driven off. Billy then explains to Isobel why he arrested Scottie, liberates his prisoner and bids them good-bye. When Nome's report reaches headquarters, Billy is dismissed from service and becomes a hunter in the solitudes.

Scottie, Billy and Isobel.

Scottie and his wife return to the wilds. He goes to a distant place to get their little daughter, who was placed in charge of a French family when they made their original flight. While returning he is attacked by Indians, when Billy comes to the rescue. He finds Scottie dying, but is recognized by him, and Scottie places his little girl, Isobel, in Billy's keeping, begging him to restore her to her mother in the far forest home. Billy regards this trust as sacred, and they make the long trip to find the mother down with the smallpox. He gets help from an old Indian and then, having obeyed the request of the dying man, resumes his wanderings.

Some months later, he receives a letter, telling him that the child was saved, so assumes the mother died. Learning that little Isobel is in Montreal, and seized with a longing to see her again, he goes to the big city and finds not only the little girl but also the mother alive. Eventually, both the Isobels—mother and daughter—become members of Billy's family.

The cast is as follows:

Billy McVeigh	Wheeler Oakman
Corporal Nome	Tom Mix
Scottie Deane	Joe King
Jim Blake	Frank Clark
Isobel Deane	Bessie Eyton
Little Isobel	"Baby" Lillian Wade
Squaw	Lillian Hayward

Holliday Heads Bon Ray Company

F. E. Holliday, who has been connected with the Gaumont Company since the establishment of its plant in America, has resigned and will engage in the film manufacturing business on his own account. Mr. Holliday has been associated with the laboratory end of the film industry at the Gaumont plant in Flushing, N. Y., and has handled the business details of the Gaumont Company's extensive commercial film work. During the past three years he has been in sole charge of the Gaumont topical department, having in turn edited the Gaumont, the Animated and Mutual Weeklies, each of which has been produced by the Gaumont Company from time to time. As editor of the Mutual Weekly he is being succeeded by Pell Mitchell.

The Bon Ray Film Company of which Mr. Holliday became president and general manager on June 15, is located in Woodside, Long Island. The company has taken over a twenty-acre property there, formerly occupied by the Consumer's Brewing Company. The buildings, which are entirely fireproof, contain 50,000 square feet of floor space and are equipped throughout with refrigeration and air conditioning apparatus. The production capacity of the new plant will be about 80,000 feet a day.

"Roxie" to Show "Greyhound"

The Noted Plays Film Exchange of 1432 Broadway, New York City, has purchased from the Life Photo Film Corporation, the exclusive rights for the state of New York on its five part feature release "The Greyhound." Immediately, Mr. Rothapfel, the manager of the Strand Theater in New York, booked the production for one week, commencing June 21. The state rights of this subject are fast being disposed of by the Life Photo Film Corporation, which is also progressing rapidly in the completion of its next five reel feature release "Northern Lights." Howard Tobias, the studio manager of the company, returned from Washington, and has completed arrangements for the use of government troops and Indians on reservations in Wyoming and Montana.

The Position of the National Board

Legal Censorship Discussed

JUST at this particular time probably no question relating to the motion picture industry is being more discussed or more keenly analyzed than that of legal censorship of motion picture films. Within the past few weeks there has been prepared by the National Board of Censorship a little sixteen page pamphlet on "The Question of Motion Picture Censorship" in which all aspects of the question are freely discussed and some interesting data given regarding the work already being done by the National Board.

Since so much interest centers upon this censorship problem and since the whole motion picture industry will be so vitally affected by any federal legislation governing it, MOTOGRAPHY believes it worth while to reproduce herewith a part, at least, of the National Board's thesis on the subject, and believes its readers will be much interested in the conclusions arrived at.

A portion of the pamphlet referred to above reads as follows:

The National Board of Censorship is in favor of voluntary non-official, co-operative censorship of motion pictures in contrast to legal, official, pre-publicity censorship by authority, federal, state, and local.

In the bill introduced into the Senate by the Hon. Hoke Smith of Georgia, and into the House by Representative Hughes, it is proposed that a commission of five shall be appointed by the President. They shall serve for six years. "The salary of the chairman shall be $4,000 a year, and that of each other commissioner $3,500 a year." The commission may appoint deputy commissioners and other assistants. Those films are prohibited for entrance into interstate commerce which are "obscene, indecent, immoral, or depict a bull-fight, or a prize fight, or are of such a character that their exhibition would tend to corrupt the morals of children or adults or incite to crime." This is the only statement in the bill defining the moral standards under which the commission would work.

The National Board understands the criticism of motion pictures from actual experience. It is the only agency which has attempted to work on a national scale. For five years, it has continuously examined the bulk of the films put on the market. It does not speak from theory but from extended experience.

There are several fundamental differences between the work of the National Board and the proposed federal commission.

The National Board of Censorship operates on the basis of agreement with the manufacturers and importers of motion pictures to submit all their productions and abide by decisions. It is a wise business policy on the part of the manufacturers which accepts one unbiased criticism rather than a multitude in the cities of the country. Federal censorship is compulsory. It operates under law. The decision of the censors is binding and there can be no appeal to the people of the country.

The National Board is composed of a large number of skilled persons and offers to the manufacturer the right of appeal to a higher court of public opinion. The proposed federal censorship is conducted by five commissioners from whom there is no appeal.

The National Board conducts its work through 135 volunteers who fairly represent public opinion. They are carefully chosen from those who have the judicial temperament, interest in people, entire disinterestedness, an understanding of the appeal of motion pictures. The proposed federal board lodges in five persons the power to pass yearly on nine million feet of film for one hundred million people.

The National Board finds it important to obtain constantly the various points of view of its 135 members with the assistance of experts. In practice the work of the federal commission would largely be done by one commissioner and on most questions of doubt the decisions would come from five individuals who are human and prone to error.

Federal censorship of motion pictures is not needed. There is no form of commercial amusement as widespread as motion picture entertainments which are as wholesome, as inspiring, as free from objectionable features and as full of educational and cultural subjects. All attempts to criticise motion pictures unfavorably have been based on theory or with undue emphasis placed upon a fractional per cent of harmful pictures.

Closely allied to the censorship of films is the question of the physical surroundings in the motion picture houses. If federal censorship is undertaken, the inevitable result will be the checking of local initiative. Local ordinances dealing with light, ventilation, fire exits, public safety and vaudeville will not be pushed. Undoubtedly physical and moral dangers will remain throughout the country in their present chaotic condition. The federal board is not constituted to deal with these subjects. The impression will become general that all matters dealing with motion pictures can safely be left in their hands.

The arguments by which the National Board has arrived at its conclusions are as follows:

CONSTITUTIONALITY.

There are reasons to doubt the constitutionality of any such bill which would tend, under law, to restrict the freedom of speech. The motion picture belongs to the same class as the newspaper, the book, periodical and play. It has always been adjudged sufficient to proceed against objectionable newspaper and magazine articles, plays and pictures after they have caused offence to the public. This freedom of speech has been guarded throughout the history of the Nation.

Assuming that this fundamental objection will be overcome in some way not now apparent, there remain objections in detail which, in the judgment of the National Board of Censorship, are practically conclusive.

POLITICS.

The Bill, Senate 4941, under discussion, provides that the commissioners shall be appointed by the President. He is the head of his party even though he is President of the nation. It would be next to impossible to keep politics as contrasted with social service out of the appointments of commissioners since the selections must be made from at least two other parties besides the dominant one. Such commissioners would serve for a limited time, scarcely long enough to estimate the moral sentiment of the nation, and they would constantly be open to strong political pressure from various parts of the country. Experience with the working of State censorship has led the National Board to believe that just, efficient and disinterested criticism of pictures would not be the primary aim of such a federal board. One or all of the following would be more important than censorship: the revenue derived from tax on reels; the political influence on and through the manufacturer and the exhibitor; the place of political friends and constituents in office; the suppression of certain types of subjects of political or social import. There is, moreover, no warrant for assuming that such appointees would be of a type best fitted to express impartially the moral judgments of the nation. The salaries assigned to them are insufficient to guarantee a superior type of commissioner. It would be intolerable to have narrow-minded, biased representatives of the nation open to any form of influence.

FEDERAL CENSORSHIP NO SOLUTION.

It is absurd to assume that the people in the states and the territorial possessions of the United States could ever agree to accept the decisions of a federal board of censorship. The standards adopted by such a board would prove unsatsifactory for Ohio, Oregon, or Oklahoma. These states would insist on duplicating the work done at the national capitol. They would also insist there were many films which could not be forced to be exhibited before the federal commissioners. Experience has convinced the National Board that many cities would insist upon being laws unto themselves. Such suppression would not suppress. It would mean confusion worse confounded.

LEGAL DECISIONS.

It is impossible to express in a few general controversial words the ethical standards for judging pictures. Any attempt to define legally "obscene, indecent, immoral, or of such character that their exhibition would tend to corrupt the morals of children or adults or incite to crime" must fail. Such legal phraseology inevitably throws back upon the commission the responsibility for formulating detailed and well recognized rules of judgment. These, in turn, must be carefully stated and must become the basis for action so that the public and the manufacturers will consider the fairness of the commission and will know how to conduct their business. It would be intolerable to have arbitrary and varying judgments expressed.

COMPLEX QUESTIONS OF ETHICS.

The National Board has discovered, after five years' work, that many delicate and complicated questions of ethics are raised. Since the motion picture depicts life with its motives, its thrilling experiences, its great moments, its victorious or disastrous outcome, it is essential that the standards under which dramatic situations are depicted shall be broad, just and intelligent. While broad principles of judgment can be laid down, while a minimum can be established beyond which no manufacturer will be permitted to go, the critic of motion pictures must be granted latitude in deciding upon individual situations. It is undoubtedly true, also, that 20 persons looking upon a given picture will have a variety of opinions just as they will differ in their decisions about people who have become involved in controversial situations. These opinions must be considered if justice is to be done.

LEGAL CENSORSHIP ESSENTIALLY DESTRUCTIVE.

As a result of experience, the National Board of Censorship has found that the best possibilities of censorship can be attained only when combined with a constructive policy. Censorship in itself alone is essentially destructive and coercive. For this reason, the National Board uses its influence with manufacturers and importers of films to produce only such films as in some way have real social value. By offering suggestions to the manufacturers, the National Board has been able to inspire a steady improvement in the character of films produced. The manufacturers welcome this help from an impartial board of independent people. This work naturally progresses slowly, but it represents substantial and effective education at the point of production.

Since it would be bound by legal precedent and decisions, the federal board would be unable to offer to the manufacturers, the exhibitors and the public, positive, constructive criticism.

PATERNALISM IN MORALS.

Public opinion and discussion do much to settle controversial points. There are always groups who hold to realism and large freedom for the individual. These believe in public discussion. There are those, also, who emphasize reticence. Innocence appears desirable. They are called by their fellows "puritanical." Those who belong to this group will suppress much for the protection of the child, the woman, the weak and the immigrant. Fundamentally, they do not believe in the ability of Society to protect itself or to decide moral questions. Between these extremes to liberality and conservatism lie the rank and file of the American people. Critics of motion pictures, who believe in democracy, who have strong principles based on experience and who look with clear and understanding eyes upon the subjects as they appear on the screen must expect adverse criticism. Moral questions will never be solved for the whole people. There will always be those who disagree. This applies not only to unofficial voluntary censorship, but is what the federal censors will have to expect. If such a bill were passed, after the novelty had worn off and the decisions of the federal board were given publicity, indignant groups of citizens would insist that this work be supplemented by city and state boards. When one appreciates the foreign population, the extent of the country and the variety of social classes in the United States, he must concede to various communities modifications of a minimum national standard.

LEGAL CENSORSHIP OPPRESSIVE AND UNNECESSARY.

There are many subjects which cannot come within the scope of federal censorship as defined by law which are the every-day subjects for criticism by a non-official, co-operative group like the National Board of Censorship. Because of its friendly agreements with the manufacturers and in its representation of public opinion, it can easily handle many of these questions. They lie within the realm of taste. They are sometimes vulgar. They may deal with questions of dress. The comedy element may be distinctly low. They may present controversial themes in delicate or indelicate ways. They may be harmful to certain elements of the community. While acceptable in certain sections, they may provoke sectional prejudices. They may not come under the "ban," but deal with "low life." They may present questionable and prolonged love scenes. They may present the three cornered problem of infidelity. All these and many other subjects come within the scope of a board working in the interests of the public without legal standing. It can be predicted with confidence that a federal board would be unable to handle satisfactorily this class of film subject.

JUDGING FOR THE WHOLE PUBLIC.

The conditions of exhibition of plays and motion pictures in the United States make impossible any segregation of pictures which are dangerous to certain groups, while they are entirely satisfactory for others. The same picture goes to the whole American audience of men and women, young and old. This means that any censorship provision does violence to many classes of people who are abundantly able to express their objections. They would regard such censorship as an unfriendly attack.

UNIVERSAL PUBLIC ENLIGHTENMENT.

The American public is intolerant of judgments superimposed by any class. With our American system of education, there has been developed throughout the country general moral as well as intellectual independence. The people are quick to detect those things which are objectionable. Their condemnation is expressed in many ways. They refuse to read certain classes of books. They have recourse to the law. They frown upon immoral plays so that they become commercially profitless. They put the "ban" of public opinion upon individuals who break over accepted standards or attempt to spread harmful doctrine. The laws and the courts reflect such public opinions. This public opinion is not static but is ever-changing. Since these are the facts, there is well formulated opposition, both to the puritanical and the ultra-liberal positions. It manifests itself in politics, social life, industry, morals and the church. Far more can be accomplished in co-operative ways than through legally appointed boards maintained under a paternalistic rather than a democratic ideal of government.

LEGAL CENSORSHIP TOO LATE.

Legal censorship comes too late to obtain the greatest results from the manufacturers. They desire to market their product just as other legitimate producers have the right. Their outlay in money and time has been considerable. They have incurred expense not only in producing the picture, but in publicity and in the manufacture of from 25 to 100 separate films for the exchanges throughout the country. When pictures were condemned by such a federal board with legal powers, the manufacturers would develop a bitterness and sense of opposition which would make them desire to fight the decisions, through the courts to the limit. Without making any concessions or losing one iota of independence, a voluntary board is able to influence its decisions at a period when compromise is possible.

State laws and local city ordinances already exist which more effectively handle the situation than federal censorship could do. Motion picture exhibitors who present immoral or indecent scenes can be checked by the police or mayors with suppression of films or temporary or permanent suspension of show licenses. Such laws to punish any action, publications or utterance against public morals are adequate for the protection of the public. For five years, the National Board of Censorship has called upon local authorities, mayors, license bureaus and police officials to suppress films which are not deemed proper for circulation on the American market. The response to these appeals has demonstrated the ability of localities to handle moral situations without any recourse to federal enactment.

NERVE AND EYE STRAIN. MAGNITUDE OF THE WORK.

Few persons understand the details of the work involved in the censorship of the product of motion picture manufacturers. There are being placed on the market of the United States, at present, from 135 to 150 film subjects per week.

Within the last six months, the manufacturers have turned to the production of themes which require from 1 to 10 reels of one thousand feet each to produce. This means that those who censor the entire product of the motion picture art will critically examine from 225,000 feet to 250,000 feet of film weekly.

The increase over the production for 1912, was in 1913, sixty-three and one-tenth per cent. There is no indication of a falling off in this volume of production. It takes twelve minutes to look at each reel of 1,000 feet. While 80 per cent of the film subjects require no criticism or changes, the conscientious critic must examine them all impartially. He must be in the frame of mind of the average spectator. When the film subject has passed in review, he immediately assumes the attitude of a moral critic.

If eliminations, changes in sub-titles or scenes are to be made, he must note not only the effect of the individual scene but its relation to the subject as a whole. This results in a tremendous nerve strain. No criticism or change can be made without reasonable justification. The censor, therefore, with his fellows, must have reasons for his opinions and state them in conjunction with others.

A small official board will find the work of examining and justly criticising 225,000 feet of film a week, a well-nigh impossible problem. The National Board, with 19 censoring committees a week and membership of 105 persons, finds the nerve strain exhausting. It is needless to say that the work of censorship is valueless unless it is done completely, impartially, judicially and justly.

When the manufacturer is aggrieved, and the members of the committee or the secretary feel that large portions of the picture should be eliminated, an appeal is made to a disinterested group of highly intelligent citizens serving voluntarily on the General Committee, a court of last appeal. A quorum of seven is necessary for decisions. The action of this group is final.

Although the National Board does not represent Society, it approximates the decision of Society. The elements, both conservative and liberal, are harmonized in the course of such frank discussion. The will of the majority carries.

Co-incident with the nerve strain should also be considered the eye strain attendant upon the steady criticism of pictures. Unless the work is divided, a point is reached with the most conscientious critic when he is unable fairly to estimate moral values. In any discussion of motion picture censorship, this practical detail must be emphasized.

CENSORSHIP INTENSELY HUMAN.

The National Board frankly acknowledges that it does not reach one hundred per cent. of the motion picture field. It is, however, continually criticising over 95 per cent and is increasingly proving to the irresponsible and more recent manufacturers that its endorsement is necessary. The National Board is a human institution, dealing with problems of controversy which have been in existence throughout the ages of organized Society. It reflects a public opinion which constantly varies. As Society formulates intelligent theories and principles of conduct, it must inevitably alter its decisions. The Board freely grants differences of opinion to various classes and to various constituent parts of the Nation. It also agrees that some of its decisions may wrongly interpret the will of Society. It does not assume omniscience.

Since the National Board is working for the entire country, it appreciates the importance of co-operative local criticism. The following plan has, therefore, been suggested and has been adopted in many cities:

A WORKING ARRANGEMENT.

The Board issues each Saturday an entire list of motion picture subjects reviewed during the week, with the action taken upon each. These bulletins are sent throughout the country. Local authorities and censor boards are encouraged to make use of these bulletins and to concentrate their attention upon pictures which have been criticised for eliminations or changes, which have been condemned in toto, and, for those pictures which have not been submitted to the Board, but which have been listed for release and sale. The Board agrees to bring pressure to bear upon the producers of objectionable and immoral films when they are reported to it. It also calls to the attention of local authorities those pictures which may be regarded as demoralizing. It urges on local authorities the wisdom of legal action when pictures are exhibited which violate the standards of a given community. Authority is vested in mayors, licensing authoriteis, the police and the courts to immediately suppress such pictures. This furnishes a plan of co-operation, a flexibility and of the federal censorship.

of the Federal censorship.

More Dangers Threaten Pauline

Bandits Capture Heroine

IN THE seventh episode of "The Perils of Pauline" or, just as appropriate from Crane Wilbur's view, "Perilous Pauline," a new mystery is started and will be developed in later episodes. The question is, as one of the sub-titles states, "What did the mummy say?"

Besides offering probably a larger variety of situations than any of its predecessors the new episode contains two real thrills, one of which is registered by the camera and the other, a matter of studio history. The first is a fire scene showing Pauline lying bound hand and foot in the attic of a burning cottage, and her rescue by Harry and a newspaper man. As a suitable background for this scene a cottage is sacrificed to the flames.

The other thrill came very near being a tragedy. It happened in the scene in which Hicks carries Pauline up the stairs on his shoulder. On reaching the top of the staircase Hicks (Francis Carlyle) lost his balance and fell over backwards, both he and Pauline (Pearl White) landing at the bottom much bruised and shaken up but, luckily, not seriously injured.

The photography is unusually clever in the double exposure, showing the spiritual body of the mummy emerging from its swathed figure and whispering its secret or threat in Owen's ear in ghostly fashion.

Hicks drives to an abandoned cottage in an unsettled district, carries Pauline up to the attic and, elated over his cunning and success, lights a cigarette and leaves. At the foot of the stairs he notices that the lighted match which he had carelessly thrown

Harry doubts the sincerity of Owen's expressed sorrow.

over the banister has alighted in a pile of rubbish and started a fire. His impulse to put out the flame is easily overruled by his desire to put Pauline out of the way.

The story of Pauline's disappearance after the balloon flight has inspired a young reporter to do his best to make a "scoop." While looking for a clue to her whereabouts he meets the man from whom Harry Marvin had purchased the horse. The man tells the reporter of the stranger's frantic haste and points out the direction taken by him. The reporter arrives at the burning cottage as Harry is trying to force an entrance. Using the auto as a battering ram they soon break down the door and effect Pauline's rescue just before the roof and walls collapse. For the reporter the "scoop" is an assured thing.

Pauline is kidnaped.

During Hick's absence Owen has fallen asleep and, as by an apparition, has been threatened with some fearful judgment that awaits him. He awakens terrorstricken. Soon after Hicks' arrival Harry and Pauline enter. Owen hastens to inform her of his awful worry during her absence.

Hoping to dodge publicity because of her recent escape, Pauline leaves for a visit with her uncle in Montana. Because of business Harry is unable to accompany her. Thinking to give Pauline a novel welcome her uncle arranges to have his cowboys frame up a "fake" holdup, kidnap his niece, and meet him later on the road.

The kidnapers took Pauline far back into the hills.

Hicks follows Pauline to Montana and arranges with some bad men to get her out of the way. On the way from the station with his passenger the uncle is held up and his niece taken by the masked cowboys. Thinking it his own pre-arranged plan he is gleefully awaiting the surprise of their meeting, when he meets his own men further down the road.

Having a big start the bandits are unmolested in the fulfillment of their plans. Pauline is bound and carried into a cave. Though able to shout, her last hope of rescue deserts her when large stones are placed in the opening, shutting out the light and any chance of anyone's knowing of her presence though they pass within speaking distance of the cave.

And at that point the trailer tells us to await the next installment.

World's Tour Film a Pennant Winner

By special arrangement with Jack Gleason, John Hardin, new Chicago manager of the Eclectic Film Exchange, was able on Monday evening, June 15, at Fulton's exhibition room on Lake street, to give a private showing of the Eclectic six reel baseball feature entitled "Giants-White Sox World's Tour" to several hundred exhibitors and representatives of the trade press. Mr. Charles A. Comiskey and the members of the White Sox and Athletics baseball teams were also invited guests.

From a film manufacturer's standpoint the picture is a triumph of camera art, the photography being unusually clear and sharp, even in several of the scenes taken in a driving rain; from a baseball fan's standpoint the picture is one of the best that has ever been made and this doesn't bar any of the six, seven, eight or nine reel dramatic productions which have been staged during the last year or two; from an exhibitor's standpoint the attraction is an excellent one, for the subject matter will appeal to baseball fans on account of the chief figures in it, to the man who loves travelogues, since bits of scenic beauty in all parts of the world are shown, besides closeup views of royalty, famous personages and quaint races and customs, and to the public as a whole, on account of its unique character and general excellence.

The general pictorial representation of the tour around the world is lightened frequently by comedy bits which get the laughs every time. If it isn't "Germany" Schaeffer, the foremost clown of diamond history, who is encouraging the smiles, it is "Mr. Bug," the typical American fan, who smuggles himself aboard ships or works his passage from port to port, by scrubbing decks or polishing brasswork, in order to accompany the teams on their tour of the world. We see him starting from home, arriving in Chicago, stowing himself away aboard ship, rooting from the bleachers in Japan, Manila, Australia, Cairo, Paris and London, and the closing scene of the film depicts the return of "Mr. Bug" to his humble lodgings with a bag full of souvenirs, and there receiving a special message from McGraw of the Giants which he discovers, upon opening, contains a season pass to the Polo Grounds for the season of 1914.

From the umpire's cry of "Play Ball," in the first reel, until the last man is out at the end of the sixth reel there is not a dull or uninteresting scene in the picture. It bats .400 and over from start to finish and the exhibitor booking it as a feature attraction is sure to need a moving van to take his money to the bank.

Warners' Features Makes Notable Release

Six Part Feature

"A BORN WARRIOR," a three-part film with its sequel, "Exiled," also in three parts, is to be an early and especially fine release of Warners' Features. It is a story of the life of Napoleon, from the time of his joining the army as a youth, up to that of his exile on the island of Saint Helena. The film is an Ambrosio one and the man who plays the titular role does so with distinction. His likeness to that of Napoleon depends not just upon the cut of his hair nor his ability to methodically rest the four fingers of one hand between the middle buttons of his coat but there is something about his portrayal of the role that inspires one with the feeling, *"that* is Napoleon."

Napoleon.

As the youth Bonaparte, he is slender in body and face. As he advances in rank and years he gradually takes on the solidity of appearance that the Napoleon of his latter-day triumphs and still later banishment, is credited with having possessed. This is the feature of the six-reel film that deserves especial commendation. The action of the story is realistic to the point of seemingly being perfect while the photographic phase of the picture offers the clarity and strength necessary to complete the fineness of the offering. The scenery and settings, however, are quite as important, and contribute by their fitness toward making the introductory film and its sequel, what will probably be rated as the best series of Napoleonic epics yet given the public.

It begins with the early army affiliation of young Bonaparte, who as Lieutenant of Artillery in the Republican army takes leave of his mother and returns to France.

Then follows the siege and fall of Toulon and the riotous acts of the army, meaning death to the aristocrats. Bonaparte saves Eugenia of Chabrillant, orphan of one of the Royalist

The uprising of the peasants under command of Napoleon.

Josephine. Napoleon. Marshal Ney. Francia. Servant to Napoleon.

leaders from the attack of the rabble. News of this is brought to the Republican leader and he orders Bonaparte's punishment to be a diminution of his rank. Rather than suffer this, Bonaparte leaves the army but returns with the warning, brought him by Eugenia, that the Royalists are planning a movement against the Republic. In recognition of his worth, Bonaparte is named general and before leaving with his troops entrusts Eugenia to the escort of the officer Barras, who takes her to the home of Josephine Beauharnais for safe keeping.

Wellington before Waterloo.

Returning victorious, Bonaparte calls to thank Josephine for the protection afforded Eugenia. It is the first meeting of the future great general with Josephine and the latter, interested, asks, "Is Eugenia of Charillant your fiancee?" And Bonaparte answers, "No, I shall never love her but as a sister." Eugenia who already has secretly given her affection to Bonaparte, overhears this answer and leaves the home of Josephine. Shortly afterward she dies, confessing in a letter to Bonaparte, her love for him.

The army of the Republic is about to invade Italy. Bonaparte before leaving on this expedition secretly marries Josephine. It is at the conclusion of the march into Italy that Bonaparte gives expression to the quotation, "Hannibal crossed the Alps; I went around them." Then occur the great victories of Mondso and Piedmont and Bonaparte's historic thanksgiving to his men:

"Soldiers! In fifteen days you have gained six victories, taken twenty-one flags and eighty pieces of artillery; made fifteen thousand prisoners and conquered Piedmont. Mainstays of the Republic, soldiers of Liberty—the Country thanks you!—Signed, Bonaparte."

Meanwhile, Barras, an admirer of Josephine continues to offer her attentions until she tells him she is the wife of General Napoleon. In her keeping is a casket of souvenirs belonging to Eugenia, and she writes to the Prince of Polignac, Eugenia's cousin, and tells him of her possession of the casket. The prince calls for it and Barras makes the occasion one upon which to arouse the jealousy of Bonaparte.

It is after the liberation of Lombardy and the march on Venice that Napoleon rushes to Paris and disproves the suspicions of Barras. The prince is made captive and sentenced to death, however, when a document is found on him which tells of a plot to kill Napoleon. At the intercession of the prince's mother and of Josephine, the life of the prince is spared.

And thus ends the first three reels. They tell a complete story in themselves and a story that is not as generally familiar as is that of the next three which, entitled "Exiled," form the sequel.

Napoleon is now emperor. He destroys the Austrian power at Ekmul and Ratisbone and declares to the Emperor Francis of Austria, "I will shatter your monarchy as I shatter this cup," and the cup in question is shattered to pieces. Fouche, the advisor of Napoleon is anxious that Josephine be divorced and that Bonaparte marry Maria Louise of Austria. The

Napoleon is accused of disloyalty to the Republic.

Francis Joseph. *Louise.* *Metternich.* *Barras.* *Carteaux.*

reason is that there is no heir and he continually broaches the subject of divorce. For conciliatory purposes, Bonaparte visits the court of Austria and meets Princess Maria Louise. Urged on by Fouche and the good of his country, he consents to divorce Josephine.

The scene in which Bonaparte and Josephine meet for their respective signatures to the fateful paper, is one meritorous by reason of its suppressed feeling rather by its display of emotion.

To the last, Josephine hopes that Bonaparte will refuse his signature. But when an eventful pause is terminated by his seizing the pen and signing his name, Josephine is made one of the saddest of history's women. The marriage of Napoleon and Maria Louise follows and eventually there is a son. But the happiness that should have been Bonaparte's is not, and the fighting general's spirit seems to reflect this condition. His triumphs terminate with the retreat from Moscow. The surrender of Paris and the burning of the Eagles are among the most impressive scenes in the films' length.

Then there is the farewell at Fontainbleau, the general's leaving for the Isle of Elba and his invitation to the troops, "If anyone wishes to fire against his Emperor, do so! . . . Here I am!" But the response is "Vive l'Empereur!"

Waterloo is the next event and the proclamation of June 2, 1815, "Napoleon Bonaparte exiled through the clemency of the Allied Powers to the Isle of Elba, has violated his sworn oath and returned to France. For the welfare of the peoples and for the re-establishment of order, Europe declares him a public enemy and invites war against him."

Divorce of Josephine and Napoleon.

The army of the Republic responds to Wellington's command to surrender, "The Old Guard will die, but not surrender." The eagle is shot off the flag of the Republic and Napoleon Bonaparte is the prisoner of Admiral Keith on board the Bellerophon.

"I will shatter your empire as I shatter this cup!"

The closing scene of the film shows the stately ship as it sets out toward the island of Saint Helene. And in the prow of the boat stands the figure of that great little general of hisory—Napoleon Bonaparte.

The story throughout is splendidly handled; and it makes one of the most interesting and thrilling releases of the day.

Hackett Talks of Pictures

James K. Hackett, who is now in Paris playing in the film presentation of "Monsieur Beaucairé," which is being made by the Famous Players Film Company, under the direction of Edwin S. Porter and Hugh Ford, became an enthusiastic advocate of the moving picture more than a year ago, when he posed for the Famous Players' production of "The Prisoner of Zenda"—the first great American star to appear in a feature film. At that time he was enthusiastic from the standpoint of the scenic and artistic possibilities, and the courtesy and liberality with which he was treated by Messrs. Zukor, Frohman and Porter, but in an interview which Mr. Hackett has just given to a Paris newspaper, *"Le Courrier,"* he has announced another even more cogent reason for allegiance to the films.

"When I posed for the Famous Players Company in 'The Prisoner of Zenda,'" said Mr. Hackett, "I do not now mind confessing that I expected that so doing would have an effect—trifling, I hoped, but nevertheless noticeable—upon the receipts to which I would play in the following regular dramatic season. I was warned by many of my friends that when the public could see me for the small prices charged in the picture houses they would be reluctant to pay the higher scale I charge in the theaters. Having always been fond of being a discoverer and pathfinder, however, I decided to see for myself what the effect would be. To my amazement I found that my business the past year had been the best that I had had in many seasons despite the fact that the past theatrical year has been notorious as the worst in many years.

"That my personal exception to the rule can be charged to nothing but the advertising and interest in me created by the Famous Players for my performance in 'The Prisoner of Zenda,' I am absolutely convinced. As soon as I realized this I immediately arranged to pose for the Famous Players in 'Monsieur Beaucaire' and you may rest assured that I shall never allow a year to pass without posing for at least one big feature film for the Famous Players, and I hope to find time to appear in at least three. In my opinion any player who neglects an opportunity to appear on the screen is losing possibility for the most valuable advertising in the world, and those who do not take advantage of it will quickly find themselves surpassed in the race for distinction and financial recompense in the legitimate theatrical world.

"I do not agree with those who say that the moving picture has had a bad effect on the regular theatrical business. I do say most emphatically, however, that the moving picture has done more to raise the standard of the legitimate productions than any other influence which has ever been known. There is just as much reward to-day for the meritorious production as there ever was, but the moving picture provides so much and so good entertainment for so little cost that it has made absolutely hopeless the mediocre play presented at a scale of prices ranging from 25 cents to $1.00 or $1.50, or $2.00."

Ramo Gets Potter Plays

Paul M. Potter, possessor of a world-wide reputation due to his many successes, especially his dramatization of "Trilby," has made a contract with Ramo Films, Inc., to furnish it with script dramatizations of twenty-four of his biggest and most successful plays to be pictured as Ramo Features. Mr. Potter was for many years the foreign editor (London and Paris) correspondent for the *New York Herald*. His first play was "The Chonans," produced by the late Mme. Modjeska at the Union Square Theater, New York City. He followed this with "The City Directory" written for Russell's Comedians, (which was played by them for five years) including William Collier, Charles Reed, May and Flo Irwin, Dan Daly, May Yohe, Mack, Martinette, and many well known actors were also in the cast—likewise marking the theatrical beginning of the famous Dave Warfield.

Mr. Potter dramatized "Trilby" for the late A. M. Palmer. Sir Herbert Beerbohm Tree produced it with great success at the Haymarket Theater, London, England. William A. Brady presented it throughout the United States, Canada and Australia. In every European city as well as in India and South Africa different managers have presented this play. This drama has paid more than half a million dollars in author's royalties.

Paul M. Potter, whose plays are being filmed by Ramo Film, Inc.

"The Conquerors" Mr. Potter wrote next for Mr. Charles Frohman. This was played for more than a year by the Empire Theater Stock Company which included Viola Allen, William Faversham, Sir George Alexander and many other celebrated performers. At the present writing Mr. Potter has already placed the manuscript for this successful play in the hands of the Ramo Company, and it is now being produced under the careful guidance of Director Will S. Davis. "The Victoria Cross" for Daniel Frohman, in which the leading role was played by E. H. Sothern, is another Potter success. This production will follow "The Conquerors" in motion photography as a Ramo Feature in five reels. "The American Minister" and "The Pacific Mail" Mr. Potter wrote for William H. Crane. "Our Country Cousins" for the Lyceum Theater Stock Company. "Under Two Flags" (with Blanche Bates as Cigarette) for Charles Frohman and David Belasco. "The Red Kloff" he wrote for Louis Mann. This play was under the management of William Harris. "The School Girl" for Edna May, and "Nancy Stair" for Mary Mannering. This was under the management of Frank McKee. In Mr. Potter's list of more than sixty plays all the famous players of America have appeared. His recent days have been engaged in writing for Charles Frohman such pieces as "Arsene Lupin," "The Honor of the Family" with Otis Skinner, and such farces as "Twenty Days in the Shade," "The Girl from Rector's" for A. H. Woods and "The Queen of the Moulin Rouge" for Thomas W. Ryley, as well as many musical comedies.

On the Outside Looking In

By the Goat Man

As per schedule, the western exhibitors, including Chicago and Milwaukee, embarked for New York via Washington, Friday evening, June 5, over the Pennsylvania route—the road made famous by Tom Wilt. The trip was without incident, barring the dining car chef's inability to supply an acceptable menu for Abe Balaban. Abe persisted in his demand, following chicken okra, with chicken country style, chicken North Avenue style, chicken Twelfth Street style, chicken with rice, chicken fried. A compromise was reached by substituting chicken sandwiches between meals and holding out the promise of Broadway chicken at the journey's end. Abe is for chicken in all present and future forms.

The dark side of Mabel Condon in her street togs.

* * *

At Washington Saturday afternoon, the ever-welcome ballyho of the sightseeing omnibus agents caught the fancy of Bob Levy, who financed a cruise around town. The joy-riders prevailed upon their captain to stop at the White House grounds to confirm the story that President Wilson would open the Grand Central Palace Show the following Monday and incidentally to hear a concert by the U. S. Marine Band. Chris Whelan and George Henry are still swearing by that band. At the conclusion of the ride, the crowd scattered to dine.

* * *

Exercising the rights and prerogatives of a well matured goat and recalling that Washington was the scene of considerable activity along the lines of federal censorship of motion picture films, with a body guard consisting of Big Bill Sweeney, Ben Beadell and Conrad Foster, I invited an audience with Fulton Brylawski—a Washington exhibitor who refused to bolt last year's New York convention. Fulton Brylawski and his father Aaron have been doing heroic service for the film interests of the United States by offering testimony before the congressional committees that seek to saddle a censorship law upon the statute books. This testimony is emphatically opposed to censorship. It is painstaking, intelligent effort backed by the experience of real exhibitors who know from years of practical training that censorship is unnecessary and un-American. For be it known that the Brylawskis are exhibitors who buy first run service and big features for eight big theaters and who were pioneers in Washington, starting from small beginnings. They know the game backward and have proven that they also know it forward. Fulton Brylawski is a lawyer as well as an exhibitor and merely for record purposes, he is still single—the only chance I have of saying it! My little crowd left Harvey's to see two things—the Brylawski houses and Little Rock River Park. We burned up eleven gallons of gasoline to do it and wound up on the roof at Raleigh's, where the spot lights play on the monument and Old Glory. There we had refreshment and peace of mind, to take our train at 12:30 for the great white way. I will give you more of these Brylawski folks as we go along. They are 100 per centers every minute.

Maude Fealy featured in Thanhouser releases.

* * *

And now we're into the maelstrom of convention and exposition week, this year of Our Lord, the week of June 8-13, the city of our fathers. I am to set down my meanderings, and truly it can't be done. I even lost Sam Trigger in the rush and that is some regular rush, my brothers, for Sam Trigger can go some himself.

* * *

At my breakfast Monday morning, I smashed into Harry Cohen who wanted me to see Michael Strogoff at the Strand right away. Funny coincident, for it was Harry Cohen and Sam Rothapfel who were last to bid me good-bye when I left New York on my last visit, only to be met first on this. But I saw Jacob P. Adler in Popular Plays and Players' first big production—saw it under the critical eye of Roxy and the popular approval of a vast audience. Roxy himself led his orchestra for the performance, thus showing me another phase of his many-sidedness and confirming anew my great faith in him as America's foremost exhibitor.

* * *

Right here, lest I forget, will William N. Selig please pardon an error which crept into our last issue which credited Mr. Cohen as having at one time been treasurer of the Selig Polyscope Company? Mr. Cohen himself pointed out the error and we all know he wasn't that. But even so, he has spent oodles of Selig money for one thing or another and maybe that may have been responsible for the blunder. Most of us know Harry Cohen. He hews out his own destiny with a fine respect for his fellows and a thorough regard for their rights.

* * *

I should enthuse over the Strand theater, but I can only agree that it stands among the world's finest theaters and that it is Sam Rothapfel's dream come true. I was all over it; met Roxy's assistant, Alfred Jones, and his publicity man Vic Wilson, who has only recently found out that Sam Rothapfel started as an exhibitor at Forrest City, Pa., six years ago in a mean, little, undertaker chair shack and now is the largest salaried exhibitor-manager-director in the world. And from that exalted position he has The Strand for his playhouse. Consistent with the policy of the place is this pertinent sentence: Our house is a theater for mothers, daughters, sisters and wives, where the purity of their thought will be conserved above all things. How like Roxy that is!

> *B39PMN 60 BlueX*
>
> *So.-Philadelphia, Pa., June 16, 1914*
>
> *Motography, Monadnock Bldg., Chicago.*
>
> *Through our good fortune to have such great facilities as we have, we will not have single day interruption in our deliveries. Have increased our number of companies and with the well known fighting spirit of Lubin behind us it will not be many days before we are back on top again with films that will be better than ever.*
>
> *11:54 A. M.* *LUBIN MFG. CO.*

Business goes on as usual despite Lubin fire

* * *

Then we went to lunch, Vic Wilson, Sam Rothapfel and I. How little we know about the future! It was a sweltering hot day, but we went to lunch. Slid out of the side door into a taxi and then to the Twenty-third street ferry, landing at Hoboken. Rothapfel howled because we had to walk a quarter of a mile in the torrid weather. We were playing the game of "Follow the Leader" and J. Victor Wilson, six-footer, was the pilot. At the Scandinavia-American dock we boarded the ship Hellig-Olav (Holy King) and greeted the skipper and host Lars Holst. This was a new scenario to Roxy and I, but old stuff for Wilson who was lucky in knowing the captain when they both lived in Copenhagen. That lunch will never be adequately described in these pages. We were aboard four hours every moment of which was devoted to a feast, commonplace to the Captain, whose guests we were, but overwhelming in forty different ways to Roxy and I. Vic Wilson had tried it before, and I envy those trials! We had bread from five countries; nothing of the Western Hemisphere; wines, liquors, lubricants and the Water of Life; viands, vines and vinegars; toast, tastes, and tidbits; two dishes that we knew and twenty-two we never saw. It was eat, eat, eat and the end never in sight. For once in his life The Goat got enough and Roxy will tell you to your face that he got too much. At the last moment the secret leaked out — Roxy mixed his meal with water! He promises never to make that mistake again. In a Captain Holst luncheon, water is served only in the finger-bowls!

* * *

Please don't expect a rational, connected narrative from me. If I tell you here that the old Me-man of Eclair and the Wid-man of Warner's is now on the high seas bound for Europe where he will direct pictures for Sid Olcott, it is only because it flits into my mind. Here's lots of luck for Frederick Charles Gunning, who bid me good-bye Wednesday afternoon.

* * *

And that night, in the neighborhood of the Vitagraph theater I saw Proctor, who wanted to know when I had last seen Gunning. It was 2 g. x. in the a. m. when Proctor grew inquisitive. It was typical of the week. An average of nineteen working hours every day for all of us except Judges Phillips and Tugwell. Those good scouts knew better every day except the night of the trip up the Hudson.

* * *

Never again will we sail on the Adirondack during a m. p. convention. The scheme is to run the boat up the river till the fuel gives out and then float back. I wanted to see W. W. Johnston of Eclectic and Karpen tipped me off that he was celebrating his wedding anniversary—the second, I believe—with the Missus along. They attended the Cubs-Giants game and would try the river ride. So I made the boat with Pat Powers' kind assistance and missed Johnston. Old staterooms 157-159 was a rump convention place. Phillips, Tugwell, Rosenthal, Sweeney—(Big Bill), Furniss, Harrington, Bullock, Miller, Trigger—(show me a place that Sam wasn't there), Billy Horne, the Deputy Goat, and others whom I know but can't recall, were all chewing it over in 157 while I rested in 159. That was the only time I stopped during working hours all week. I'll forgive Johnston, because he was aboard. He told me the next day that he chose a cool, dark spot on the hurricane deck.

Snapshots aboard Ad. Kessel's Orson, Saturday afternoon, June 13.

If you ask me, I'll tell you that the boat-ride tickets were given out on a dark night to exhibitors who wanted their annual outing, but that wouldn't be fair. You never saw such a mob in your life and we didn't get home till morning. That was the inevitable rule.

* * *

If I may inject a straggling thought here, the Grand Central Palace during M. P. Exposition week is not the most desirable place for convention purposes. The roar and din of the exposition floor—the clickety-bang of forty typewriters through a three-quarter inch, six-foot partition—contributes noise enough to match a boiler factory. While some of the exhibitors have knowledge of ballyhoo days, none are in present training to make themselves heard above the racket of the competition. By all means, hold the conventions where the deliberations of the delegates may be recorded without so much of the distracting influence.

* * *

Two of the interesting and faraway subscriber friends of Motography attended the open convention of exhibitors at New York. They were Moss Cohen of the M. C. Amusement Company, Crown Picture Palace, London, and Joseph Fisher, director of Fisher's Elite Bioscope, Ltd., Grand Theater, Cape Town, South Africa. Judge Tugwell and Billy Horne of Los Angeles had nothing on these foreigners for coming a long way.

Mrs. Louis Chapman Foster at her Southern home.

* * *

Leslie's Hesitation Sextette—I saw it out of the corner of my right eye—and just for that slam at the trade papers I'll attend to Leslie later.

* * *

Over in the Candler Building I saw the finger prints of my old friend Billy Robinson, but he wasn't there. But those of us who know him could identify the place in the night. You can always *feel* Billy's atmosphere.

* * *

C. V. Henkel has been sick for weeks and weeks, and nobody had told me. He is better—well enough to mix only a wee little bit. I'm sorry.

* * *

Dave Horsley put in an entire week at the show, utterly abandoning his four other offices. Anybody could see Dave and all could hear him. He told me something about a farmer who would raise corn for market never getting very far, but if the same farmer would raise the corn and feed it to hogs he could have a Packard. I don't know what David knows about corn and hogs and farming, but I do know he's stirring up his brother Bill's flower garden over in Bayonne. There's a big new studio and factory about to bloom just across the way from Charlie Simone's old place. See the advertising section towards fall for full details.

Bensonhurst Yacht Club taken from the Orson.

* * *

Messrs. George Kleine, George K. Spoor, Homer A. Boushey, William N. Selig and John F. Pribyl, all of the Chicago contingent of m. p. makers, were prominent during at least one of the evenings of the show.

* * *

My thanks are due to many kind friends, but not more so than to Louis C. Foster, son of the "Old Showman," Conrad Foster, one of Chicago's high-class film exhibitors. Conrad Foster goes to the New York convention to see his children—Louis, Florence and Edna. The daughters are doing kid parts in Biograph films and Mabel will tell you about them later on. As my chaperones, Foster, Sweeney and Beadell kept me in tow part of the time after sundown and this son of Con. Foster's was always there with his sisters and his chauffeur and his Packard. Then we hit the pike. Our joy rides led to Coney and Brighton and elsewhere. Sometimes Edna (Billy) did the driving. I couldn't accept all the offers, but it was mighty convenient for the clambake and other side trips. Good company, a good car and a good host goes for a lot, and through Conrad Foster I trust this little message will reach his hospitable son. If you follow me closely, I snitched a picture of Louis'

Ad Kessel and some of his chickens.

wife, which appears elsewhere. It was truly a glad week.

* * *

Maybe I was more than fortunate, for the side trips that came to me were frequent and exceptional. It was Saturday, my lucky 13th day, when a call at the office of the New York Motion Picture Company brought an urgent invitation to come back at 2:30 p. m. I try to keep my appointments. Adam Kessel, Jr., was the man I wanted to see. On the dot he was there, and after the greeting he said: "And now we are off." This "off" proposition led to the Bensonhurst Yacht Club, Graveshead Bay, L. I. A big green Stearns was the conveyance. An hour later Ad's "tub" was pointed out at her mooring. We were to cruise in the *Orson*, as trim a vessel for Ad Kessel's requirements as loving care, skill, time and money might conceive. The cruise took us down the bay, past J. Stuart Blackton's famous yacht, past the Atlantic Yacht Club, to greet the second coming of the *Vaterland*, the world's largest ship. It was all very wonderful to a landlubber like me. Back at anchor, one party after another came aboard and from time to time a straggler hung over for the dinner that was to follow. It gave me a touch of Ad Kessel's social side. I have told you about his summer home at Lake Champlain; his mania for these restful moments; his yacht; his automobiles; the joy he finds in living; but I was merely guessing at part of it. Ad's chief delight comes with his friends. You will find some more pictures scattered around in this book. The women are Mrs. Edwin Robinson and her daughter and Miss Christine Mayo. None of these had seen the *Orson* before, but like me they hope to see it again. Ad Kessel with his chickens at Lake Champlain and with his yacht in Graveshead Bay is the same Ad who makes pictures branded Kay-Bee, Broncho, Keystone and Domino. His dopester isn't responsible for any of the stills or the copy I am usng in this department. I am slipping this over on Elmer McGovern. That's why Motography is "that different magazine" to the trade. I left the *Orson* at 11:30 to catch the tail-end of the Screen Club blow-out. My schedule was holdng true to form!

The two big men of the Mutual: Harry E. Aitken, president, and C. J. Hite, first vice-president, congratulating each other on a successful year's business.

* * *

I would like to tell you about Commodore Blackton's *Sagamore*, with its crew of fifty-seven men, but I'll let that hang over.

The Exposition itself was a tremendous success. I know, for I made it my business to find out. When the space buyers are satisfied, then it is that the show stands up. The space holders were satisfied. J. F. Skerrett, A. J. Lang, L. W. Atwater and Bill Barry said so for Nicholas Power, and I couldn't find anybody who said otherwise. The film manufacturers themselves realize that the public craves for the stock companies in the flesh. The stock companies seem to crave the public. They enjoy the personal contact thing. I saw women cry for Bushman's signature, and when I was dolled up in Don Meaney's glad rags the night of the banquet I autographed some cuffs and fans and things myself. Blossom out in soup and fish, and you can bet somebody will identify you as So-and-So and the stuff is off. You can work as long as the lights are on. Famous Players, Edison, Vitagraph, Essanay, Universal, Thanhouser and all the rest of the film makers who were space holders at the show know this. If I had a cent for each signature that the film fans carried out of Grand Central Palace last week I could own a sea-going yacht myself. The Exposition accomplished all it set out to do.

Pretty backgrounds enhance the Rex drama "The House Discordant."

* * *

The shore dinner at Brighton Beach Hotel was nothing like the blow-out at the Biltmore. Will somebody please send me a menu card of the latter? I left mine on a shelf in room 1109. Who took the picture at Brighton?

* * *

Will J. A. K-o-e-r-p-e-l please forward that hanging lamp?

* * *

I told you in the beginning that it couldn't be done and it can't. I haven't scratched the surface of it. Motography will appear weekly about July 4 and thereafter. Then I can throw myself, maybe. In the meantime, I reserve the Jardin de Danse, my visits to Ramo Films, Inc., World Film Corporation, Warner's Features, Eclair Film Company, Sawyer, Inc., Universal Film Manufacturing Company, Paramount Pictures Corporation (five calls for the throne men—all out!), and fifty-seven other varieties, and apologize to those who must come under my mental spotlight in subsequent editions.

* * *

And now we'll get ready for Dayton.

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CHICAGO, JUNE 27, 1914

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WHAT THE CONVENTION DID.

CENSORSHIP, posters, multiple reel subjects, relations with exchanges, and the organization of a single permanent association, all important subjects, were vigorously attacked by the convention just closed; and while perhaps none of them had its problems definitely solved, the wishes of the exhibitors were set forth plainly. The records of the convention carry a series of resolutions which should have a very salutary effect upon the future of the industry. And incidentally they form a remarkable climax to the editorial expressions which have appeared in Motography during the last few months. Without exception, the policies endorsed by the convention were those advocated repeatedly in these columns.

In the matter of censorship, the exhibitors went on record with an unqualified endorsement of the present voluntary system exemplified by the National Board of Censorship, and a condemnation of the principle of legalized censorship, in the following language:

> *Whereas,* A measure is now pending before Congress for the establishment of a Federal censorship for motion picture films, and the advisability of State censorship is under discussion; and
>
> *Whereas,* There are at present upon the statute books legal safeguards against the exhibition of any improper photo-plays; and
>
> *Whereas,* The establishment of legal censorship will subject the entire motion picture industry to the despotism of censors without possibility of appeal or review; and
>
> *Whereas,* Legal censorship of any kind is opposed to the fundamental rights of all citizens freely to express their opinions and sentiments, and the abuse thereof is fully subject to legislative control; and
>
> *Whereas,* The National Board, through its five years' experience in the criticism of motion picture films, has adopted a constructive policy and has endeavored to represent public opinion in a disinterested, fair and skillful way through the adoption of broad-minded and intelligent standards of judgment; therefore be it
>
> *Rosolved,* By the International Motion Picture Association, in convention assembled, that the legal censorship of motion picture films is opposed to the best interests of the public, and that no conditions exist requiring such censorship for the protection of the public; and be it further
>
> *Resolved,* That this organization declare itself as unalterably opposed to Federal, State or local censorship of motion picture films based upon legal authority, on the ground that censorship of this kind is a restriction of the right of free expression; and be it further
>
> *Resolved,* That this organization record itself as in favor of the voluntary co-operative criticism and regulation of films as at present conducted by the National Board of Censorship, and further, that it be the sense of exhibitors of the United States, in convention assembled, that as the National Board is a co-operative body, all exhibitors be urged to refuse to exhibit any picture which has not been duly reviewed by that body; and be it further
>
> *Resolved,* That we urge all exhibitors to apply for associate membership in the National Board of Censorship in order that they may be entitled to receive the weekly bulletin and all the information regarding the work and decisions of the Board.

Of course, this attitude of the exhibitors was to be expected, but, nevertheless, those who believe in the freedom of the picture cannot but feel gratified that their principles are so recorded.

The question of single versus multiple reel subjects has assumed important proportions during the last year. Thousands of exhibitors, while recognizing the value of the big feature as a development of the art, have felt that its advent and increase of popularity should not mean a corresponding neglect of the single reel, the foundation of the business. The growing conviction that the single was receiving less attention than it deserved found utterance in the following resolution:

> *Resolved,* That it is the sense of this convention that the

manufacturers of regular single or two-reel service to exhibitors be requested to confine their energies and resources to such regular service at regular prices and refrain from inflicting upon their customers large multiple reels at extra cost, and that a copy of this resolution be sent to the manufacturers.

Another resolution, founded on the report of the grievance committee, undertook to correct another phase of the same trouble with the following recommendations:

That the exhibitors vigorously protest against extra charge for regular release; that the film company should at least collect films in instances when they are to be returned the same night as used. That we are emphatically opposed to crowding out of single reels and replacing same with multiple reel subjects which further has taken the former merit out of single reels.

That sufficient leader be put on the beginning and end of films so that the story may be completed.

That manufacturers and exchange men should under all conditions, remain out of the exhibition business.

That the poster situation is possibly one of the worst evils facing us, and we believe that the posters should be made part of the film service, booked as we book the reels. That posters advertising a high-grade of amusement should be, at all times, clean and presentable. That manufacturers should have interest in their products being represented to the public in a manner befiitting them. That the exhibitors be given the privilege of sufficient advance advertising.

The poster, which has always been a problem, came in for considerable discussion before the foregoing resolution was passed. It seems self-evident that low-class posters cannot be expected to attract patronage to a high-class show; but it is a fact that poor posters are still in evidence here and there. Manufacturers and exhibitors are disposed to blame each other for this condition. The resolution, of course, puts it up to the manufacturer.

The most important business of all, that of organization, made a good deal of headway; for although nothing was actually completed in the way of a new association, another resolution was passed recommending the establishment of a National Board of Trade, embracing all departments of the motion picture business. This is the language of the resolution:

Whereas, Adverse State and National legislation can best be defeated by united and concerted action on the part of all branches of the industry; and

Whereas, The motion picture industry has not reached a stage where it is essential for harmonious and united action of all the branches of the industry; therefore be it

Resolved, That the International Moving Picture Association recommend the establishment of a Trade Board where film manufacturers, exchange men, exhibitors and all the allied branches of the trade can be represented for the purpose of protecting the industry as a whole; and be it further

Resolved, That the incoming executive officers be hereby instructed to enlist the different elements for the establishment of such Trade Board.

It was also resolved that the secretary of the association be instructed to write all the members of the old organization, and of the independent organizations, inviting them to join in the new movement. Methods of organization, as well as examples of similar associations, were presented to an intensely interested audience by an experienced organizer; and no obstacle now appears to interrupt the work of forming a really representative, powerful and efficient body of motion picture interests.

A feature of this convention, as distinguished from its forerunners, was the diversity and excellence of the papers read and addresses delivered. They covered practically every debatable feature of the business, and undoubtedly succeeded in conveying many new ideas to the assembled exhibitors. Such a convention program is the usual form among the older trade associations, and they have adopted it because they have found it productive of the greatest good to their members. There is so much to talk about in the motion picture business, so many branches with which only the specialist is thoroughly familiar, that every meeting offers a splendid opportunity for the dissemination of new and valuable information; and the exhibitors have learned to take advantage of that fact.

The exposition may quite properly be regarded as an adjunct to the convention; but, considered by itself, purely as a trade show, it was a tremendous success. The only unfortunate feature of the combination, and one that can readily be avoided next time, was the distraction and confusion of the convention sessions by the great medley of sounds, musical and otherwise, which floated about the exposition hall.

But noise and all the exposition was, we repeat, a big success from everybody's standpoint. It was, indeed, exceptional among trade shows for the satisfaction of its space-holders. Many of these events in other industries are a distinct tax upon their exhibitors; their deficits must be charged off to advertising or some other convenient and long-suffering account. But most of the manufacturers and dealers who displayed their wares at this exposition were able to trace a direct profit to it. And this means, of course, that they will all want another and a bigger one next year.

The whole event, the convention and its exposition, accomplished certainly as much as the most sanguine could have hoped. Before the next one is held, a year from now, it is our trust and belief that all the recommendations of this one will have been accomplished—a part of motion picture history.

COLLEGIATE PHOTOPLAYWRIGHTS.

BECAUSE it believes that the writing of motion picture scenarios offers a distinct field to men and women of collegiate training, the Edison Company has inaugurated a scenario writing contest among ten of the leading universities of the country. The idea is that there has been a distinct advance in public taste in regard to motion pictures, and that the cultured collegian should be better supplied with the *finesse* demanded by the improved taste.

In current literature, so far as we can recall the styles and personalities of contemporary writers, the collegian has no particular advantage over the plebeian so far as popularity goes. It were, indeed, a mistake to assume that a college graduate could write a better story or a better scenario—and especially scenario—than an under-graduate in the school of experience only.

If the plan were to post a new sign reading, "Only college graduates need apply," we would be forced to express our disapproval. Since there is no such scheme, however, and the intention is merely to add a new supply of writers, with possibly different ideals, to those already busy, we heartily concur. Let us by all means encourage and develop whatever new source of material there may be, whether it lie in the universities or in the slums.

"Creation," the photo-play which is being put out by the International Bible Students Association, is branching out in its endeavors. An order has just been placed for ten Simplex projectors. These are for road purposes, and will be equipped with aluminum pedestals.

Dramatic Story of Woman's Sacrifice

Gerda Holmes Featured

UNUSUAL praise is due the producer of Essanay's two-reel feature offering "The Chasm," for he has given the public an out-of-the-ordinary picture and spiced his offering with some decidedly unique effects both in lighting and stage setting.

The opening scene, symbolical of the film title, shows a chasm through which can be dimly discerned that which lies beyond, and the closing scene is again this chasm set, in which, by double exposure work, we are shown the various characters in the drama separated by the width of the chasm and, so, utterly cut off from each other.

The principal roles in this two-reel drama are taken by Gerda Holmes, Bryant Washburn and Richard Travers and each of them gives a painstaking and wholly satisfying interpretation of the part assigned. Miss Holmes is especially good in the scenes in which she first learns of her employer's love for her, and later when Goodrich, her former sweetheart, returns to face her husband. A better bit of emotional acting than that seen in the two scenes above referred to is seldom offered on motion picture screens.

Shirley's employer makes her a floral offering.

As has been the habit of the Essanay company lately, all of the scenes are splendidly mounted and of unusual depth, while the lighting effects could scarcely be improved upon.

As the tale begins we find ourselves in the offices of Don Black, in which Shirley Waverly is employed as a stenographer while Frank Goodrich fills the position of a clerk. Shirley and Frank have been in love for some time and an engagement practically exists, although Shirley is not wearing an engagement ring as a token of her betrothal.

One morning as Shirley goes into her employer's office to take his dictation, she finds that the head of the firm is paying more than a little attention to her and he ends by presenting her with a bouquet. Though surprised and startled at her employer's advances, Shirley says nothing of what has happened to Frank, thinking perhaps it means nothing.

Shirley's sweetheart has been in poor health for some time and his physician one day tells him that he is suffering from consumption and that he will surely die unless he goes West immediately. Frank thinks himself too poor to undertake such a trip and, in his despair, tells Shirley of the doctor's orders. His sweetheart seeks to encourage him and finally advises that he speak to Mr. Black about it and endeavor to get a vacation with pay. Frank goes to his employer but, at the critical moment, his nerve fails him and he leaves without asking for the vacation or the continuation of his salary.

A day or two later when Shirley's employer makes her another floral offering and shows most plainly that he is infatuated with her, the girl decides to discuss Frank's case and see if she cannot obtain from him the favor which her lover has been afraid to ask. Though Black is at first inclined to think it impossible to allow Frank a vacation with pay, his stenographer finally wins his consent to this arrangement and as payment for his generosity permits Black to call upon her.

Frank returns to confront Shirley.

The following day Shirley writes Frank a note to the effect that everything is arranged and that he can start West that same day. She promises to meet him at the depot with money enough to defray his traveling expenses. Frank leaves, assuring Shirley that he will soon be able to return, or that, failing in that, he will endeavor to find employment in his new location and prepare a home for her there. He departs without realizing that the girl has had to sacrifice much for his sake—in fact that she is using her employer's affection for her to obtain the weekly checks which she continues to forward Frank.

When Black seems inclined to back out on his offer to furnish the weekly checks, Shirley promises to marry him if he will only continue and Black instantly accepts her sacrifice and hurries her off to be married. He establishes her in a beautiful home and the girl really begins to find herself loving him, although she continues to forward a weekly check to Frank.

One day the boys at the office write Frank a letter to cheer him up and keep him in touch with things in the office. In a closing paragraph they mention that Shirley has left her position and is now seen daily in company with Black, with whom she is most intimate. When Frank receives this letter he is terribly upset and imagines all sorts of things. Since his health has undoubtedly improved since going west he determines to return and face Shirley, in order to find out the meaning of her conduct.

Shirley's mother has advised her to write Frank of her marriage to Black but the girl has neglected to do so until the very day of Frank's return—in fact he arrives at her mother's home just as the girl is on the point of going to mail her letter to him. Shirley attempts to explain, but Frank is bitter in his denunciation of her and, having carefully preserved all the letters which she has written him, he threatens to turn these over to her husband unless she returns his love. Shirley finally induces him to leave her, although he promises to return that evening for her answer.

That night, after all in the big mansion have gone to bed, Shirley's attention is attracted by a whistle without and gazing through her window she beholds Frank on the lawn below. Knowing that she must see him eventually if not now, she decides to get the interview over with immediately, and accordingly steals downstairs and admits him. In her excitement she forgets that the opening door has released the burglar alarm which is sure to bring watchmen to the house immediately. Black, awakened by the light in the hall, comes to investigate and Shirley, in order to quiet his suspicions, goes to him, but at that moment the detectives and watchmen who have been summoned by the burglar alarm arrive and discover Frank, alone in the library.

Black and Shirley both descend at once and a brief explanation results in Black giving orders which sends the watchmen back to their headquarters.

Mr. Black's offices—a scene in Essanay's "The Chasm."

Frank tells his story and Black, after listening to the tale, commands Shirley to choose between himself and Frank. The girl unhesitatingly throws herself into the arms of her husband, declaring that when she consented to marry him she did not really love him, but did it merely to aid Frank, but that now love has come and that nothing shall separate them. Frank, surprised and dismayed by Shirley's choice, sinks into the depths of a big chair and bows his head in resignation, while Black clasps his pretty wife in a loving embrace and leads her slowly out of the room. The picture ends, as already described, with another showing of the symbolical chasm, while, by double exposure, we are shown Frank, alone and disconsolate, on one side of the chasm and on the other side a cosy fireplace, in front of which sit Shirley and her husband.

Frank threatens to give Shirley's husband her letters.

Lichtman Leaves Famous Players

Al. Lichtman, who has been sales manager of the Famous Players Film Company since its organization, will leave that concern Saturday, June 20, for the purpose of inaugurating a film brokerage office through which he will offer a personal sales service to film buyers, renters and producers.

Mr. Lichtman's plan is a novel one. From a long and thorough study of trade conditions he has concluded that the necessity and desirability of such a connecting link among the three factors of the industry is so obvious that he is confident that his enterprise will fill a long-felt want.

Mr. Lichtman is probably better known by exchange men and exhibitors throughout the country than any other sales manager in the business, having been in constant contact with these factors of the trade for more than four years. He knows their needs and wants and possesses their confidence and friendship. In leaving the Famous Players, Mr. Lichtman stated that he did so with a great deal of sincere regret, as his connection with Mr. Zukor and his associates in the company has always been the most pleasant and harmonious, but gave as his reason for the change the ambition to do bigger things and create and nurture an enterprise of his own.

He leaves with the good wishes and friendship of all the members of the Famous Players organization, who are as confident of his future success as Mr. Lichtman is himself.

An Emotional Drama of an Unusual Sort

American Favorites Featured

David took Elsie to his old nurse.

AN emotional drama somewhat out of the beaten track will be the offering of the American Film Manufacturing Company on Monday, June 22. It is entitled "The Painted Lady's Child" and features such popular favorites as William Garwood, Vivian Rich, Jack Richardson and Louise Lester.

David begins the painting of Elsie's mother.

Most of the scenes are interiors, so that little opportunity is given for the presentation of the wonderful scenic backgrounds in which so many "Flying A" dramas abound, but since all of the sets are most carefully mounted and the photography is well up to the American standard the film is a feature well worth showing.

As the picture opens we learn that Henry Staples, Sr., a multi-millionaire, hard and cold, is devoted heart and soul to his only son and his millions. The old millionaire has discovered through detectives that his son is infatuated with a certain woman and we see him breaking this news to the son and compelling him to break with the woman or forfeit all right to his father's millions. Be it said to his credit the son momentarily hesitates in his choice, but, eventually, elects to do as his father has commanded.

The note from Staples, Jr., breaks the woman's heart and all but unbalances her mind. Taking her child, the woman goes to her lover's home and insists upon seeing the man who has so cruelly cast her aside. Staples, Sr., meets her in his library and is about to turn her out of his house with a sharp rebuke, when he happens to catch sight of the little girl who accompanies her. Momentarily softened by the piquant face of the little child the old millionaire orders the woman back into the library and offers her money. Stunned and insulted at his offer, the woman spurns the offering and leaves hurriedly with her child.

As time passes she drifts down the social grade and eventually becomes a "painted lady." Death finally put an end to her unhappiness. An old music master, Herr Von Pelzer, a lodging house neighbor of the painted lady's, takes pity on the little orphaned girl and, realizing the danger of her growing up in a lodging house atmosphere with the inclinations she is liable to inherit from her mother, he takes her with him to a tiny village where they establish themselves in comfortable quarters.

At the age of sixteen the girl meets a handsome and gallant young artist who is visiting in the village. He saves her from rough treatment at the hands of the village urchins and the girl is much attracted toward him. Herr Von Pelzer, however, who encounters his ward with David Wagner, the artist, and who happens to know that Wagner is a decided favorite with the ladies, orders the young man away and takes the girl home, where he tells her of her mother and begs her to pray to God to deliver her from men of the artist's class.

In the course of time Von Pelzer, who has devoted his time to bringing up little Elsie, the daughter of the painted lady, dies, unknown to fame, but content in the fact that he has helped the girl to grow into pure womanhood. Thrown upon her own resources, Elsie returns to the city and in looking for lodgings encounters David Wagner, the artist. They recognize each other and David takes the girl to the home of his old nurse and advises her to make that place her home, then hastens away to attend a gay party being given by his friend and patron, Staples, Jr., who by now has fallen heir to his father's millions.

Staples confesses all.

Soon after David calls and Elsie shows him her mother's photograph and tells him the story of her sad life. David, out of the goodness of his heart, offers to paint a portrait of Elsie's mother from the photograph and the very next day the girl visits his studio and watches him begin the self appointed task.

One day Staples, Jr., happens to enter David's studio just as Elsie is leaving and takes Wagner to task for flirting with such a good looking girl without introducing him. David responds in a manner which gives Staples to clearly understand that Elsie is not to be made the subject of coarse jests and the wealthy patron of art, to hide his momentary embarrassment, lifts the canvas draped easel and discovers to his surprise a life size portrait of the painted lady. When David calmly declared that the young woman who has just left the room is none other than the daughter of the lady whose portrait Staples is viewing, the millionaire realizes with horror that the girl must be his own daughter.

Young Staples is compelled to break with the "painted lady."

Barely able to check the impulse to confess everything to his friend, Staples hurriedly makes his excuses and leaves the studio. Returning home, he telephones David to bring the girl to his rooms as he has something of importance to reveal. Somewhat puzzled by the request, David consents to do as his friend wishes and departs to hunt up Elsie.

When David and Elsie reach the Staples mansion and are shown into the room in which Staples, Jr., sits, they discover their host with a huge tin document box on his knees. Shamefacedly the millionaire tells his story, confesses that Elsie is his daughter and then produces from the box a photograph of her mother and a marriage certificate. He concludes his story by offering to take his daughter into his home and provide for her, but the girl remembers the suffering which he caused her mother and unhesitatingly disowns him as a father, while Wagner denounces him in bitter terms.

Staples presents the girl with the marriage certificate and the photograph of her mother and then sadly watches her depart under the escort of Wagner. Broken in spirit and realizing that his shame has at last overwhelmed him, Staples sinks back in his chair, pours himself a drink and with wine and tobacco seeks to forget the past. The rich man finds now that his money alone remains to him. The girl, however, at home again with Wagner's kindly old nurse, receives the homage which the artist pays her and one has an impression that the future is going to hold much happiness for these two.

The cast, all of whom handle their roles in splendid fashion, is made up as follows:

David Wagner, an artist	Wm. Garwood
Staples, Sr., a man of millions	Harry De Vere
Staples, Jr., his son and heir	Jack Richardson
Herr Von Pelzer, a musician	Harry Von Meter
Jane Gray, a "painted lady"	Louise Lester
Elsie, her baby of six	Billy O'Brien
Elsie Von Pelzer, her daughter at 16	Vivian Rich
Rollins, butler in Staples' home	Wm. Tedmarsh
Detective	Reaves Eason

A Photoplay Cemetery

One of the most unique and interesting little booklets ever printed on the art of photoplay writing has been received from the Photoplay Clearing House, 175 Duffield St., Brooklyn, N. Y., publishers of L. Case Russell's "Here Lies." Mr. Russell in his little booklet, that contains thirty-two pages of well printed text, treats of fifty themes that are obsolete and unsaleable, gives fifty "Don'ts" for photoplaywrights and a sample photoplay complete. The book is well illustrated by a half dozen of more humorous tombstone legends, relating to dead and obsolete photoplay material, and contains an introduction by Eugene V. Brewster, managing editor of the *Motion Picture Magazine*, and an article on "The Mission of a Clearing House" by Edwin M. LaRoche, editor of the Photoplay Clearing House. After "Here Lies" has been circulated among the budding scenario writers of the country the script editors of the various film companies should find their tasks considerably lightened, and on that account will doubtless feel like tending L. Case Russell a sincere vote of thanks.

Wheeler Sells to Novelty Slide

One of the recent interesting events is the purchase of the Hudson Transparency Corporation by the Novelty Slide Company of New York city, and the retirement from the slide business of DeWitt C. Wheeler, who for the past twelve years has been producing song slides. It has been said that Mr. Wheeler manufactured more slides than any other slide maker; his work has been highly complimented and his product been exhibited in motion picture theaters all over the world.

The entire business, including Mr. Wheeler's famous dark-room equipment, cameras, lenses, and over ten thousand valuable negatives has been taken over by the Novelty Slide Company who will conduct the business from now on. The same high quality work which has made the Wheeler name famous will be maintained and novel changes will be added in the production of the song and lecture slides.

Famous Player's Film Howard Drama

Hazel Dawn Featured

"ONE of Our Girls" is the Famous Players' latest production and is, without a doubt, a rare picture. One seldom sees so harmonizing and pleasing a combination of romance, villiany and mirth. Spicy characterizations and variety in scenes and emotions offer interesting entertainment.

It is a dramatization of the popular drama by Bronson Howard and is produced by Director Heffron. This is Mr. Heffron's second picture for the Famous Players Company, his first being "The Brute." His ability for big things and infinite care for the smallest detail is shown in his work.

One who did not know that the exteriors are all New York scenes would never connect them with any place other than France, where the plot is laid. The buildings and everything connected with them, even the telephones, are all typically French. The Chateau is a beautiful mansion with all the luxuries that money can buy. The grounds surrounding are in accordance, a wide stretch of lawn cut here and there by graveled paths and dotted with clumps of bushes and beds of flowers.

"When you want me send for my people!"

The photography is steady and clear. Some clever views are given of the bottom of a wishing well, which reflects the realization of a person's desires.

Hazel Dawn occupies the stellar position, not alone by title but also by achievement. As Kate Shipley, Miss Dawn makes friends with everybody in the play and with all who see it. Her "good fellow" disposition and sterling qualities command respect and inspire love in all who know her. Hal Clarendon makes a scheming, cold-hearted Comte de Crebillon. Lionel Adams is seen as Captain John Gregory, a high principled officer of the dashing, red-blooded type. Fania Marinotf as Julie Fonblanque is a rather meek, sorrowful girl, the victim of an arranged marriage. Mme. Dalberg as Julie's mother is painfully conventional, her role calling for that quality. Charles Krauss interprets all the good nature and patience that falls to the lot of Mons. Fonblanque. The part of the devoted lover, Mons. Henri de Saint-Hillaire, is played by David Powell. As the family physician, Dr. Girodet, George Backus is quick-witted and a true friend. The characters of Sylvia de Crebillon and Mr. Shipley are taken by Rolinda Bainbridge and Clarence Handyside.

"I stay right here with the boys!"

Kate Shipley, a vivacious American girl, visits her cousin, Julie, at the Fonblanque Chateau in France. Soon after Kate's arrival Julie marries the profligate Comte de Crebillon, parental pressure rather than love being the cause, for her choice would have been her cousin, Henri. Kate heartily dislikes the comte and snubs him at every opportunity. She meets a young British officer, Captain John Gregory, with whom she falls in love and soon they are engaged.

While in the garden one night the comte is confronted by a woman whom he had wronged. They quarrel and the woman ends her life by jumping into the well. Some time later the body is discovered. The comte's nervous haste in having it removed excites the suspicion of the family doctor, Girodet.

Nell overhears Standish's accusation.

Unable to stand the comte's harsh treatment and the absence of the man she really loves, Julie decides to elope and leaves a note for Kate telling her of her purpose. Kate goes to the apartment of Henri to prevent the elopement and while there is discovered by Captain Gregory and the comte.

Sacrificing herself for her cousin's name, Kate conceals the presence of Julie in Henrri's room and accepts the responsibility of the situation. A slurring remark from the comte precpitates a duel between him and Gregory. The time is set for the next morning. Gregory is victorious. As the Comte lies wounded on the ground Dr. Girodet arrives, examines him and, informing him he has but a short time to live, asks him if he has any statement to make. In a signed confession the comte discloses his past life, proving that he had a wife living at the time of his marriage to Julie. The proximity of the comte's death is but a ruse of the old family doctor's. Self-convicted, de Crebillon is turned over to the police and Julie is free to marry Henri.

Kate, seeing the gallant captain at the door, leaves a note for him stating that if his faith in her has weakened his presence is undesirable, but if not—"You fighting Britisher, I am in the conservatory." After reading the note Captain Gregory knows that the conservatory is the one place on earth that holds any attraction for him just then.

Eclectic's "The Lion's Bride"

Romance, love and that familiar reflection jealousy, create the underlying current in Eclectic's release of June 12, entitled, "The Lion's Bride." This feature film, in three parts, contains an incident that is a feature in itself, Emmy Destinn singing in a lion's cage. Another incident, which, however, is not connected in any way with the story, shows Miss Destinn and Enrico Caruso saying goodby on one of their trips to America. Good taste has been shown in the choice of interior settings. One of the scenes is of a large room in a mansion at one side of which is a complete stage curtained off from the rest of the room. Had the lions not looked so perfectly happy and well-fed a little more reality would have been added to the tragic ending of the picture.

Madame Destinn, featured in "The Lion's Bride."

Under a date line of November 14, 1913, the time when the scene was taken, a Berlin (Germany) daily newspaper says of Mme. Destinn's feat:

> Singing in a den of lions is far more profitable even than singing at the Metropolitan Opera House in New York. Mme. Emmy Destinn received from a moving picture film company $12,000 for her recent appearance in a cage with a number of lions. In addition the film concern had to pay $5,000 to an insurance company to insure the prima donna's life for $125,000 before she would consent to take the risk.

The story opens with Miss Destinn, greatly applauded, bowing herself off the stage. Mr. Effington and his daughters, Edith and Maud, invite Miss Destinn to a reception at their luxurious home. She accepts. The daughters furnish the entertainment of the evening, Edith dancing and Maud giving an exhibition with her trained lions. Mr. Atwood, a wealthy guest and creditor of Mr. Effington's, offers to cancel his standing bills if Edith will marry him. Edith's refusal precipitates her father into bankruptcy and he shoots himself. The girls, now self-dependent, decide to make up a vaudeville sketch, using Maud's lions. They advertise for a man assistant and Jack Harries, a former sweetheart of Edith's answers. The trio are successful and after several months Jack and Edith become engaged. The day of the marriage Maud feigns sickness and wishes to be excused from the ceremony. On the happy couple's return they find a note from Maud telling of her deep love for Jack and that she is delivering herself to the lions. They rush to the cages, but all that remains of "the lion's bride" are the white nuptial garments.

Miss Snow Recieves Odd Gift

Marguerite Snow, Countess Olga in "The Million Dollar Mystery," has received from Col. Sandor Radanivich, the famous St. Petersburg collector, a five and one-half walking staff. This staff is made of a peculiar wood, very much like ebony, but which reflects various colors when it is held up to the light. Originally, the walking staff was worn at the Russian court. It is said to have been the invention of a royal princess who used it to disguise her lameness, consequent upon an ankle deformity. From that very useful origin the walking staff became a fad. It is now seen at the famous spas of Europe.

Miss Snow claims the staff, now owned by her, and which she carries in "The Million Dollar Mystery," is more than fifty years old. A peculiar design, half heroic, and half religious, is engraven on the gold handle. According to Col. Radanivich the staff was an heirloom sold to the highest bidder when political disturbances had broken up the family and scattered its members throughout the world. This is given some confirmation by the fact that the family coat of arms, engraven upon the gold handle, has been mutilated, so that the name of the ruined house shall ever be secret.

Interesting Agfa Publication

The Raw Film Supply Company has just published a booklet regarding Agfa motion picture film, which contains information and directions regarding the packing, sorting, perforating, printing and developing of motion picture films, both positive and negative, giving formulas for developing baths, fixing baths, washing, drying, hardening, intensifying, reducing, tinting, toning, re-developing and methods for correcting defects and errors in the developing of the film, together with a list of the weights and measures used by chemists in the weighing of developing materials and a list of a number of developing agents that are in wide use at the present time.

The company states that it will be very glad to mail a copy of this booklet to any one in the motion picture business interested in these subjects. It can be reached by addressing a query to 15 East Twenty-sixth street, New York City and a copy of the booklet will be forthcoming upon mentioning that the notice was read in Motography.

Motography's Gallery of Picture Players

JOHN E. INCE, director and leading man, made his first appearance in pantomime one and a half years ago. In signing him the Lubin studio deprived the legitimate stage of one of its foremost actors. His parts in "Resurrection," "Ben Hur," and "The Great Divide" helped establish his reputation and his first appearance before the camera proved him capable of work for which the talking stage had no field. His two brothers, Thomas H. and Ralph, are widely known in film circles but are in no way responsible for his success, for John E. stands upon his own feet. Mr. Ince finds fullest expression of his individuality and temperament in western drama. As a director he is known to handle "big" things with ease, and works hard for the realization of his one ambition—to produce a picture that shall be beyond criticism.

John E. Ince.

ANNA LUTHER, who portrays various leading roles for the Lubin Manufacturing Company, has a title all her own, out at the Philadelphia studio where titles are quite the popular and correct thing. "The Fifth Avenue Girl" is what "they" call her and she answers to it with her wavy red hair, her laughing blue eyes, her pink and white complexion and a manner of wearing her clothes that qualifies her for the ownership of the title. It is about two years since Miss Luther identified herself with motion pictures. The Reliance studio was her first work-shop and when Mr. Griffith took charge there, he saw Miss Luther's photograph and sent for its original. Shortly afterward the Lubin Company bid for her services and Miss Luther responded by moving her trunks to Philadelphia. And there she is known as a base-ball enthusiast, a swimmer, a rider and a tennis-player.

Anna Luther.

JUSTINA HUFF came to Lubin's less than a year ago and since then has been working hard and earnestly to acquire the essentials that go to make a successful leading lady. Mrs. Fiske chose her for one of the dairymaids in "Tess," and her debut in filmdom was in that production. Miss Huff hails from Georgia and brought with her a smaller sister and an insatiable desire to cook. Nothing delights her more than to don a business-size apron and display her skill in southern style cooking. She is 5 ft. 3 in. tall, slender and graceful and is self-appointed guardian over a sister but little smaller than she. Despite her apparent girlishness Miss Huff sees much seriousness in the business of life and to prove it favors such authors as Poe, Hugo, and Maeterlinck. She dresses well and is known as "the slender girl with the aristocratic air."

Justina Huff.

EDWARD J. PEIL, playing leads in Lubin releases, has a strong personality and a forceful manner of acting. Earnest in his art, Mr. Peil is a valuable man in the studio and gets his full share of important roles, usually being selected to play opposite Ormi Hawley. Born in Racine, Wisconsin, in 1882, he was educated at Sacred Heart College, Watertown, Wisconsin, and at Notre Dame. He is still a student, fiction being his hobby, which assists him greatly in his present work. Mr. Peil became interested in motion pictures while playing in drama on the legitimate stage, having several years of traveling and stock experience to his credit. His recreation is marked with the same set purpose and enthusiasm that has made him popular with the screen fans. His favorite sport is baseball, declaring it to be more worthy and exciting than a bull-fight.

Edward J. Peil.

Santschi Now Producer

Paul W. (Tom) Santschi.

Paul W. Santschi, surnamed "Tom" by a careless producer who forgot his name and let it go at that, joined the Selig stock company in Chicago over five years ago, and consequently has been the longest in service of any in that association. Santschi was born in Switzerland, but his parents emigrated to the United States when he was a child, so he feels that he is a real star-spangled American. There is nothing of the spread-eagle in his make-up, as he is singularly simple and direct. He is big in frame, dignified in demeanor, but when it comes to energetic action he is there with the punch. In his time he has played many parts with a strength and evenness of impersonation that have made them materially satisfactory. As a fearless man, cool, imperturbable and a dead shot, his services have been indispensible in the jungle dramas, and many monarchs of the African wilds have fallen a tribute to his unerring aim. Santschi was originally apprenticed to a watchmaker and consequently knows the fine points of delicate action; but the lure of the stage was too strong and drew him from mere mechanics to creative lines. He was the daring Bruce in "The Adventures of Kathlyn," and the malignant but resourceful McNamara in "The Spoilers." His satisfactory service and long experience recently led W. N. Selig to appoint him as one of the producers at the Selig Zoo in Los Angeles, Cal.

Film Stock by Mail

The Raw Film Supply Company of 15 East Twenty-sixth street, New York City, advises us that the postmaster general has just granted it the right to ship Agfa non-flam film through the United States mails. This will enable the company to make deliveries in the shortest possible time and should prove of immense advantage to its customers.

Attention should also be called to the fact that owing to the peculiar wording of the announcement made by the Raw Film Company in the last issue of Motography the impression was given that the Goodwin Film and Camera Company was granted the right to license and import, use and sell to others, during the life of the patent, both Agfa and Gevaert film, whereas it was the Goodwin Film and Camera Company which granted such right to the Raw Film Supply Company. The announcement should have read "The Goodwin Film and camera company has granted the Raw Film Supply Company a license to import, use and sell to others to be sold or used during the life of the United States Letters Patent No. 610861 (the so-called Goodwin patent) both Agfa and Gevaert motion picture film."

Just A Moment Please

Sam Spedon's last Vitagraph press sheet starts off with a story headed "Anita Stewart Wins a Suit of Men's Clothes. She Would Like to Get It Off Her Hands." We don't blame her—it's no place to wear 'em.

—

Kerses! They're stealing our stuff again—that awful, awful "Scenarios That Anybody Can Write" stuff we published months ago. L. Case Russell, through the Photoplay Clearing-House of Brooklyn, New York, has published a nifty little thirty-two page booklet entitled "Here Lies," which contains not only all the plots we so painstakingly arranged, but also a hundred or two more which the budding scenario writer would do well to avoid if he hopes to sell his scripts. Good luck, L. C. R., say we. May your good work go on, for we know it will make the life of the average script editor more enjoyable.

—

Our idea of zero in the way of spending an afternoon, when the mercury in the thermometer registers 97 or thereabouts, is to review a film in which calm, cool-looking ice-bergs are seen drifting carelessly across the screen, yet that is just what we were called upon to do last week. The perspiration dripped steadily down our manly brow, despite our noblest efforts to staunch the flow, and all the time those kersed ice-bergs continued to glitter and glisten on the screen, just at the point where we knew it would be impossible to get at 'em. Twasell!

—

Richard Willis sends us this one all the way from Los Anglaize: "There were tears in the eyes of the hardened onlookers when the play was run off and General Manager Bernstein described it as one of the finest pieces of acting he had seen." We didn't know "Bernie" had developed into a sob orator but it goes to show what that western climate will do for a man.

—

We know a certain film company that's going to have the Board of Health after it, if it isn't careful. Sat through six of this company's pictures and in every darned one of 'em some player or another registered "affection" by kissing a photograph of the loved one. Zounds, such unsanitary conditions.

—

Rennold Wolf, in the *Morning Telegraph,* refers to Balaban, the wonderful female impersonator now appearing at Hammerstein's in New York as a "discovery of E. E. Rice's." Gee, Abie was "discovered" long ago by his fellow-exhibitors in Chicago, though we didn't know he had as yet attained headline honors in vaudeville.

—

OUR WAR CORRESPONDENT.

Aboard the Put Put, ascending the River of Doubt, By wireless via Vera Cruz and Key West. Hearing of the Col.'s discovery, I left the war zone in Mexico and hurried South to confirm T. R.'s find. I knew the revolution would proceed safely without me, for as I left Ford Sterling, Fred Mace and Lew Fields were shaking dice to see which one of them would get Huerta's job, and Freddy Funston was refereeing the contest. Have found the R. O. D. and am bringing back a sample in bottle to prove to the world that T. R. is not a second Dr. Cook. Have Pathe make "educational" of drop or two of sample, enlarged to 7,000 diameters, and the proof will be irrefutable. Why don't you O. K. expense account?

COL. HEEZA NUTT.

—

The boss from New York postcards our deskmate, "Don't work too hard this hot weather," but says nary a word like that to us. We're beginning to suspect he's "on." (Business of appearing to work.)

—

Now the city council is getting ready to wish a new one on the poor Chicago exhibitors. This time it is a classification of theaters, by which some houses will be able to play "to adults only," while others cater to men, women and children. The esteemed (?) Maj. Funkhouser, under the proposed arrangement, it is said, will have to pass many films he is now rejecting, but after giving the plan the "once over," it seems to us about six of one and half-a-dozen of the other. Take your choice.

—

The boss makes us work afternoons, so we don't see many ball games during a season, but we put one over on him the other evening, by viewing the "Giants-White Sox World's Tour" picture shown by the Eclectic Company, which was as good as attending a half dozen ball games.

—

Yes, indeedy, some picture that!

N G. C.

Lasky Company's "The Only Son"

Makes Popularity Record

A ROCK-BOTTOM first reel starts the story of the Jesse Lasky Feature Play Company's offering, "The Only Son," on a substantial and full-of-interest basis, and leaves the spectators in keen anticipation of what is going to happen when the Brainerd family has begun to get used to its new wealth. And the following four reels satisfy them in point of interest and action. Besides, there is Thomas W. Ross in the title role. So no wonder "The Only Son" has had a record-breaking reception by the film public. The attendance at its week of showing at the Strand Theater exceeded, so the management reports, that of any other week at this de luxe Broadway picture theater.

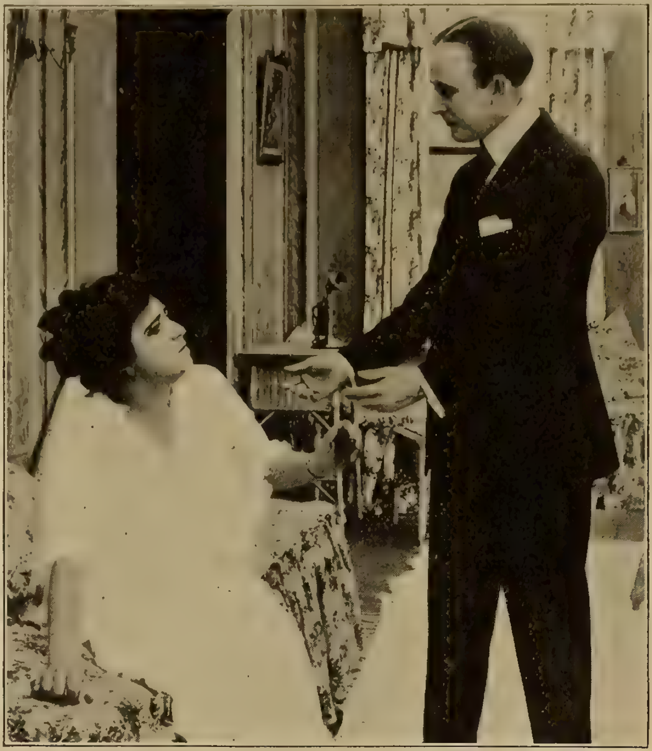
The cast, in addition to including the popular "Tommy" Ross, is strengthened by the work of James Blackwell as Thomas Brainerd, Sr.; Jane Darwell as Mrs. Brainerd; M. MacMillan as Harry Tompkins of Colorado, and John P. Wild as Charles Lester, secretary to Brainerd, Sr., and companion to Brainerd, Jr.

Especially commendable is the photography. It lacks none of the quality that goes toward making it great and it instances lighting effects that merit the applause of even the most blase of picturegoers. The artist's studio where Mrs. Brainerd sits for her portrait and where later the artist loses his life at the hands of a man who has followed him across the ocean for revenge, offers the place and occasion for the play of light that is worthy of especial commendation. The scenes and settings share alike in their contest for place, and the story and Mr. Ross receive the earnest attention of the spectators.

The "Broadways" and the "Randolph streets" of all representative cities have, in long and popular runs, presented the story enacted by "The Only Son" cast, so the majority of it is a well-known story. However, its telling never fails to elicit the sympathy and the interest of the listener.

That rock-bottom first reel shows the Brainerds to be a happy family, with no wealth, but possessing an invention, the property of Mr. Brainerd, which, were it put into use, would make for the further safety of railroad travel. But the disposition of this invention seems hopeless until, as the result of Mrs. Brainerd's averting a railroad wreck by throwing a switch which sidetracks a caboose and lets pass in safety a passenger express, she receives a reward of $5,000 from the railroad company. This sum she gives her husband to defray the expense of the tryout of his invention. So successful is the "tryout" that Brainerd is recognized as a man of ability and eventually becomes president of the company.

Brainard discovers in Tom a successful business rival.



Tom proves his worth in Lasky's "The Only Son."

The second reel advances us fifteen years to the pretentious home of the Brainerds and the acquaintance of the son and daughter. The latter has little to do with the story, but the former everything. He is an idle young man and humorous, as Thomas W. Ross can be, in this occupation. He takes a liking to his mother's companion and she, because she really does like "The Only Son," leaves the Brainerd home.

Brainerd, Sr., in his fifteen years of success, has neglected his wife and she is persuaded to accept the attentions of an artist who paints her portrait. She writes him a note agreeing to elope with him. That night the artist is killed and the incriminating note found. Her husband and daughter turn from her in this crisis, while the son asks, "Where shall we go, mother?"

They decide upon the West, and there the son sells everything he possesses of value and forms a partnership with Thompson, who owns an invention that they put into use and that Brainerd, Sr., not knowing of his son's interest in it, offers to buy. He comes West and there learns of the industrious turn his once idle son has taken and again meets his wife. There is a reconciliation, the son has proved himself worthy of the girl who was formerly his mother's companion, and a four-party reunion is effected.

"Atlantis" Is Screened

After ten months of expectancy, the public has at last been given the six reel story of "Atlantis," heralded by the Great Northern Film Company as the adaptation from the famous novel by Gerhart Hauptmann, winner of the $40,000 Nobel prize in literature.

The first boat puts away from the Roland in Great Northern's "Atlantis."

The name "Atlantis" is one that challenges the curiosity of those not familiar with the story. Its significance has to do with the dream-island which is reputed to have once been visible in the middle of the Atlantic, but which mysteriously disappeared from human sight. The production of the story is beyond criticism, the sinking of the great ocean vessel *Roland,* alone being sufficient to establish its worth.

The circumstance of the wrecking of the *Roland* was akin to that of the recent sinking of the *Empress of Ireland*—a fog, another vessel, a collision, then the in-rush of the water and the frenzy of the passengers, followed by the filling of the life-boats, the tipping over of those over-loaded, the frantic jump into watery graves, the lurch of the prow of the big vessel, the jump from the fore-castle of the captain and the gradual disappearance of the great boat, until not even a spar remains above water to mark the spot where she has gone down.

If for no other scene than this, the picture is worth general attention. But there are other scenes to which is attached especial interest and which earn admiration. The snow scenes on that isolated spot which, to Dr. Kammacher, symbolizes that of the mythical Atlantis, are especially fine and it might be wished that there were more of them.

The story has to do with the young physician whose wife loses her mind and is placed in an asylum.

Escaping from the doomed vessel in Great Northern's "Atlantis."

The physician is induced to travel and in Berlin becomes infatuated with a dancer. He determines to go to the states and discovers too late that the dancer has taken passage on the same boat. Then occurs the wreck of the *Roland;* the physician rescues the dancer and they are among the several who are picked up by a steamer and brought to New York. There, the dancer's influence over the physician is supreme until she begins casting her fascination over others, as well as he.

A friendship between a sculptor's pupil and himself springs up and promises a deeper affection. The physician accepts the invitation of a friend to his home on the isolated little island and there he receives word of his wife's death and is affected with an illness, resulting from fatigue and excitement.

He is attended in his illness by the artist's pupil and on recovering, he makes her his wife and they return to the old home near Berlin. Olaf Fonss plays the lead and does it with credit.

In order to facilitate the shipment of film to the various parts of New York State, Warner's Features, Inc., has transferred its Buffalo office to Syracuse, and has opened sub-offices in Buffalo and Albany.

The sinking of the "Roland." Spectacular bit from "Atlantis."

Edison Offerings of Varied Character

All Photographically Good

EDISON'S two part drama, "The Shattered Tree," is from the pen of Ben Wilson, who also plays the leading role. The release date is July 3. Strongly dramatic in parts, there is an interesting romance woven into the story which rather mellows the sorrow caused by a young man's reckless speculation. The exteriors used are exceptionally fine from an artistic standpoint and appropriate to the story. The acting and direction are good and the photography bright and clear.

Mr. Norwood's two sons form a strong contrast. Harry works with his father and is ambitious, while Jack is apparently a shiftless good-for-nothing. Harry speculates in stocks with the firm's money and loses heavily. To cover the shortage he robs the safe at home and throws the suspicion on Jack, who, though knowing the real thief, receives the unjust accusation silently and leaves home for the West. Away from the misguiding influence of his former companions Jack becomes a hard worker and forms a partnership with a miner named Boone, whose daughter, Marjorie, Jack admires greatly.

One of the climactic scenes in Edison's "Face to Face."

Time passes, the partners become rich and Jack and Marjorie are engaged. In the meantime Harry's passion for gambling has gotten the best of him again and the firm has lost heavily. The firm now ruined, Harry shoots himself rather than face the consequences. Marian, Jack's sister, sends him a telegram begging him to return. When taking leave of Marjorie, Jack compares his love to a certain large oak and says it will last while the oak stands. One night during his absence a big storm comes up. Marjorie goes out in search of her father and is stunned by a flash of lightning. In the morning, wandering dazed through the woods, she comes upon the large oak—shattered.

On his return, finding no trace of her at home, Jack goes through the woods in search of Marjorie and finds her, demented, about to commit suicide. He leads her away from the precipice over which she was about to jump, and after several unsuccessful attempts to restore her mind to a balanced condition Jack reminds her of the oak. Her memory returning Marjorie is rejoiced to find that, though the oak was destroyed, Jack's love still remains.

JULY 6 is the day set for the release of Edison's one-reel comedy-drama entitled "Her Spanish Cousins," by George A. Lessey. The exterior scenes in Cuba are beautiful. The interiors of the mansion are extravagantly furnished and the solemn-faced servants lend an air of dignity to the surroundings.

The escape in Edison's "Face to Face."

Hepzibah Perkins, a wealthy old maid, on receiving a letter from her relatives, Count Enrique and Isabella Camillio, in Cuba, inviting her to pay them a visit, accepts and incidentally notices it is Friday, the thirteenth. She is not seriously superstitious, however, until she notices that the berth assigned her on the boat is also number 13. The Camillios, though living in luxury, are hard pressed for money. On her arrival Hepzibah re-

Group of Edison stars taken in booth at Exposition. One can recognize Mary Fuller (Dolly of the Dailies), Marc MacDermott (The Man Who Disappeared), William Wadsworth (Wood B. Wedd), Ben Wilson (The Chronicles of Cleek), Barry O'Moore (Octavius, the Amateur Detective), Andy Clark (Andy Series), and Gertrude McCoy.

ceives an eager welcome, and is treated as a much honored guest.

After supper, the wine having gone to her head, Hepzibah insists on shaking hands with the butler before retiring. In the morning Count Camillio has a paper prepared which he wishes her to sign without her reading it. She is about to sign it when she turns and sees the count and Isabella holding a whispered conference. Suspicious, she refuses to sign the paper and leaves for home. On her return she is visited by a retired merchant, Gustave Schmidt, whom she had met on the boat on the way to Cuba. He proposes marriage, but she, seeing the unlucky 13 on the top page of the calendar, refuses, explaining her reason. While they argue about it the 13 page slips off the calendar, Schmidt calls her attention to the date and his proposal is accepted.

ONE of the results of the Edison company's trip to Florida is "In the Shadow of Disgrace," by Richard Ridgely. It is a two-part drama with Mabel Trunnelle in the leading role, and will be released on July 10.

The plot is laid in England, and the scenes, though taken in a section of the country which has "self-identifying" scenery, include none of that palm-like or moss-covered vegetation for which Florida is noted. Instead, the scenes are distinctly countrified and farmlike, and conform in every way with the trend of the story.

Arthur Maitland, a young squire, marries Norah, a pretty country girl, and leaves for India, taking the marriage certificate and the wedding ring with him. Norah's explanations of her absence from home are accepted by her parents, but the village gossips do not feel quite recompensed for their curiosity and soon the news gets out that Norah was in the city with young Maitland.

On being questioned by her father, she admits the truth, and is turned out of home for disgracing the family name. She wanders from place to place and is finally cared for by a kind lady in whose house her baby is born. The realization that this woman also looks upon her with suspicion, coupled with her recent sickness, turns Norah's head and she steals out of the house with her baby. Fate, kind this time, directs her footsteps to her former home, where she is found wandering in the fields by one of the farm hands. The familiar scenes bring back her memory.

During her absence a letter from her husband has arrived and on opening it the grief-stricken parents find her marriage certificate and a letter from her husband bestowing upon her his estate, as he is wounded and does not expect to live. Norah is received with joy, now that her innocence of wrong-doing is established. A short time after claiming her new home, Norah is surprised and delighted by the return of her husband, whose chances of recovery had been considered hopeless.

"Michael Strogoff" Entertains

Jacob P. Adler has bowed himself into the world of films and film people, and they like him. The histrionic ability of this great Yiddish actor is so generally known that a beforehand popularity awaited his appearance in the five-part film, "Michael Strogoff." It is the first feature release of the Popular Plays and Players Company, of which Harry J. Cohan is the president, and the picture was made at the Lubin Philadelphia studio under the direction of Lloyd B. Carleton.

The story of the daring courier to the czar who braves many perils that he may deliver in safety the message entrusted to him is one that Mr. Adler has made live many times on the legitimate stage. And it is one that is particularly liked by Mr. Adler's people. To everybody, however, this story which Jules Vernes told originally is known and it only remained for the Popular Plays and Players Company to secure Mr. Adler for the role of courier to live for the public the story in all its bigness.

It is Mr. Adler's first appearance before the camera and while he makes the character of Michael Strogoff a convincing one, still there is a camera consciousness apparent that undoubtedly would be absent in a second film should he choose to make a second such appearance.

The others of the cast are members of the regular Lubin stock and are to be commended for the quality of their work. Ormi Hawley as Nadia, Eleanor Barry as the mother of Michael Strogoff, Peter Lang as the governor of Moscow, George Trimble as the Emir, and Rosetta Brice as Sangaree, the gypsy, fit well into the five reels, while Daniel Makarenko makes of Ivan Ogaroff an especially fine bit of work.

To the direction, to the choice of scenes and settings, and especially to the spectacular, is much of the success of "Michael Strogoff" due. No more artistic handling of the river fire scene were possible, it would seem. And the stretches of road and other of the exteriors were chosen with a desire to make Nature offerings an entertainment in themselves.

Though disguised, Michael Strogoff is recognized by his mother. A scene from the Popular Plays and Players production.

The story, briefly, is of the journey and its attendant circumstances met by Michael Strogoff while undertaking to deliver a message of importance to his czar. It is a time of uprising by the Tartars and all travellers are challenged for identification. Strogoff befriends the girl Nadia and passes her within the lines, but, later, is suspected himself and an attempt is made to deprive him of his sight. He feigns sightlessness and is allowed to continue his journey, though deprived of the paper which he had so carefully guarded. Ogaroff, a Tartar, misinterprets the message to the czar and poses as Michael Strogoff. But the original Strogoff finds his way to the czar, proves his identity and the perfidy of Ogaroff and, in a duel with the latter, is victorious.

He folds his mother and Nadia to him in the peace that is his, as the result of faithful service.

Sans Grease Paint and Wig

By Mabel Condon

Bryant Washburn.

BRYANT WASHBURN one recent night at the exposition swung himself onto the rattan table in the Essanay booth and laid aside his cane while he massaged his right hand with the fingers of his left.

"I may get over it — sometime," he mused doubtfully, and added, "If only my name were shorter, maybe writing it so many times would not have been so bad!"

"Please, Mr. Washburn—will you sign your name here?" a voice came from without the booth. The man on the rattan table turned, six or more girl faces looked up at him and six or more varieties of articles awaiting his signature were thrust into view.

"Why—you'll excuse me, just now, won't you please?" Mr. Washburn appealed, glancing at the right wrist he still held in his left hand. "Some other time—won't that do?" The girls looked dubious as to whether it would or not; then Mr. Washburn smiled and they smiled back and answered, "Surely!"

"Since Monday night—and this is Friday," he explained casting a sympathetic glance toward the other end of the booth where Francis X. Bushman was autographing cards as quickly as they could be passed to him. "But it just goes to show," he went on, trying each finger of his right hand separately, "what wonderful publicity an exposition means. I contend, anyway," he continued, as though on a new thought, "that one can only find out what people think of you by getting away from home, occasionally. For instance—"

"Pardon me, but you have just seven minutes until the Palace closes," V. R. Day, the Essanay studio manager, told us from across the fountain in the center of the booth.

"And so much to tell," I regretted.

"Hardly anything," Mr. Washburn deprecated.

"You were going to 'instance' something," I reminded him and he returned, "Yes; it was about going away to find out how well people know you. The other night after the exposition, I was walking up Broadway alone and some people passed and sang out, 'O you Essanay!' "

"All out!" came a far-away voice from the extreme end of the hall and the high silk hat of Mr. Day again came to view on the other side of the fountain.

"That's only the first call; we still have five minutes," I predicted. "Can you live your life over in that time?"

"Easily," Mr. Washburn answered. "Where shall I begin?"

"With your birth-place," I requested and the good-looking Mr. Washburn picked up his cane and flicked things up off of the rug with it as he began:

"Well, that was Chicago, twenty-five years ago—and I'm not married yet," he added. He was stating a fact, not blaming Chicago. "About six years ago I went on the stage and traveled with various companies for three years. Nearly all of them were out of New York, so, though I was with New York companies, I really never played here."

"All out!" again came the voice. It was from the middle of the hall, this time, and simultaneously, one-third of the lights went out, Mr. Day's hat again showed itself and Mr. Bushman began saying goodnight to the departing throngs.

"I'm sure we still have three minutes," I reassured the man on the rattan table, so he continued with a do-or-die determination,

"I played the lead in 'The Wolf,' was in stock with Percy Haswell and worked with George Fawcett in 'The Remittance Man' and 'The Fight.' The latter we played first in Toronto, then I came back to the states and was with Mr. Fawcett for—well, I don't know just how long but long enough to know him for one of the nicest chaps I've ever met.

"After 'The Fight,' I paid a visit to my home city and received an offer of work at the Essanay studio. I was undecided what to do about it, as pictures were not as desirable a berth then as they became even a few months later. But I met an old vaudeville friend in front of the Press Club and I told him about it and he said, 'I was one of the first to go into vaudeville and now everybody's doing it!' I accepted the Essanay offer. And that was three years ago.

"I'm usually cast as 'heavy'—I weigh one hundred and forty—but in the picture we came here to make, 'One Wonderful Night,' I have a straight part. The character is that of Howard DeVar and I last throughout the four reels."

The explanation was made with a laugh and was due to the many villainous deaths the youthful Mr. Washburn has had anywhere between the middle and ten-feet-before-the-finish of various reels.

"It's a novelty to live through a whole picture without committing a forgery or causing somebody's death or being guilty of some other act of treachery," he reflected.

" 'Refined' treachery," I amended. Any other kind would be impossible, even in the make-believe, for anyone with the refinement of features and physique that Bryant Washburn possesses. Besides, I was thinking of "The Mystery of Room 643" and "A Man for A' That."

In the first Mr. Washburn cleverly inveigled valuable papers, and in the second he was a fortune hunter. Then there was "The Elder Brother" with Bryant playing the younger one and becoming fascinated with a cabaret dancer and smoking doped cigarettes that a heavier "heavy" than he, had purposely given him. But Francis X. Bushman who was his "Elder Brother" and a doctor, saved him and so Mr. Washburn had the doubtful happiness of living to see his elder brother claim the cabaret dancer, whom he, Bryant, had wanted himself.

"Anyway, I didn't die in that picture," he reflected with a satisfying smile.

And then came the third and last call, "All out!"

The fountain in the center of the booth ceased fount-ing, the remaining third of the Palace lights went out and on the wide and still illuminated staircase, we met Mr. Day and his band of Essanayers.

"We close the Palace every night," Mr. Day remarked. And everybody trailed out into Lexington avenue and respective directions.

The next day, which was the last of the exposition, was the western company's good-bye to New York. And Chicago-bound, they said it from the rear platform of the Limited.

Buys "Littlest Rebel"

The Photoplay Productions Releasing Company has just purchased the first copy of the "Littlest Rebel," having obtained the Illinois and Wisconsin rights on this picture for what is said to be the largest price ever paid for a feature for these two states. The picture will be released through the G. and G. Feature Film Company, of which A. M. Gollos is president.

A pretty bit in "The Littlest Rebel."

The G. and G. Feature Film Company now has the rights on "Should a Woman Tell?" and the "Littlest Rebel" and is ready to take bookings on either of these subjects.

The "Littlest Rebel" will be shown in a down town theater immediately after the first week in July, but as the company has several prints it will be able to furnish exhibitors with immediate booking.

The Photoplay Productions Releasing Company has made arrangements to take the entire output of the Photoplay Productions Company of New York, which is expected to be at least six big features before the end of the year.

There are some splendid lobby displays on the "Littlest Rebel," consisting of two kinds of 24 sheets, three kinds of 8 sheets, three kinds of 6 sheets, four kinds of 3 sheets, a number of kinds of 1 sheets and "trimmers," which are all calculated to bring big business, while there is a special lobby display which is being turned out by a New York company for use in connection with this picture and which will be totally different from anything ever used before in the picture business, it is declared.

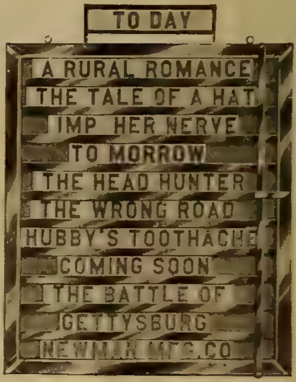
The "Littlest Rebel," a play written by Edward Peple, scored one of the greatest successes ever known to the legitimate threater, running a whole season in New York and forty weeks in Chicago. The principal parts are played by well known picture players under the direction of E. K. Lincoln, former star of the Vitagraph Company.

An exciting moment in "The Littlest Rebel."

The scenes in the picture are taken in the South in the exact country described by the author. Every detail of the production was studied with great care—original battle flags were used and it is claimed a genuine declaration of war is flashed upon the screen. United States regulars, with hundreds of horses, cavalry, infantry and artillery, armed with ammunition, were employed to furnish action, color and atmosphere to this beautiful war story. Mimi Yvonne, a well known English child actress, was imported to take the leading part in this dramatic production and it is claimed that the picture exceeds the legitimate stage production in the working out of its many beautiful scenes.

Newman Announcement Frame

The illuminated sign illustrated herewith is one of the various products of the Newman Manufacturing Company, which appears to be an excellent device for motion picture theaters. The announcements can be quickly changed and each sign is furnished, complete, with 250 tile block letters, measuring 2½ inches high by 1½ inches wide and ¼ inch thick. The letters are black on highly glazed, white tile blocks. They are interchangeable and can be easily inserted by sliding them into the grooves of one end of the board. The frame is made of angle brass, 1½ inches wide, and the cross strips into which the letters slide are also brass. The inside measurements are 31x38 inches. This sign can either be set on an easel or hung on the wall. More complete information can be obtained by addressing the Newman Manufacturing Company at 721 Sycamore Street, Cincinnati, Ohio.



Kidnapped Boy Unites Estranged Couple

Cines Drama Exciting

SOME beautiful exteriors superbly photographed, and action which keeps one's interest at fever heat make "A Midnight Guest," the Kleine-Cines offering for June 30, a picture to be eagerly awaited.

"Gentleman Joe" hurls the kidnaped boy into the river.

In several of the principals we recognize Cines players of note, who have been featured in former productions. For instance, the role of George Lemont is taken by Pietro Nazaii who appears as Brutus in the spectacular "Julius Caesar" production soon to be released, while Mrs. Lemont is enacted by Matilde di Maizio, the "Charmian" of "Antony and Cleopatra," probably easier recalled as the pretty maid who was thrown to the crocodiles in that film. Augusto Maestropietii, who was the "Chilo" of "Quo Vadis," appears as "Gentleman Joe" in "A Midnight Guest" and gets everything possible out of the part.

As the story runs George Lemont, a well-to-do business man, has recently been divorced and awarded the custody of his little son. So thoroughly embittered is Lemont against his former wife that he refuses to allow her to even see the boy and has him closely guarded by a big corps of servants.

Mrs. Lemont longs for her child and, after vain pleadings to her ex-husband, grows desperate one day and summons "Gentleman Joe," a notorious character of the underworld. To him she relates the story of her separation from Lemont and employs him to steal the boy from his father and bring him to her. Gentleman Joe offers to make away with the husband if necessary to secure the boy, but Mrs. Lemont cautions him against violence and asserts that he is not to harm her former husband, but only to secure the boy and bring him back to her.

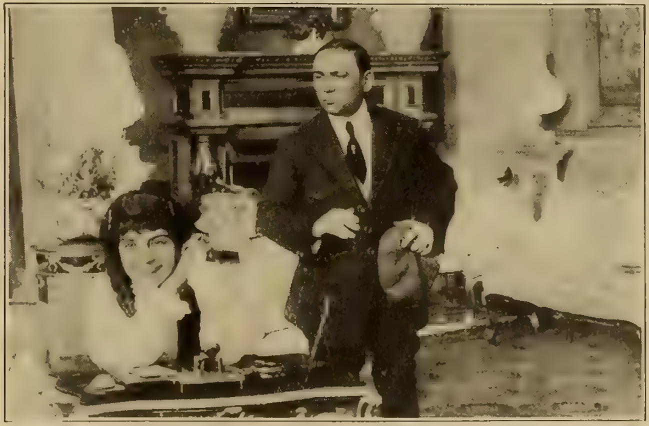
Gentleman Joe at once proceeds on his mission and pretending to be a traveler who has just arrived in the city he one day rescues Mr. Lemont from an attack by a holdup man, after having previously engaged an associate of his to impersonate the holdup man. Mr. Lemont is, of course, exceedingly grateful to the stranger who has rescued him and invites the man to accept the hospitality of his house. In this manner Gentleman Joe effects an entrance to the Lemont home where the little boy is so carefully guarded.

After being entertained and put up for the night at the Lemont home Gentleman Joe and his host encounter one another at the breakfast table, and the man from the underworld is invited to make the Lemont residence his abode while in the city. With apparent reluctance he accepts, and within a few hours manages to get word to a confederate without that all is well and that the little boy can be kidnapped that same afternoon.

The outside confederate arrives with a cab and when a signal is given that all is ready, Gentleman Joe proceeds to seize and overpower the nurse who has been left in charge of Lemont's small son. It is then comparatively easy for Gentleman Joe to take the boy under his arm and walk boldly out of the house with him. Getting into the cab the kidnapper is driven to the "Half Moon" Inn, where he turns the boy over to an old hag with instructions to guard him well.

The boy's nurse, upon recovering consciousness, at once notifies her employer that his son has been kidnapped. Mr. Lemont rushes home to learn the details and is well nigh overwhelmed when he learns that his trusted guest is responsible for the boy's disappearance. He determines to leave no stone unturned to recover his boy and hastens away to a detective agency. There he is closely questioned and it develops that Mrs. Lemont must in some way be con-

Lemont consults a detective.



Mrs. Lemont learns from the detective that her son has been stolen.

cerned in the kidnapping, since she is apparently the only one who would have a motive in stealing the child. The detective at once places a watch upon the flat where Mrs. Lemont has taken up her residence.

Meanwhile, Gentleman Joe writes a note to Mrs. Lemont, informing her that he has successfully stolen her son, but that the price for his work has gone up to $5,000, a sum nearly double that for which he had agreed to carry out the task assigned him. A detective witnesses the delivery of the note and shadows the man who delivered it. When this man is arrested, however, he pleads ignorance of the contents of the note, so the detective is apparently no better off than before.

Mrs. Lemont, angered at the insolence of Gentleman Joe in raising his price for the deed he undertook to perform, decides to disguise herself and visit the Half Moon, where she knows Gentleman Joe has his headquarters. Donning the dress of a denizen of a low cafe like the Half Moon, she is driven to that house of ill repute and mingles with the crowd gathered in the main barroom. Though she is unaware of the fact, a detective has followed her, surmising that she will eventually lead him to the hiding place of the kidnapper.

The detective swims out and rescues the boy.

Shortly after Mrs. Lemont's entrance to the barroom the old hag who was intrusted with the care of the boy staggers up to Gentleman Joe and informs him that the child is sick and that if he would save its life he had best secure a doctor without delay. Mrs. Lemont overhears the delivery of this message and her love of her son is so great that she determines to call in the police, even though their arrival will undoubtedly result in the return of the boy to his father instead of to herself.

She hastens out of the Half Moon and telephones detective headquarters the address of the hiding place of the boy. In response to her message an auto filled with detectives and accompanied by Mr. Lemont himself, hastens to the Half Moon. Gentleman Joe, suspecting that the woman who stole so hurriedly from the cafe was not all that she seemed, follows Mrs. Lemont and recognizes her when she comes from the telephone booth. Alarmed at her presence there, and fearing that others are with her, Gentleman Joe hastens back and secures the boy. He then attempts to steal away from the neighborhood unseen, but at that moment the detectives and police arrive, see him and set out in pursuit.

With his pursuers gaining on him at every step Gentleman Joe realizes that he can never escape them while he is hampered with the boy, so, in his desperation, he throws the child into the river while he is crossing a high bridge that spans a wide stream. His mad act is witnessed by the detectives and the frantic parents of the child. A carefully aimed shot from a policeman's revolver wounds the kidnapper so that his capture results, and in the meantime the chief of the detectives boldly climbs onto the railing of the bridge, and jumps into the river in an endeavor to rescue the child before it drowns.

Being a strong swimmer and having acted so promptly, it is not long before he comes ashore a little way below the bridge bearing the Lemont offspring in his arms. The little fellow is taken to the apartment occupied by his mother and there revived. When Mr. Lemont attempts to take the boy away with him the mother pleads so pitifully for the opportunity of caring for and guarding her child, that Mr. Lemont's heart is softened and a reconciliation is finally effected between the estranged couple. As the film closes we see them clasped in each other's arms, while between them the little boy appears with baby hands outspread toward them both.

Dressler Productions Elaborate

With Miss Marie Dressler as the particular star backed by the entire Keystone Company, Mr. Mack Sennett has in preparation, under his personal direction, a monster production that will eclipse anything in the comedy line ever presented by that vast pictorial institution.

Expansive buildings have been erected in the spacious Keystone studio grounds such as a bank, with its revolving doors, numerous offices, tile flooring and large windows; a residence equipped with all conveniences for a family, put together in such a finished manner that it will be occupied permanently, and a ballroom setting that is absolutely palatial. No musical comedy, with the richest of scenic investiture, will have surpassed the Dressler offering, for expense is given no consideration whatever and picture-play devotees are promised a great treat in this mammoth offering.

Miss Dressler readily took to studio work and felt no embarrassment whatever with the horde of Keystone players standing back of the operator, studying her remarkably explosive methods of laughter making. Being a tireless worker, the other members of Mr. Sennett's company marvel at her Herculean efforts, and when the sun is seeking its evening shade Miss Dressler still stands in readiness while her fellow-players seemingly are exhausted.

It is the consensus of opinion of dramatic reviewers that there positively is no one on earth like Miss Dressler. Of splendid originality she proves a waterspout of fun, overflowing with talent not only for irresistible low comedy of an inimitable type, but she has the instinct for fine depths; glowing surprises in sympathy and things not usually allied to the celebrity of Miss Dressler.

The Great Divide

"The Great Divide," the recent spectacular success of Henry Miller and Margaret Anglin, will soon be seen in motion pictures. It is now being produced as a multiple reel feature by Popular Plays and Players.

Mabel's Exposition Notes

(Continued from page 452)

Alice Joyce, Guy Coombs, Tom Moore and Irene Boyle were among those who smiled out upon the constant procession. "The dance is the thing," was the slogan of the Universal miniature summer house and here dancing was the order both afternoon and evening.

A huge bell, the Lubin trade-mark, drew general attention and the pretty girls in Quarker costome held it. Lottie Briscoe, Lillie Leslie, Ormi Hawley, J. W. Smiley, Florence Hackett and Miss Davis, were among those who came from Philadelphia to add to the worth of the exposition.

The Pathe and Eclectic booth was a cupola-shaped one and Crane Wilbur, Pearl Sindelar, Pearl White, Francis Carlyle and Paul Panzer were to be found here.

The Kleine booth, while it offered no screen stars, did offer cushioned chairs and oil paintings of scenes from Kleine features.

The Selig booth was attractive with pictures of Kathlyn Williams and others of the Selig photoplay stars.

The Eclair company from the Fort Lee, N. J. studio was there in numbers—Helen Martin, Alec Francis, Julia Stewart, Fred Truesdel were among them.

The Solax space offered Clare Whitney and James J. Corbett, with Hopp Hadley in charge.

Joe Farnham played general host at the All Star booth which offered a variety of deep chairs and a display of silver cups, the awards in the dancing contests. On the latter occasion, Mr. Farnham was always judge, the appointment being a permanent one for the week.

However, there was one time he joined the dancers. It was in the publicity men's contest and Harry Reichenbach took the cup away from him.

B. P. Schulberg managed to be in attendance the majority of times but turned out the usual allotment of publicity and other work in the interest of the Famous Players company, as though there were no time-taking convention in progress.

Jeanette Cohan and Muriel Ostriche were winners of the cups on the New York Roof, Lasky night, and Anita Stewart won the weekly prize of Saturday night.

Pearl Sindelar was surprised at the Wednesday matinee of convention week, by the appearance at the "Potash and Perlmutter" production in which she is starring, of twenty-five members of the reception committee. And more so, by their presentation of a great bouquet of roses.

Charles Sindelar, who is a commercial artist, complains that he has become merely "Pearl Sindelar's husband." But the popularity Pearl enjoys is given to Mr. Sindelar owing to his own personal charm.

George Proctor was among those who limited their attendance strictly to the Palace events. Previous excursions, George claimed, had taught him the wisdom of this course. As for banquets—well, there is no novelty in a banquet for George, according to his blase statement. The one or two of you who may not agree with him will kindly step George-ward.

Arthur J. Lang, he of the expert export information on all things, but with the Power's "6A" in advance, was in smiling evidence at all entrances to the Power booth. To nobody but Mr. Lang would this be possible.

David Horsley cheered all comers to the Horsley booth and everybody took away with them, in addition to souvenirs, the impression that when the "warm welcome" phrase was invented, Mr. Horsley was its inspiration.

C. Lang Cobb, Jr., and Agnes Egan Cobb called respective attention to Ramo and Leading Players releases by the novelty of the souvenirs they sponsored. Their's was in the way of near-money and readable pamphlets and with these tokens went a sample of the Cobb pleasantry.

"Cabiria. Have you seen it yet?" was a universal question. And the answer, "Wouldn't have missed seeing it," was an almost universal one. There were very few of those who came from out-of-town who didnt sacrifice some other event for the pleasure of the Itala Company's offering at the Knickerbocker. And the opinion, "Wonderful," was the one returned in every case.

Bill Barry and 6A buttons and snappers were much in evidence from start to finish; nor was this a coincidence. Every night 6A Bill would visit you with a few fans and replace the Powers button you took off your lapel on going to bed the night before.

John Bunny perspired, mopped and perspired some more, but stood in the front row of the autograph martyrs just the same.

Francis X. Bushman had a few moments of freedom—very few. His appearance was a signal for every girl within seeing distance to rush up for the "F. X. B." signature on whatever happened to be handy—fan, program, post card or whatnot.

Matty Roubert was on deck with a keen curiosity in general and a whole-souled ambition to possess a reception badge. Tuesday night Matty's make-up was Ford Sterling in boyhood. While passing one of the many refreshment stands Matty got a yearning for ice cream. The information that Ford Sterling didn't eat ice cream had no value to Matty. Whether he represented Ford Sterling by proxy, disguise or anything else he was going to have some ice cream—and he did.

During the convention Ben P. Schulberg and Harry Reichenbach got in the habit of patronizing a certain "thirst" stand near the Lasky booth. One afternoon the proprietor saluted their approach with the shout, "Lasky High Ball" (otherwise known as orangeade). Schulberg refused to drink. Then the "prop" tried "Famous Players—Lasky High Ball," but failed to arouse any enthusiasm from Reichenbach. By this time a crowd had gathered. Seeing his trade dribbling through his fingers because of sheer fickleness the "prop" got an inspiration and yelled "Paramount!" Their faces registered satisfaction, the two publicity men's desires were now 50-50.

O. F. Spahr, general manager of the Enterprise Optical Mfg. Co., was one of the enthusiastic out-of-town attendants of the convention this year. On leaving New York Mr. Spahr took an extended trip through Eastern Canada before going back to Chicago.

Moss Cohen (whose London, England, address is too long to quote) identified himself at the convention by the license of his theater, Crown Picture Palace. "Anybody can have cards printed," Cohen says, "So I brought something real."

Arthur Karpen, who sits at a roll top desk in the Eclectic office, is a most obliging chap. Going from the banquet Friday night at the convention in his "doll" clothes Karpen soon became the prey of the autograph hunters. "Would you please autograph this for me?" Oh, most certainly—and he did.

Harry Eytinge's queer handshake caused one to gaze most curiously at the bandaged thumb. Very easily explained. If there is one thing he dreads it is a dentist and his tools of torture. In a recent picture he was made the goat. His part consisted in sitting in a dentist's chair for ages and having a studio "dentist" practice on him. Finally something slipped and, to a chorus of deep-lunged protests, blood slowly oozed from a perforated thumb. Until noticing the wounded member many "conventionites" thought they were struggling with a lodge grip.

Carlyle Blackwell's pictures were in demand to the point of crime. Twice they were stolen from the booth without the usual convention formality of taking and asking afterwards.

Helen Badgley's only worry was why her World Film balloon didn't stay on her uplifted hand like any self-respecting balloon, instead of sneaking off in the air, or rolling lazily around on the floor.

J. W. Bennage of the Progressive Film Company attended that company's advance showing of "The Master Cracksman" in Philadelphia Tuesday, June 16. The New York press saw it at the Cort theater on the seventeenth.

Kalem's Unique Advertising

The Kalem Company, being a film manufacturer, has chosen film itself as a means of advertising the series of Alice Joyce features now being released. A strip of film seventeen feet in length, showing Miss Joyce peeping through a curtain to smile at her audience, and bearing beneath an announcement to the effect that "This theater will show an Alice Joyce feature picture every two weeks" is being offered the exhibitor at a cost of only $1.75, express prepaid. Run during the performance as a "tailpiece," it will give the finest sort of advertising to the theater, and being so novel and different from anything the patrons have seen it is sure to attract attention.

Of Interest to the Trade

Lubin Negatives Burn

Word has just been received from the East as we go to press that a fire causing a loss of between $250,000 and $500,000 visited the plant of the Lubin Film Manufacturing Company in Philadelphia, on Saturday, June 13.

A score or more of persons are said to have been injured, eleven two story brick dwellings and their contents destroyed and several million feet of motion picture film, both positive and negative, utterly ruined in the fire which wrecked the storage rooms of the Lubin Company. Spontaneous combustion is said to have been the cause of the disaster.

Willie Houck, pugilist, and lately a movie actor, was in the midst of a pose in the studio when the excitement broke loose. He ran over to the burning building and upstairs, bent on saving as many lives as possible. He discovered a bunch of girls seemingly in a trance of fright and piloted them away from the window from which they had intended to jump.

One of the stage managers and an actor rescued twenty girls from the dark room in the photography department. These at first did not know anything about the fire until the men went up and brought them to daylight. Among those who ascended to the roof were Kenton Green and Harry Myers, two actors, who early saw that the fire was eating up the supports of the water tank there. After they put out the fire there they hurried ino a room and saved most of the scenarios from a desk. Some of them, however, were destroyed.

Lubin's two-reel feature, "The Candidate for Mayor," contains this scene.

Some of the costly gowns and dresses of the actresses were saved. They were stored in a large room nearby, and the efforts of a part of the employees were concentrated upon rescuing them. In spite of their efforts, however, many of them were destroyd by fire, smoke and water.

With the collapse of the walls of the vault the main factory building, printing room and smaller shops also ignited. Before the arrival of the city firemen, men employed in the works regained their composure and set to work to fight the flames. They had made good progress when the first engine arrived, and in half an hour the blaze was beaten down.

Little time was lost after the fire in arranging to repair and rebuild the parts of the factory which were ruined. Department managers estimated that it would take only a few days to effect a temporary renewal of facilities for turning out photo-plays and a few weeks at most to completely re-establish the factory.

It is considered fortunate that the loss was wholly to the plant, as the fire and explosion came with such suddenness that had not the vault been unusually well built, there would in all probability have been many employees injured.

Mr. Lubin was advised immediately of the fire and the estimated damage, and after expressing his satisfaction that none of his employees suffered he directed that what work could be transferred to the Betzwood plant be sent there immediately, and that every effort be made to return the Indiana avenue branch to its normal capacity as soon as possible. It is not believed that there will be any hiatus in the Lubin releases, though it may not be possible to replace immediately some of the films which burned.

Allied Features Formed

To establish a chain of exchanges throughout the Dominion of Canada and the United States is the big project of the Allied Features, Inc., incorporated recently under the laws of New York state. The duty problem has hitherto prevented any such international business, though geographically it was a natural outcome. The new corporation has evolved a scheme of deliveries which will obviate this difficulty.

The International Feature Film Corporation, Ltd., of Montreal and Toronto, has been absorbed by the new corporation, the president and general manager of which will be Herbert Lubin.

Negotiations are now under way for an alliance with a big feature combination whose specialty is the production of widely known plays starring famous actors and actresses. These negotiations are expected to be consummated within ten days.

For the present the new corporation will confine itself to the Dominion of Canada. In addition to the offices in Montreal and Toronto, branches will be immediately established in Winnipeg, Vancouver and in the Maritime Provinces.

The Exclusive program forms the backbone of the features already contracted for Canada. Among the brands whose entire output will be taken are Itala, Great Northern Special, Film Releases of America, Solax, Blaché and Great Northern Preferred.

Several Wall street bankers are interested as well as prominent film men, including Harry R. Raver, president of the All Star Feature Corporation and director-general of the Itala Film Company, Ingvald C. Oes, president of the Great Northern Film Company; Herbert Blaché, president of the Exclusive Supply Corporation, Solax and Blaché Features, and Joseph R. Miles, general manager of the Exclusive Supply Corporation.

Charles (Feature) Abrams has been appointed New York manager and buyer, and John B. Clymer will take care of publicity matters.

Three features a week will comprise the immediate releases which will rapidly be increased. Inasmuch as Canadian exhibitors run a feature at least two days, this will insure a weekly feature program.

Chicago Theaters to Be Classified

The Chicago *Tribune* of Monday, June 15, contained the following story:

> Chicago may have two classes of moving picture theaters—one "for adults only."
>
> An ordinance was introduced in the city council last night by Ald. Ellis Geiger after consultation with Maj. M. L. C. Funkhouser, second deputy superintendent and head of the censorship bureau. They agreed it might solve a problem which comes up whenever a permit is asked for a picture that might teach a moral lesson to adults, but injure the child mind. Practically all the "white slave" films come in this category.
>
> Maj. Funkhouser has issued special permits for some of these pictures on condition that minors be excluded from houses where they are shown, but as there is no ordinance provision now for such a permit, the condition has not been any stronger than a "gentlemen's agreement."
>
> The Geiger ordinance authorizes the issuance of two kinds of permits, one for general and unlimited exhibition and the other for presentation of a picture to audiences consisting entirely of persons 18 years old or older. It does not provide for a classification of houses, but that, it is expected, would develop after the plan is put into operation.
>
> The present rule of the censors is to inspect all pictures "through the eyes of a child." This, in addition to barring a large number of films completely, leads to what manufacturers sometimes charge is extreme severity in ordering "cut-outs." Under the proposed system a film owner could present it for inspection for a permit of either class, so that one that would have to be trimmed for a "general" permit could be saved for an "adults only" permit.
>
> It is believed the result of the issuance of a large number of this sort of licenses would lead the owners of some of the downtown playhouses to present pictures for adults exclusively and bar children from their doors at all times. Some managers believe such a house would be a paying proposition.
>
> "We know Maj. Funkhouser has been criticised for refusing to permit the general presentation of 'The Scarlet Letter,'" said Ald. Geiger, "but any one will admit that it might injure the morals of a child. There was no question of the excellence of the picture and no objection to its being shown to grown people, and there are a large number of pictures of that sort. The ordinance will be considered by the judiciary committee next Tuesday, and the 'movie' people can appear at that time to discuss it."

Pathe's Proposition

Every exhibitor in the United States whose name is of record is receiving a little sixteen page folder from Pathe Freres descriptive of the new Pathe Daily News film which is to give the public the news in picture form while it is still news. The sixty offices, twelve big studios, thirty-seven cameramen and big force of executives of the Pathe firm are all co-operating to give the exhibitor such service as has never before been dreamed of. The prints will be mailed daily to the theater, accompanied by a poster descriptive of that day's print, and after permitting a week's issues of the daily to accumulate the exhibitor is at liberty to rent the print for another full week, thus permitting him to run it through any chain of houses he may own, or to unite with other exhibitors in his territory in forming such a chain of theaters. By collecting a small rental from the other theaters, to whom he leases his prints, the first exhibitor can reduce his own rental to almost nothing.

The charge for the new Pathe Daily News service is to be six and one-half cents per foot and the Pathe Company guarantees that the amount received during the week will be not less than one thousand feet or more than twelve hundred feet. Hundreds of exhibitors are already wildly enthusiastic over the proposition offered and from present indications the various Pathe branches are going to be deluged with bookings.

Universal on Big New Ranch

The new Western ranch of the Universal Film Company in the fertile San Fernando Valley, where Universal City will be located soon, is already occupied by the cowboys and stock of the film company. Under the direction of Joe Flores, the keen eyed New Mexican who leads the daring cowboys, the several hundred head of stock, cattle, oxen and horses were moved down the winding roads and across the great fields to the new ranch. Corrals have been built for the stock, but the cowboys, save Joe Flores, his wife and two kiddies, are bunking range fashion. A mess-house has been established for the boys and they are already so much at home that they held a private rodeo last Sunday with bucking horses, trick riding and hog-tying steers as the amusements.

Eclectic's "The Tramp"

Eclectic's release of June 26, "The Tramp," is a story in which Justice, blinded by circumstantial evidence and deafened by the demands of the people, rushes an innocent man on to his sentence, from which he is saved by the criminal himself.

A murder is registered on the screen as having been committed, but even the suggestion of it is so cleverly handled that one feels no repulsion whatever.

The only thrill in the picture is given when the convict, in his effort to escape the detectives, jumps from the balcony to the hard, marble floor of a crowded cafe.

The style of dress and the home interior scenes are typical of peasant life. The photography is clear and smooth.

One of the unusual things connected with the picture is that none of the characters are named in the sub-titles. The tramp and the convict are referred to as such. The sub-titles, though brief and mentioning no names, form perfect links between scenes, signifying in itself that the story is connectedly worked out.

An escaped convict, in the act of breaking open a trunk in a peasant's home, is surprised by the entrance of the owner, an old man. His criminal instinct aroused, the convict kills the man and continues his search for plunder.

A tramp, driven to desperation by hunger, enters the yard and, receiving no answer to his knock, climbs to the loft and steals a slab of bacon.

The peasants, returning from the fields, find the body of the murdered man and notify the authorities. The tramp is arrested on suspicion. He admits stealing the bacon from the peasant's home. Circumstantial evidence against him, the tramp is convicted of the crime and sentenced to imprisonment. The shock overcomes him and he is taken to the hospital. One of the audience at the trial is the convict.

Still on the trail of the escaped man, the prison authorities find a man who corresponds to their records. In attempting to escape arrest in a cafe the convict runs up to the balcony and jumps to the main floor. Seriously injured he is taken to a hospital, and placed in the same ward in which the tramp is confined. On recovering consciousness he is in great pain. The tramp tries to comfort him and is recognized by the convict.

Smitten by his conscience and realizing that he has not long to live, the convict calls the doctors and confesses his crime, clearing the tramp.

Again well and free, the tramp sits outside the prison walls and meditates on his lot in life which he had before considered unjust. He is crippled and poor but at least—free.

"The Stain"

"The Stain" is the first of a series of multiple reel features that is being produced for Eclectic by special arrangement with the Pathe Freres Company. It is in six reels and will be released by the Eclectic Film Company on June 22.

The story has an interest-holding power that does not relax until after the word "Finis." The courtroom scene in the last reel, which is really the crisis of the story, is so emphasized as to make the most of its sensational ending.

Respect for realism is shown in the completeness of the interior scenes. To secure true, deep-dyed realism in the dance hall scene and the fight which follows, the director arranged to give a dance for the habitues of the Bowery dance halls on the condition that they wind it up with a battle royal that would be, to all appearances, a real fight. The effect is wonderful. It even shows on some of the participants in the shape of black eyes and numerous bumps.

The story is of a discouraged, weak-minded bank teller who absconds with a large sum of money, leaving his wife and child to a siege of suffering and starvation. Stevens assumes the name of Harding and years afterward becomes known as a successful lawyer, but in reality he is only the tool of "Boss" Dunn, who can make or break him at will. Harding, believing his own wife to be dead, meets Dunn's daughter, falls in love with her and marries her. The "boss" makes him a judge.

After her husband's desertion Mrs. Stevens places her daughter in a convent from which she is later adopted by a well to do family. Unable to find trace of her daughter, Mrs. Stevens applies to a young lawyer, Norris, for aid. He finds for her a comforting friend in the person of his stenographer, Louise Gray, but his search for her daughter is in vain. Louise Gray has a mania for theft. While shopping one day she is caught stealing a bracelet and is arrested. Norris, though knowing she has no knowledge of her parents, is a faithful admirer of Louise. Before the time set for the trial they are married and he determines to defend her case on the plea of kleptomania.

This scene will be found in Eclectic's "The Stain."

The great court-room scene in Eclectic's "The Stain."

The missing link of Louise's identity is supplied by a nun who had formerly taken care of her. The happy reuinon between Mrs. Stevens and her daughter is shadowed by the approaching trial. The judge presiding is Harding. When Mrs. Stevens is called to the stand she recognizes her husband and denounces him before the court. The tragic reappearance of his past life is too much for Harding. He is carried from the courtroom, lifeless. On the evidence presented the jury returns a verdict of "not guilty." Mrs. Stevens, Norris and his wife are the center of an applauding, congratulating throng.

You'll Want This Catalogue

Exhibitors throughout the United States are receiving copies of a most attractive little twelve page catalogue from the Victor Animatograph Company of Davenport, Iowa, and the text pages, descriptive matter and illustrations found within the covers are as bright as the outside of the little book and that is bright yellow. The Animatograph is fully described and illustrated and there are paragraphs devoted to rheostats, lenses, Viopticon slides and prices of each, also a full page in reference to Alexander Ferdinand Victor, the inventor and patentee of the picture projection apparatus manufactured by the Victor Animatograph Company.

"The Christian" at Olympic

For more than a week the great Vitagraph-Liebler production of Hall Caine's "The Christian," which was recently reviewed in these pages, has been playing the Olympic theater in Chicago's loop, and business has been exceedingly good and seems to be increasing as time goes on. Personal advertising—the boosting of the picture by people who have actually seen it to others not so fortunate—seems to be taxing the seating capacity of the big downtown theater in which the attraction is playing and the W. H. Bell Feature Film Corporation, owners of the Illinois rights of the film, are naturally delighted.

Moving Picture Directory

Officials of the American Motion Picture Directory Company, 1016 Schiller building, Chicago, are up to their ears in the preparation of the first complete directory of the industry they aim to represent. The book, when completed, is expected to be a tome of seven hundred and fifty pages, and will contain the names and addresses of all the film concerns in the United States, together with a full list of officers and stockholders. Within the book will also be found the names and addresses of every theater in the United States, with the name of its manager and its seating capacity; the names and addresses of every player in the films, together with a mention of the company he or she is with at the present time; a digest of the censorship laws of the various states and a resume of the fire laws of the same states. C. A. Morrison, who is well known in the motion picture industry owing to his long connection with the "game" in various capacities, is manager of the new directory company and the tremendous task of assembling the data for the volume rests largely upon his shoulders.

A Gaumont Russian Drama

Gaumont's three reel drama, "Kronstadt," released June 13, is one of the few Russian dramas of today which does not deal with the soldier-driven peasantry and the horrors of Siberia.

The greater part of the plot is enacted in and about the home of the commander of the fortress, Kronstadt. The rigid military formalities of the scene of the action are closely observed.

Clear photography gives splendid views of the barren grounds and grim walls of the fortress with cannons, like watchdogs, set at regular intervals along its top. The acting is good and the action well directed.

A hostile country seeks information as to the plans of Kronstadt, the Gibraltar of Russia. A secret service employe, knowing that his cousin, Marian Best, is hard pressed for means to support her brother Dick, offers her a large reward for securing the plans and to this end manages to obtain her appointment as governess in the household of the commander, General Stefanovitch.

With all except Colonel Bonzo, Marian becomes a favorite. The colonel suspects all foreigners. Captain Paul Zassulic loves Marian and invites her to visit the battery of which he is commander. She accepts and while there makes sketches of its position. These she sends to her own country. News reaches the general that in some unaccountable way state secrets have leaked out. He appoints Bonzo to investigate. One night at a conference, Paul is sent to the general's office for some papers. He enters and discovers his bethrothed with the plans of the entire fortification in her hand. Paul reports the fact to the general and is ordered to conduct her to the prison on a distant island. Instead Paul takes her on his yacht and they escape to Paris.

Here the Russian agents capture Paul and arrange to smuggle him back to Russia. Marian enlists the services of a detective, who proposes that she trade the plans for Paul's freedom. She assents and together they visit the Russian agents. At first the proposal is refused but, finally, the agents realize that the plans are of much more value to them than the satisfaction of seeing Paul punished and consent. Dick is overjoyed at his sister's return and he and his future brother-in-law soon become fast friends.

Shipman Extremely Busy

Mr. Shipman, whose energies have in the past been devoted to the general office management of the business of the Pan American Film Company, will hereafter be active, on the outside, in the affairs of the many film companies in which he is personally interested, including, of course, those of his pet child, as it were, the Pan American Film Company.

Shipman is the active representative of the Pan American Film Company, the Capital Film Company, the Colorado Motion Picture Company, the Rocky Mountain Picture Company, Arthur J. Aylesworth Pictures, Ltd., the Great West M. P. Co., the Occidental M. P. Co., and, in addition to these large interests, is associated with Stanly H. Twist in the management of the Inter-Ocean Sales Company.

Vitagraph Adds Stars

Helen Gardner, one of the most widely known of motion picture stars and among the earliest of screen favorites, and Director Charles L. Gaskill were secured last week by the Vitagraph Company and are now at work on the production of a Vitagraph feature. Miss Gardner for many years starred with the Vitagraph Company, but organized, with Mr. Gaskill, her own feature producing company. Leah Baird, who has been featured strongly by the Universal Company, and who appears in "Neptune's Daughter," is another recent addition to the Vitagraph forces.

Opens New Theater

On Saturday evening, June 6, the Alfred Theater Company opened its new photoplay palace at Ellis Avenue and Forty-third street, Chicago. The new theater is called "The Shakespeare" and starts with the slogan "A Credit to Its Name," which it fully expects to live up to. Handsomely decorated, splendidly ventilated, softly lighted and featuring perfect projection, the new house seems sure of success. The opening bill included the three-reel Klaw and Erlanger feature film "Strongheart" and Vitagraph's three-reel comedy triumph "Love, Luck and Gasoline."

Commercial M. P. Co. Moving

Announcement is made of the removal of the executive offices of the Commercial Motion Pictures Company to 220 West Forty-second street, New York City, though the studios and laboratory of the company is to remain in the enlarged quarters at its present address, 102 West One Hundred and First street. The telephone at the new executive offices will be Bryant 7852.

Truex Feature Company

Ernest Truex, the only male star at present appearing in a play and in motion pictures at the same time, scored a great triumph in "The Dummy" at the Hudson Theater, New York, and it is now rumored that the Ernest Truex Feature Film Company will be organized to feature the popular portrayer of juvenile roles. Mr. Truex is no newcomer to the screen, having been seen in many features during past seasons.

Ice Plant at Universal Plant

"Say, chef, gimme some ice quick. The guy at the laboratory says the water's so darn warm the film is melting itself."

J. Warren Kerrigan in Victor's "The Silent Witness," Universal release of June 22.

No longer is the messenger boy at the Universal Film Company's Western plant forced to beg the chef for ice to be used in the laboratory department. A modern ten-ton ice machine has been installed under the direction of John M. Nickolaus, head of the laboratory department. The new machine will furnish properly cooled air and water to the laboratory department while the studios are at Hollywood.

A clever bit of character work is done in 101 Bison's "The Old Cobbler," released by Universal on June 27.

When the entire plant is removed to the Universal's splendid new ranch, the Los Angeles river will furnish water of proper temperature. Then the big machine will make ice for the entire plant, including laboratory, drinking fountains and cafe.

Savage Protecting "Madame X" Title

Henry W. Savage, through his attorney, A. C. Thomas, started proceedings on Thursday, June 11, against several moving picture exhibitors in Ohio who were said to be showing a film of "Madame X," notwithstanding prohibitory court decisions. This latest move on the part of Mr. Savage through his attorney is of especial interest to the moving picture fraternity, inasmuch as it carries an attempt to punish the exhibitors by jail sentence as well as by fines.

Mr. Savage produced "Madame X" in America and controls the rights to it, not only in theatrical production but also for use as a motion picture, and he determined upon a relentless prosecution of any manufacturer who offers for sale or any exhibitor who countenances in any way, shape, form or manner, any one of the several films which the courts have decided infringe on Mr. Savage's rights. The fame of "Madame X" makes it one of the most valuable film properties in the world and several manufacturers have taken advantage of this fact to release films disguised by another title, but which are really an imitation of "Madame X."

Courtney Foote and Dorothy Gish in Reliance's "The Broken Barrier."

Many exhibitors not conversant with Mr. Savage's rights have been misled into exhibiting these pictures, and the courts in every case have decided that such ignorance is not an excuse for a violation of the injunctions prohibiting the use of these films. The courts have also decided that a manufacturer of the films is punishable under the penal code as well as actionable for heavy damages.

Mr. Savage's attorney has already won several decisions while a dozen more cases in which similar evidence has been introduced will be decided within the next few days.

"The Little House in the Valley"

Anent the Mexican situation the above subject will prove a big drawing card. No attempt is made to produce battle scenes, but the Mexican brigands figure very prominently. Winifred Greenwood plays the lead and is ably supported by Ed. Coxen, George Field, Wm. Bertram and other stars of "Flying A."

Brevities of the Business

PERSONAL NOTES.

The Ambrosia American Company announces the appointment of a new director of sales in the person of J. Charles Groshut. Mr. Groshut has assumed his post and like all other hustling salesmen he finds publicity desirable and essential—thus his portrait. Mr. Groshut's prior activities have been confined to electrical and import problems. His largest experience was with the old Denham Company of New York, dealers in toys and novelties. Groshut was in the purchasing department and this led him into the foreign marts and developed a mania for travel. He has been pretty much everywhere. He recalls with keen interest his acquaintance with P. A. Powers which dates back to the old days of Buffalo and phonographs. Among the Denham novelties was a little phonograph that Pat Powers took a fancy to. The whole story of the machine can be had at Ambrosio headquarters! Mr. Groshut stands well up among sizable men; he is forceful, vigorous and affable. He promises to push Ambrosio brands and we wish him luck for Ambrosio is some regular film house with scores of tremendous hits to its credit.

Proctor is one of those chaps who manages to escape a nickname. In the trade he is Proctor, but in the old family Bible, where his birth is set down as June 7, 1887, we find that he is George DuBois Proctor. He was born in Massachusetts and has hustled his own education and living since he was eighteen years old. He worked all the way and through the senior year at Andover before he tackled Yale. By the same method which obtained in his first schooling, he succeeded at Yale two and one-half years more. Some of this time was devoted to the study of medicine. From which it will be understood that Proctor knows what work means with an education back. School days over, he bade good-bye to New England and visited Panama, Central America, Mexico, traveling the western coast of the United States as far north as Oregon. His journey contemplated all sorts of conveyances, the horse being a favorite. From Portland he rode horseback to San Francisco and thence to Reno, where his outfit was sold. George Proctor has been in most of the important cities of this country, and has had his fling at many kinds of labor, in which he qualified with honors to himself and his employer. Arriving in New York he took up newspaper work, starting as a proofreader. His experiences with newspapers has led him into all departments, and because of this all-around experience he had the first call to edit a motion picture section for one of the metropolitan dailies of New York. Most of us have known Proctor since he became identified with the *New York Morning Telegraph* in September, 1912. He left this position a year later to become managing editor of the *Motion Picture News*, which he held until February, this year, when he joined the publicity department of the Mutual Film Corporation. Proctor is now in charge of the publicity department of Popular Plays and Players. Since his side-kick has deserted him for Europeau pastures he is very much alone, but a New York film man is usually so busy that loneliness is an unknown word. It will be remembered that George DuBois Proctor was among the first to decry the word "movies," and he has always objected to the phrase, "motion pictures are only in their infancy." He has little patience with the pictures that are bad, and an intense enthusiasm for those that are good.

Word comes to us, out of the West, that Thomas S. Nash, formerly superintendent of the big Selig Polyscope plant of Edendale, has resigned from that company with a view to opening his own producing company for the manufacture of four and five-reel feature animal pictures. The new company is to be known as the Nash Motion Picture Company and 25 acres of ground near Los Angles has been secured and a large shipment of wild animals delivered, which be used in the pictures. Additional wild animals will be added to the zoo, from time to time, as they are received from Europe. Mr. Nash and his partner, Big Otto, who is known the country over as a trainer of wild animals, have a great deal of experience in the manufacture of animal pictures. In fact, probably more experience than any other two men in the motion picture business today and a splendid success is predicted for their enterprise.

One of the reasons why Emmett Campbell Hall, of the Lubin staff of star photoplaywrights, will continue to advance in his profession, is readily apparent from the letter in which he encloses his check for a year's subscription to Motography. He says: "The photoplayright who does not read the trade papers from editorials to release lists, and especially the reviews and critical comments, is about on a par with the doctor who doesn't open a medical text book or professional journal after the day of his final college examinations—and both are regretably numerous. The successful playwright must not only be able to write good plays, from a dramatic and literary standpoint, but must try out the *kind* of good play demanded by the trade at a particular time, and the fluctuations of public taste are surprisingly quick. The trade press is the medium by which he may keep his fingers on the pulse of the business. Also, and of highest importance, he keeps himself informed as to what 'the other fellow' is doing, and avoids dropping into a complacent rut.

"The critic is my particular friend, however, whether he roasts me or gives me a pat on the back. The man who, under any circumstances, resents constructive criticism, no matter how severe it may happen to be, or fails to profit thereby, is sure to make no advance, even if he does not retrograde. All critics are human, and therefore sometimes make mistakes, but fortunately, most of those on the trade papers are men of good sense and taste, and even if, on occasion, I do not agree with them, I realize that it is quite likely that a large majority of the public will see the thing as they do, and try to figure out just wherein I failed to 'put over' the idea I had intended to convey. The author's name should be used in a criticism, whenever obtainable, and a goodly percentage of the plays are now credited either on the film or in the manufacturers' announcements. If it is a good play, the author deserves identifying praise—if it is a poor one, he, individually, should be given the blame. Moreover, it is not in keeping with the dignity of the new art.

or helpful in its advancement, to perpetuate, through indifference or carelessness, that veil of anonymousness which has hitherto cloaked the origin of many excellent and many unworthy photoplays."

Emmett Campbell Hall is the author of more than three hundred photoplays, released by some fifteen different companies. For a year past he has been a staff writer for the Lubin Company. and has had some notable successes, among them being the four-part feature, "The Battle of Shiloh." His latest releases are the two-part features, "In the Northland" and "Behind the Footlights."

While attending the Second Annual Convention of the Motion Picture Exhibitors, at New York City, H. Trinz, a Milwaukee exhibitor, was informed of the death of his father, Jacob Trinz, a retired clothing merchant, who died at his home in New York at the age of seventy-seven years.

An echo of the Mexican war situation is graphically told in "The Arms and the Gringo," by Miss Anna Tuppen Wilkes, being produced by W. C. Cabanne, at the Reliance and Majestic Hollywood studios. The scenes of "The Arms and the Gringo" take place along the Mexican border. A romance setting forth the conditions between Mexico and the United States on the border during the war trouble, is vividly portrayed in this production. Dorothy Gish, Wallace Reed and Fred A. Kelsey are featured in "The Arms and the Gringo," which will be a Majestic release through the Mutual program.

Joseph Patridge, former general manager of the Canadian offices of the General Film Company, has been put in charge of the same territory by the World Film Corporation.

Cleo Madison's burned feet are not normal yet, but she is hard at work again. "Can't afford to be idle," she says. She is at present entertaining a brother and his wife, who never saw a picture in the making before. They tell Cleo that she is a popular idol in their home city, and postcards of her are given away frequently by the theaters.

Carlyle Blackwell had quite a surprise in one of the New York picture houses recently, when he went in to see "The Detective's Sister," which he produced and took the lead in while with the Kalem Company. The manager was aware of his presence and had the spot light turned on him, and Carlyle had an enthusiastic reception and had to make a little speech.

John Bunny of the Vitagraph Players, will be reduced to a grease spot if the hot weather of the past is a criterion of what heat waves will do to him during the coming months. The genial comedian has lost eighty-six pounds, so far, and in estimating a pound a day off his present weight figures, he will be a lightweight by the first of September.

Claire Whitney and Arthur Bachrach of the Blanché Studios, carried away the dancing honors at the Exhibitor's Exposition at Grand Central Palace, on Tuesday, and were presented with a large silver cup by King Baggot, who headed the dignified judges of the contest.

Myrtle Stedman has received a particularly touching letter from an ex-convict who saw her on the screen and remembered her face. He was in the Canon City Colorado penitentiary when she used to go and sing to the unfortunates. He writes: "My heart was as lead and I hated all mankind when your singing of The Eternal City touched me and set me thinking. I am working now and at peace and will ever remember you."

Viola Dana, well-known on the legitimate stage, since her appearance in "The Poor Little Rich Girl," has signed a contract to appear in pictures produced by the Edison company. Her debut on the screen will be made in "Molly, the Drummer Boy," a Civil War picture to be released soon. The Edison company congratulates itself on obtaining such a valuable addition to its staff.

When J. P. McGowan of the Kalem company, selected Helen Holmes as his leading woman, he made a wise choice. He acknowledges that he ran a risk for Miss Holmes was better known in the artists than the motion picture studios, and her beautiful face and figure are depicted upon several famous canvases. Director McGowan had a talk with the ambitious young woman, and engaged her, and Helen Holmes has far surpassed her anticipations and is one of the most popular artistes on the screen.

Richard Travers, of the Essanay forces, met with a very severe accident while journeying to the races at the Indianapolis Speedway. He is now in a Chicago hospital.

Richard V. Spencer, after completing four years' as editor of the New York Motion Picture Company at Los Angeles, will celebrate the event by making a trip East.

Jack Richardson and Louise Lester, of the American Company forces, at Santa Barbara, California, were married recently.

Albert Siegler, one of the war cameramen for the Animated Weekly of the Universal, who for the last two months has been cruising along the West coast of Mexico on board the U. S. Cruiser *South Dakota*, has returned to the Hollywood studios of the Universal company with a vivid story of his experiences in Southern waters.

John Bunny, of the Vitagraph Players, enjoyed the distinction of being one of the five speakers at the Centennial Celebration of the Mt. Pleasant Military Academy at Ossining, N. Y. The other four speakers of the occasion were Rear Admiral Sigsbee, Rear Admiral Peary, discoverer of the North Pole, Edward Markham and George Curtis.

Mr. and Mrs. John F. Keogh, late of "Don't Lie to Your Wife" company, have joined the Colorado Motion Picture Company, at Canon City, and the splendid work done by this pair in our last picture, proves that they will become popular with the followers of our pictures.

Bess Meredyth is spending a few day at Catalina Island, where the natives are wont to be surprised at her many disguises, for she is still "Bess the Detectress," hounding down villains who annoyingly turn out to be very unoffending parties. Last week she wore a full beard for the first time. "Never again," says Bess, "beards taste very nasty, just like old-fashioned hair mattresses!" The "Bess" series is making quite a hit.

Sally Crute, the well-known Edison artist, recently purchased a summer home at Sound Beach, on Long Island Sound. It will be of interest to many to know that Miss Crute is an artist of no mean ability with pen and brush, aside from her capabilities before the camera.

Grace McHough, a very clever rider and actress, has joined the Colorado Motion Picture Company, at Canon City.

Batting over 400, Charles Handford, recent manager of the Montreal office of the International Feature Film Corporation, Ltd., was entertained at dinner last week in New York by Herbert Lubin, president and general manager of that company, which lately has been taken over by The Allied Features, Inc. Handford is playing center field for the Buffalo Federal League baseball club. At the end of the season, he will resume his position in the Montreal exchange.

Charles Bennett, of the Keystone company, recently took a company of actors, under his direction, up to Mount Baldy amongst the snows. At one time they threw a dummy into a chasm which was seen by three visitors who rushed to the aid of the unfortunate man. Their chagrin at finding a dummy was amusing to Bennett and his companions, for the visitors found a tag on the dummy, "When found return to the Keystone Company. Thanks."

In "The Dream Ship," Margarita Fischer and Harry Pollard had the novelty of acting in one or two sets in which the value of properties amounted to an enormous sum. The scenes were taken at the residence and ground of millionaire Gillespie of Montecito, and he generously suggested the use of his treasures. One rug alone, was worth $10,000 and the chair used, was once the property of a Spanish king. Two pillars were from Pompeii.

Charles Ray, the clever young lead with the Kay Bee and Broncho forces, was toastmaster at the last Photoplay Club dinner, and a large attendance testified to his popularity. Ray has been playing leads ever since he has been in pictures, and is an athletic, clean and clever young actor. He makes a bully good dinner speech, too.

The World Film Corporation took advantage of the Exposition to call in the following managers for a conference: Sidney Harris, E. H. Painter, D. Dickerson, F. B. Murphy, Harry Weiss, G. J. Trask, Leo Levison, W. H. Irvine, R. S Bell, Geo. J. Beihoff, Hunter Bennett, Jos. Partridge. The boys were given a lunch at the Astor Hotel on Monday, after which they went into executive session to discuss trade conditions. Monday night they spent at the Exposition. Tuesday morning was spent in looking at new films, after which they adjourned to the Astor again for lunch, and in the afternoon another general conference took place. Tuesday night after the Exposition, a banquet was served. Wednesday, the boys were taken on an outing and most of them left Wednesday night for their homes. A great deal was accomplished and the future of the organization was thoroughly outlined.

Complete Record of Current Films

Believing the classification of film pictures by the nature of their subjects to be of greater importance to the exhibitor than classification by maker, MOTOGRAPHY has adopted this style in listing current films. Exhibitors are urged to make use of this convenient tabulation in making up their programs. Films will be listed as long in advance of their release dates as possible. Film manufacturers are requested to send us their bulletins as early as possible. Reasonable care is used, and the publishers cannot be responsible for errors. Synopses of current films are not printed in MOTOGRAPHY as they may be obtained of the manufacturers.

LICENSED

DRAMA.

Date	Title	Maker	Length
6-4	The Idiot	Biograph	1,000
6-4	A Girl of the Cafes	Lubin	2,000
6-4	Pauline's Necklace	Melies	2,000
6-5	The Elder Brother	Essanay	2,000
6-5	Blotted Out	Lubin	1,000
6-6	The Counterfeiters	Edison	1,000
6-6	Broncho Billy's Duty	Essanay	1,000
6-6	The Hour of Danger	Kalem	1,000
6-6	The Lost Heir	Pathe	2,000
6-6	Rose O' My Heart	Selig	1,000
6-8	The Ethics of the Profession	Biograph	1,000
6-8	Nina of the Theater—First of the Alice Joyce Series.	Kalem	2,000
6-8	Judge Dunn's Decision	Selig	2,000
6-8	Eve's Daughter	Vitagraph	1,000
6-9	The Trap-Door Clue	Kleine-Celio	2,000
6-9	The Voice of Silence	Edison	1,000
6-9	Jane	Essanay	1,000
6-9	The Right of Way	Vitagraph	1,000
6-10	The Quicksands	Kalem	2,000
6-10	The Changeling	Lubin	2,000
6-10	The Love Story of Her Youth	Melies	1,000
6-10	The Doctor's Mistake	Selig	1,000
6-11	The Lures of the Pit	Lubin	2,000
6-11	Quits	Melies	2,000
6-11	The Power to Forgive	Vitagraph	1,000
6-12	A Warning from the Past	Edison	2,000
6-12	The Song in the Dark	Essanay	2,000
6-12	Claim Number Three	Lubin	1,000
6-13	The Opal's Curse	Biograph	1,000
6-13	A Terror of the Night, 9th of the Dolly of the Dailies Series	Edison	1,000
6-13	Broncho Billy and the Mine Shark	Essanay	1,000
6-13	The Squaw's Revenge	Kalem	1,000
6-13	When the Night Call Came	Selig	1,000
6-13	Our Fairy Play	Vitagraph	2,000
6-15	Mrs. Peyton's Pearls	Kalem	2,000
6-15	The Adventures of Kathlyn, No. 13	Selig	2,000
6-15	The Crime of Cain	Vitagraph	1,000
6-16	One Woman's Way	Kleine-Cines	2,000
6-16	The Gap, 6th of "The Man Who Disappeared" Series	Edison	1,000
6-16	The Missing Jewels	Kalem	1,000
6-16	How Lone Wolf Died	Selig	1,000
6-17	The Struggle Everlasting	Lubin	2,000
6-17	At the Mercy of the Waves	Melies	1,000
6-17	Home Run Baker's Daughter	Kalem	2,000
6-17	Castles in the Air	Selig	1,000
6-18	Her Neighbors Next Door	Biograph	1,000
6-18	The House of Darkness	Lubin	2,000
6-18	Hidden Death	Melies	2,000
6-18	Only a Sister	Vitagraph	1,000
6-19	The Hand of Horror	Essanay	2,000
6-19	Finger Prints	Essanay	2,000
6-19	The Parent Strain	Lubin	1,000
6-20	By the Old Dead Tree	Biograph	1,000
6-20	In the Days of Slavery	Edison	1,000
6-20	Broncho Billy, Outlaw	Essanay	1,000
6-20	Brought to Justice	Kalem	1,000
6-20	The Girl at His Side	Selig	1,000
6-22	Song of Sunny Italy	Biograph	1,000
6-22	The Show Girl's Love	Kalem	2,000
6-22	Me an' Bill	Selig	2,000
6-22	Maria's Sacrifice	Vitagraph	1,000
6-23	A Midnight Guest	Kleine-Cines	2,000
6-23	A Foolish Agreement	Edison	1,000
6-23	The Countess	Essanay	1,000
6-23	The Passing of Diana	Vitagraph	2,000
6-24	Through the Flames	Kalem	2,000
6-24	The Greatest Treasure	Lubin	2,000
6-24	Mother	Melies	1,000
6-24	Somebody's Sister	Selig	1,000
6-25	The Candidate for Mayor	Lubin	2,000
6-26	The Man in the Street	Edison	3,000
6-26	The Chasm	Essanay	2,000
6-26	A Practical Demonstration	Lubin	1,000
6-26	The Captain's Chair	Selig	1,000
6-27	Dolly Plays Detective, 10th of the "Dolly of the Dailies" Series	Edison	1,000
6-26	Brnocho Billy's Jealousy	Essanay	1,000
6-27	The Gypsy Gambler	Kalem	1,000
6-27	A Shadow on the Wall	Melies	2,000
6-27	The Right to Happiness	Selig	1,000

COMEDY.

Date.	Title	Maker.	Length.
6-6	In the Nick of Time	Biograph	500
6-6	The Female Cop	Lubin	500
6-6	Who's Who	Melies	2,000
6-6	Too Many Husbands	Vitagraph	2,000
6-8	The Tango in Tuckerville	Edison	1,000
6-9	The Pie Eaters	Lubin	500
6-9	By Taxi to Fortune	Melies	500
6-9	He Wore a Wig	Lubin	500
6-9	Midday or Midnight	Melies	500
6-9	Eugenics at Bar "U" Ranch	Selig	1,000
6-10	Andy Goes A-Pirating (7th of the Andy Series).	Edison	1,000
6-10	This Is The Life	Essanay	1,000
6-10	The Widow of Red Rock	Vitagraph	1,000
6-11	A Jonah	Biograph	1,000
6-11	The Snakeville Charmer	Essanay	1,000
6-11	His Uncle's Deception	Melies	1,000
6-12	The Box Car Bride	Kalem	1,000
6-12	Bombarded	Selig	500
6-12	The Accomplished Mrs. Thompson	Vitagraph	1,000
6-12	Old Yak's Zoo	Selig	500
6-13	He Changed His Mind	Lubin	500
6-13	The Mummy	Melies	2,000
6-13	A Bargain Automobile	Lubin	500
6-27	His Wife and His Work	Vitagraph	2,000
6-15	The Prize Employer	Biograph	500
6-15	The Adventure of the Missing Legacy, 6th of "Octavius, Amateur Detective"	Edison	1,000
6-15	Brown's Bachelor Supper	Biograph	500
6-15	Whiffles, the Spotter	Pathe	500
6-16	The Little "He and She"	Essanay	1,000
6-16	Good Cider	Lubin	500
6-16	On the Beach	Melies	1,000
6-16	A Wayward Daughter	Vitagraph	2,000
6-17	A Modern Samson	Edison	500
6-17	The Fable of the Brash Drummer and the Nectarine	Essanay	1,000
6-17	On the Steps	Edison	500
6-17	The Ladies' War	Vitagraph	1,000
6-18	The Wooing of Sophie	Essanay	1,000
6-18	His Dream Fulfilled	Melies	500
6-18	Everybody's Doing It	Melies	500
6-19	The Wages of Sin	Kalem	500
6-19	Peter's Relations	Selig	500
6-19	The Persistent Mr. Prince	Vitagraph	1,000
6-19	Chickens	Selig	500
6-20	Getting Solid With Pa	Lubin	500
6-20	Pills and Pills	Melies	2,000
6-20	Long May It Wave	Lubin	500
6-20	Father's Flirtation	Vitagraph	2,000
6-22	The Basket Habit	Edison	1,000
6-22	Max, the Magician	Pathe	500
6-23	The Conductor's Courtship	Kalem	1,000
6-23	Nice Nursey	Lubin	500
6-23	A Good Time Spoiled	Melies	1,000
6-23	Brown's Big Brother	Lubin	500
6-23	The Servant Question Out West	Selig	500
6-23	Doc Yak and the Limited Train	Selig	500
6-24	The Mysterious Package	Edison	500
6-24	The Epidemic	Essanay	500
6-24	The "Bear" Facts	Vitagraph	1,000
6-25	Sophie Finds a Hero	Essanay	1,000
6-25	A Peculiar Inheritance	Melies	1,000
6-25	Happy-Go-Lucky	Vitagraph	1,000
6-26	An Elopement in Rome	Kalem	500
6-26	The Old Maid's Baby	Vitagraph	1,000
6-27	Who's Boss	Lubin	500
6-27	His Sudden Recovery	Lubin	500

EDUCATIONAL.

Date	Title	Maker	Length
6-1	Monaco	Pathe	333

SCENIC.

Date	Title	Maker	Length
6-5	A Trip to Mt. Lowe	Kalem	500

TOPICAL.

Date	Title	Maker	Length
6-1	Hearst-Selig News Pictorial, No. 27	Selig	1,000
6-3	Pathe's Weekly, No. 39, 1914	Pathe	1,000
6-4	Hearst-Selig News Pictorial, No. 28	Selig	1,000
6-8	Hearst-Selig News Pictorial, No. 29	Selig	1,000
6-10	Pathe's Weekly, No. 40-1914	Pathe	1,000
6-11	Hearst-Selig News Pictorial, No. 30	Selig	1,000

DAILY LICENSED RELEASES

MONDAY: Biograph, Edison, Kalem, Pathe, Selig, Vitagraph.
TUESDAY: Edison, Essanay, Cines-Kleine, Lubin, Melies, Pathe, Selig, Vitagraph.
WEDNESDAY: Edison, Essanay, Kalem, Melies, Pathe, Selig, Vitagraph.
THURSDAY: Biograph, Essanay, Lubin, Melies, Pathe, Selig, Vitagraph.
FRIDAY: Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
SATURDAY: Biograph, Edison, Essanay, Kalem, Lubin, Melies, Pathe, Selig, Vitagraph.

INDEPENDENT

DRAMA.

Date	Title	Maker	Length
6-13	The Isle of Abandoned Hope	101 Bison	2,000
6-14	A Shadow of the Past	Frontier	1,000
6-14	The Rebellion of Kitty Bell	Majestic	2,000
6-14	The Girl Across the Hall	Thanhouser	1,000
6-15	Jim	American	2,000
6-15	Our Mutual Girl, No. 22	Reliance	1,000
6-15	The Sandhill Lovers	Victor	1,000
6-15	The Baited Trap	Imp	2,000
6-16	Remorse	Thanhouser	2,000
6-16	Their First Acquaintance	Majestic	1,000
6-16	The Dream Ship	Beauty	1,000
6-16	Lucille Love, the Girl of Mystery, No. 10	Gold Seal	2,000
6-17	The Hour of Reckoning	Broncho	2,000
6-17	The Unmasking	American	1,000
6-17	The Peach Brand	Reliance	1,000
6-17	'Cross the Mexican Line	Nestor	1,000
6-17	The Mask of Affliction	Eclair	2,000
6-18	In the Southern Hills	Domino	2,000
6-18	The Fatal Step	Imp	1,000
6-18	A Law Unto Himself	Rex	2,000
6-19	The Voice at the Phone, 1st Part	Kay-Bee	2,000
6-19	The Little Senorita	Princess	1,000
6-19	The Man Without Fear	Thanhouser	1,000
6-19	The Brand of Cain	Powers	1,000
6-20	The Stolen Code	Reliance	2,000
6-20	The Forbidden Room	"101 Bison"	3,000
6-21	The Severed Thong	Majestic	2,000
6-21	The Gunmen of Plumas	Frontier	1,000
6-21	The Plunderer's Mark	Eclair	1,000
6-22	The Painted Lady's Child	American	2,000
6-22	Our Mutual Girl, No. 23	Reliance	1,000
6-22	The Silent Witness	Victor	2,000
6-23	For Her Child	Thanhouser	2,000
6-23	The Burden	Majestic	1,000
6-23	Lucille Love, the Girl of Mystery, No. 11	Gold Seal	2,000
6-24	Desert Thieves	Broncho	2,000
6-24	Blue Knot, King of Polo	American	1,000
6-24	Izzy's Night Off	Reliance	1,000
6-24	The Den of Thieves	Nestor	1,000
6-24	Dead Men's Tales	Eclair	3,000
6-25	Frontier Mother	Domino	2,000
6-25	The Skull	Imp	2,000
6-25	The Woman in Black	Rex	1,000
6-26	The Voice at the Phone, Part 2	Kay-Bee	2,000
6-26	The Idiot	Majestic	1,000
6-26	The Love Victorious	Powers	2,000
6-26	The Slavey's Romance	Victor	1,000
6-27	The Broken Barrier	Reliance	2,000
6-27	The Cobbler	"101 Bison"	2,000
6-28	On the Verge	Frontier	1,000
6-28	The Tavern Tragedy	Majestic	2,000

COMEDY.

6-13	The Cure	Joker	1,000
6-14	Hubby to the Rescue	Komic	1,000
6-14	The Sherlock Boob	Rex	1,000
6-14	Aunty's Money Bag	Eclair	1,000
6-15	The Flirt	Sterling	1,000
6-16	Boxes and Boxes	Crystal	500
6-16	Universal Ike, Jr., Bearly Won Her	Universal Ike	1,000
6-16	Foolish Lovers	Crystal	500
6-17	The Fatal Letter	Joker	1,000
6-18	A Jealous Husband	Sterling	1,000
6-19	Sophie of the Films, No. 3	Nestor	1,000
6-19	A Singular Cynic	Victor	2,000
6-20	Such a Business	Royal	500
6-20	A Quiet Day at Murphy's	Joker	1,000
6-20	The Busy Man	Royal	500
6-21	The Outlaw's Nemesis	Thanhouser	1,000
6-21	The Deceiver	Komic	1,000
6-21	The Boob Detective	Rex	1,000
6-22	Papa's Darling	Imp	1,000
6-22	The Flirt	Sterling	1,000
6-23	The Tale of the Tailor	Beauty	1,000
6-23	In Wrong	Crystal	1,000
6-23	Universal Ike, Jr., In a Case on the Doctor	Universal Ike	1,000
6-24	Willy Walrus, Detective	Joker	1,000
6-25	The Crash	Sterling	1,000
6-26	Professor Snaigh	Princess	1,000
6-26	Sophie of the Films, Series No. 4	Nestor	1,000
6-27	A Hasty Exit	Royal	1,000
6-27	Love and Electricity	Joker	1,000
6-28	The Widow's Mite	Thanhouser	1,000
6-28	The Wild Girl	Komic	1,000
6-28	Lost by a Hair	Rex	1,000
6-28	Prince Willy	Eclair	500
6-28	Nutty and His Father	Eclair	1,000

DAILY "MUTUAL" RELEASES

(Independent.)

MONDAY: American, Keystone, Reliance.
TUESDAY: Beauty, Majestic, Thanhouser.
WEDNESDAY: Broncho, American, Reliance.
THURSDAY: Domino, Keystone, Mutual Weekly.
FRIDAY: Kay-Bee, Thanhouser, Princess.
SATURDAY: Reliance, Keystone, Royal. ⅛
SUNDAY: Majestic, Thanhouser, Komic.

EDUCATIONAL.

Date.	Title.	Maker.	Length
6-1	The Arsenal of Lloyd at Trieste	Powers	500
6-8	Uncle Sam in Mexico	Victor	1,000

TOPICAL.

6-17	Animated Weekly, No. 119	Universal	1,000
6-18	Mutual Weekly, No. 77	Mutual	1,000
6-24	Animated Weekly, No. 120	Universal	1,000
6-25	Mutual Weekly, No. 78	Mutual	1,000

MISCELLANEOUS FEATURES.

Atlantis	Great Northern	6,000
Whom the Gods Destroy	Features Ideal	
His Flesh and Blood	Garrison	3,000
The Kangaroo	World	5,000
Black Nissen	Gaumont	3,000
Faithful Unto Death	Eclectic	4,000
The Mariner's Compass	Canadian Bioscope	3,000
Brother Against Brother	Apex	4,000
In the Enemy's Power	Canadian Bioscope	3,000
The Tempting of Justice	Eclectic	5,000
Saved From Himself	Canadian Bioscope	3,000
The Christian	Vitagraph Liebler	8,000
The Good for Nothing	Essanay	4,000
Sport and Travel in Central Africa	Pathe	5,000
In the Royal Box	Selig	4,000
A Mother of Men	Warners	3,000
The Wrath of the Gods	Continental	5,000
The Lily of the Valley	Selig	3,000
The Human Wolves	Feature Photoplay	5,000
The Stain	Eclectic	6,000
Saved by the Boys in Blue	Sawyer	3,000
The Convict Hero	Sawyer	3,000
The Wrath of the Gods	Continental	6,000
The Mistress of the Air	Blinkhorn	3,000
The Jungle	All Star	5,000
Neath the Lion's Paw	Melies	3,000
An Alpine Tragedy	Apex	5,000
Strongheart	Klaw & Erlanger	3,000
Giants-White Sox World Tour	Eclectic	6,000
The Flooding and Opening of Panama Canal	Hagy	4,000
The Toll of Mannon	Excelsior	4,000
King of the Beggars	Feature Photoplay	4,000
A Highwayman's Honor	Mecca	5,000
The Gap of Death	Leading Players	3,000
The Mariner's Compass	Canadian Bioscope	3,000
The Million Dollar Pearl Mystery	Dragon	3,000
The Black Ship	Dragon	3,000
Kronstadt	Gaumont	3,000
The Spitfire	Famous Players	4,000
White Dove's Sacrifice	Sawyer	3,000
The Only Son	Lasky	5,000
Horrors of War	Leading Players	3,000
Home, Sweet Home	Continental	6,000
The Boer War	Kalem	5,000
Lord Chumley	Klaw & Erlanger	4,000
Leaves of Memory	Eclectic	4,000
The Lion's Bride	Eclectic	3,000
The Yellow Traffic	Blache	4,000
The Treasure of Adbar Rahman	Pathe	3,000
The Master of the World	Film Releases	3,000
Atlantis	Great Northern	6,000
The Counterfeit	Universal	2,000
Twilight	Warners	3,000
A Double Reward	Warners	3,000
Children of the West	Warners	3,000

DAILY EXCLUSIVE RELEASES

(Independent.)

MONDAY: Blache, Eclectic.
TUESDAY: Gaumont, Great Northern, Spl.
WEDNESDAY: Solax, Gaumont, Dragon, Ramo.
THURSDAY: Gaumont, Itala.
FRIDAY: Solax, Lux, Film Releases of America.
SATURDAY: Great Northern, Lewis Pennant.

DAILY UNIVERSAL RELEASES

(Independent.)

MONDAY: Imp, Victor, Powers.
TUESDAY: Gold Seal, Crystal, Universal Ike.
WEDNESDAY: Animated Weekly, Eclair, Nestor, Joker.
THURSDAY: Imp, Rex, Frontier, Sterling.
FRIDAY: Nestor, Powers, Victor.
SATURDAY: Bison, Frontier, Joker.
SUNDAY: Crystal, Eclair, Rex.

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Coming Multiple Reel Features

***Deacon Billington's Downfall

In Two Parts

Jealousy and rum are the Deacon's undoing. He had been one of the local celebrities for years. A horse race starts the trouble which is added to by his daughter's love affairs, his own love affairs and an inquisitive tramp who discovered the secret jug.

Released Friday, January 16th

***THE NECKLACE OF RAMESES

In Three Parts

One of the most remarkable films ever attempted, picturing the pursuit of notorious criminals from the United States, through England, France, Italy and back to New York. "Diamond Mary" steals a necklace from a mummy in the New York Art Museum and with "English Jim" leads Detective Imbert a thrilling chase. *Released Friday, January 23rd.*

***THE SILENT DEATH

In Two Parts

Hidden in a tower above the execution grounds and armed with a rifle equipped with a silencer, Jack saves his brother's life, preserves his plantation from a vicious native and, later on, kills the man as he is crawling toward him armed with a huge knife.

Released Friday, January 20th

Coming Single Reel Releases

****THE LAST SCENE OF ALL**
A dying actor relives his shattered romance
Released Saturday, January 17th

***THE JANITOR'S FLIRTATION**
It was only a boy, but—?

(*On the same Reel.*)

OSTRICH FARMING, SOUTH AFRICA
Released Monday, January 19th

***THE MESSAGE OF THE SUN DIAL**
A pathetic tale of a love that was never told.
Released Tuesday, January 20th

****UNITED IN DANGER**
A story of the stage with a thrilling fire scene.
Released Saturday, January 24th

***THE LOVELY SENORITA**
Second of Wood B. Wedd's sentimental experiences
Released Monday, January 26th

****THE MYSTERY OF THE TALKING WIRE**
Third mystery in the Chronicles of Cleek.
Released Tuesday, January 27th

****THE UNCANNY MR. GUMBLE**
A caricature comes to life and haunts an artist
Released Wednesday, January 21st

***HOW BOBBIE CALLED HER BLUFF**
Sister ceased to be a high brow.

(*On the same Reel.*)

THE CALL OF THE FOOTLIGHTS
Released Wednesday, January 28th

****THE PERFECT TRUTH**
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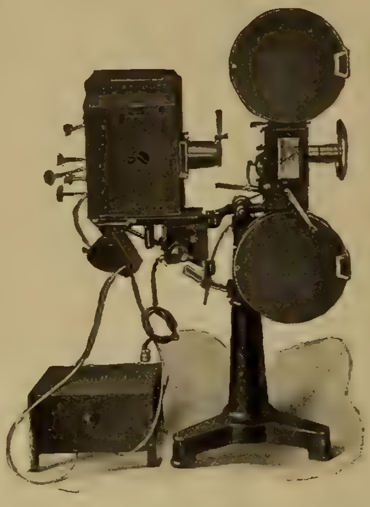

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"THE STORY THE GATE TOLD"—Drama, Monday, January 5th
"THE SQUIRE'S MISTAKE"—Drama, Tuesday, January 6th
"THE ENGINEER'S REVENGE"—Drama, Friday, January 9th
"WHEN THE DOCTOR'S FAILED"—Comedy, Saturday, January 10th
"MARRIED MEN"—Comedy, Saturday, January 10th
"TOBACCO INDUSTRY"—Industrial, Monday, January 12th
"SMILES OF FORTUNE"—Comedy, Monday, January 12th
"THE INSCRIPTION"—Drama—Tuesday, January 13th
"IN MYSTERIOUS WAYS"—Drama, Friday, January 16th
"A SERVANT OF THE RICH" — Drama, Saturday, January 17th

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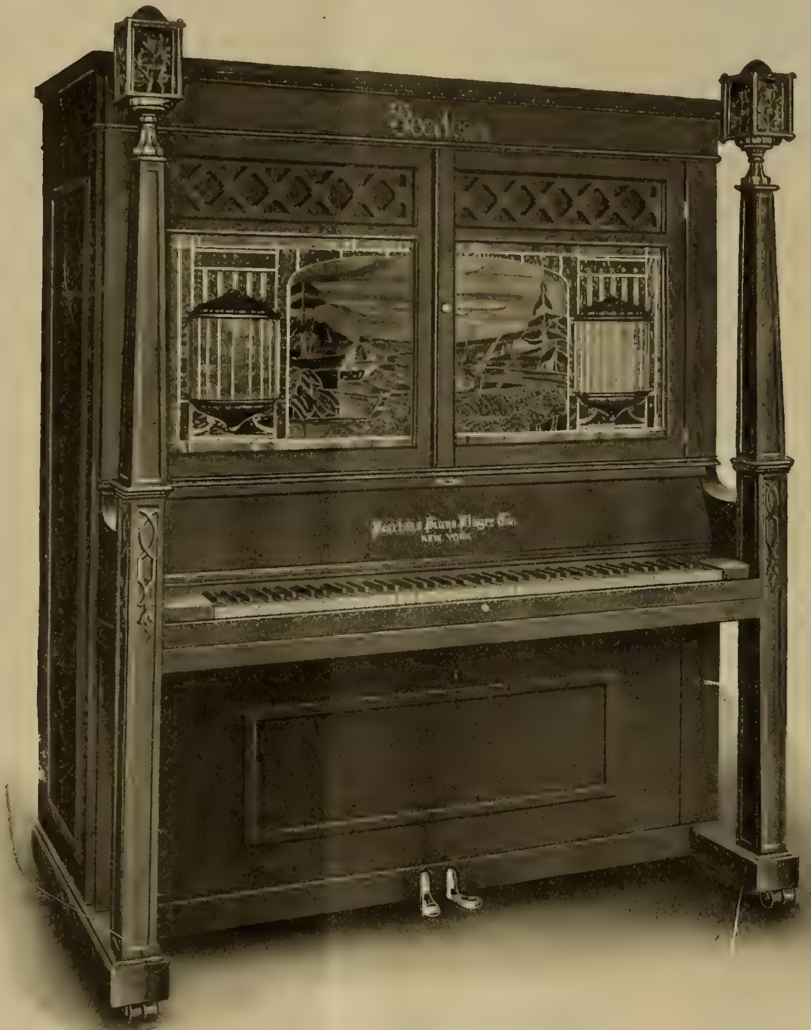

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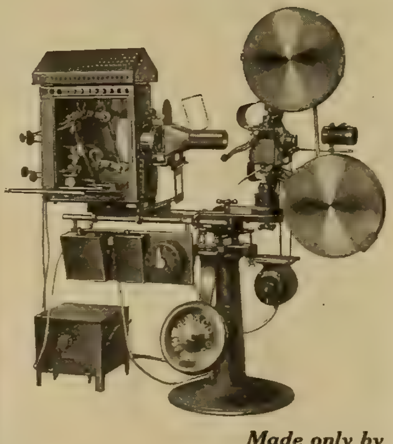

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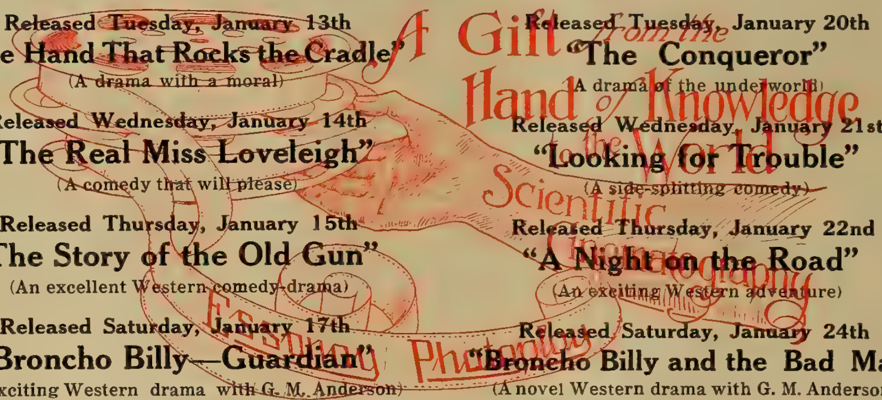
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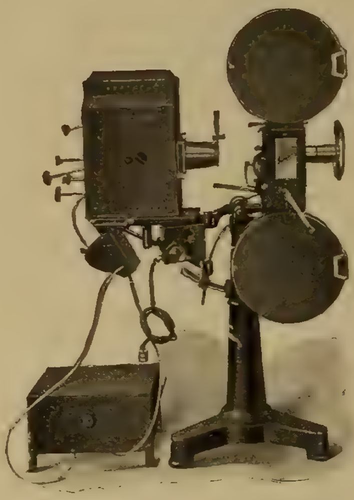

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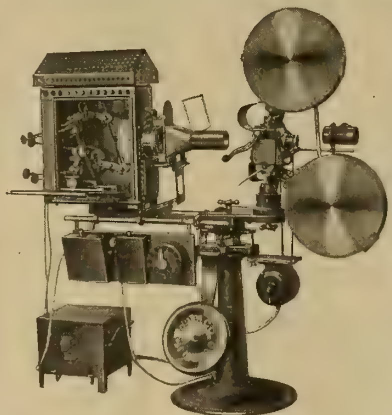

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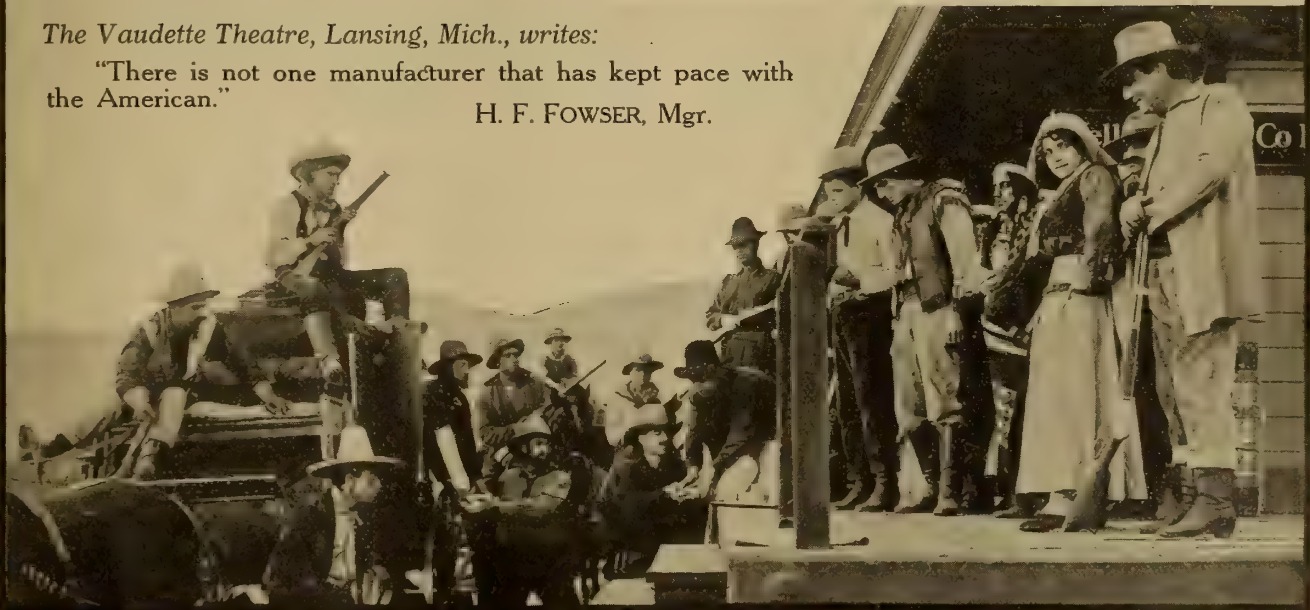

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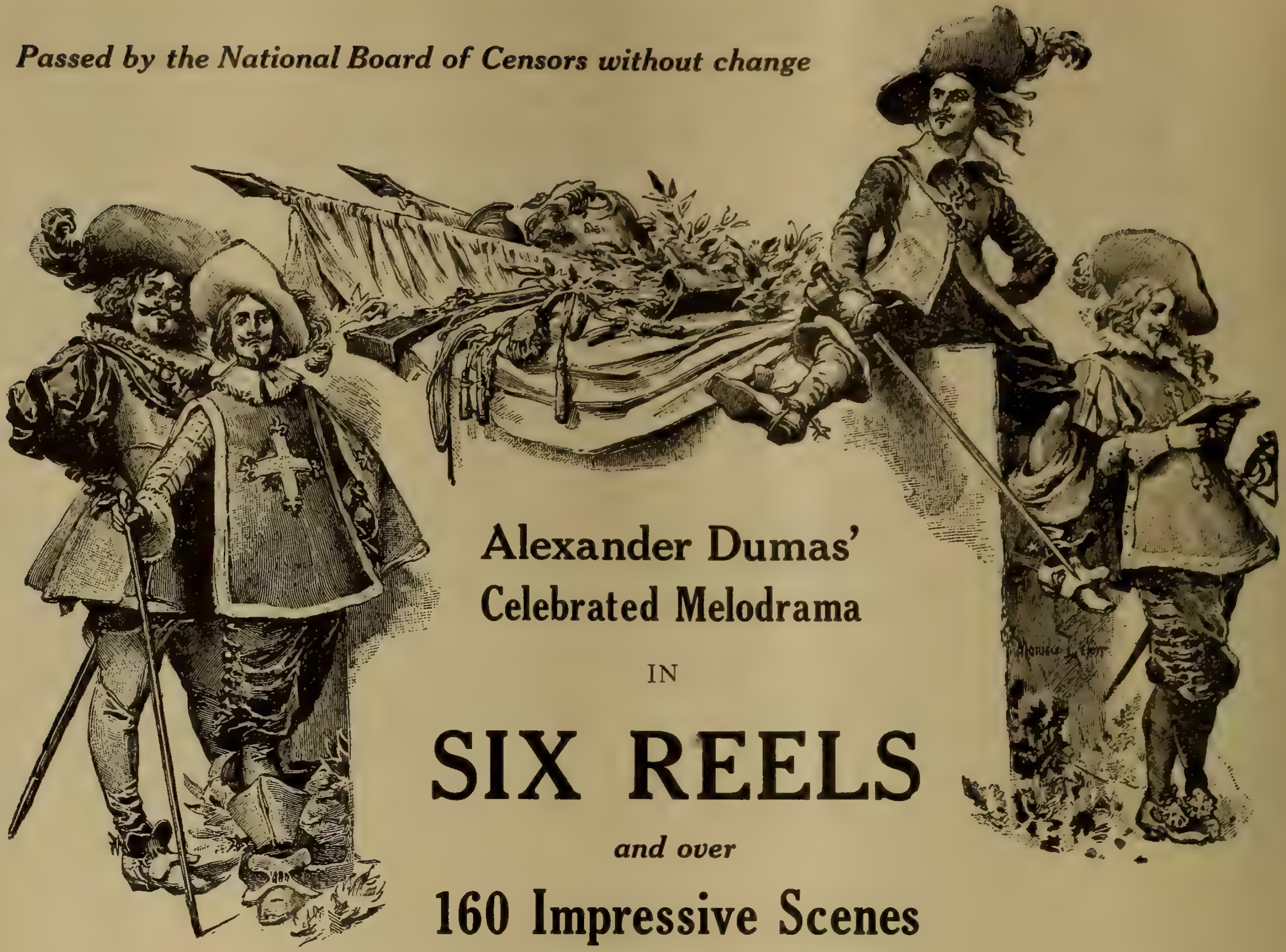

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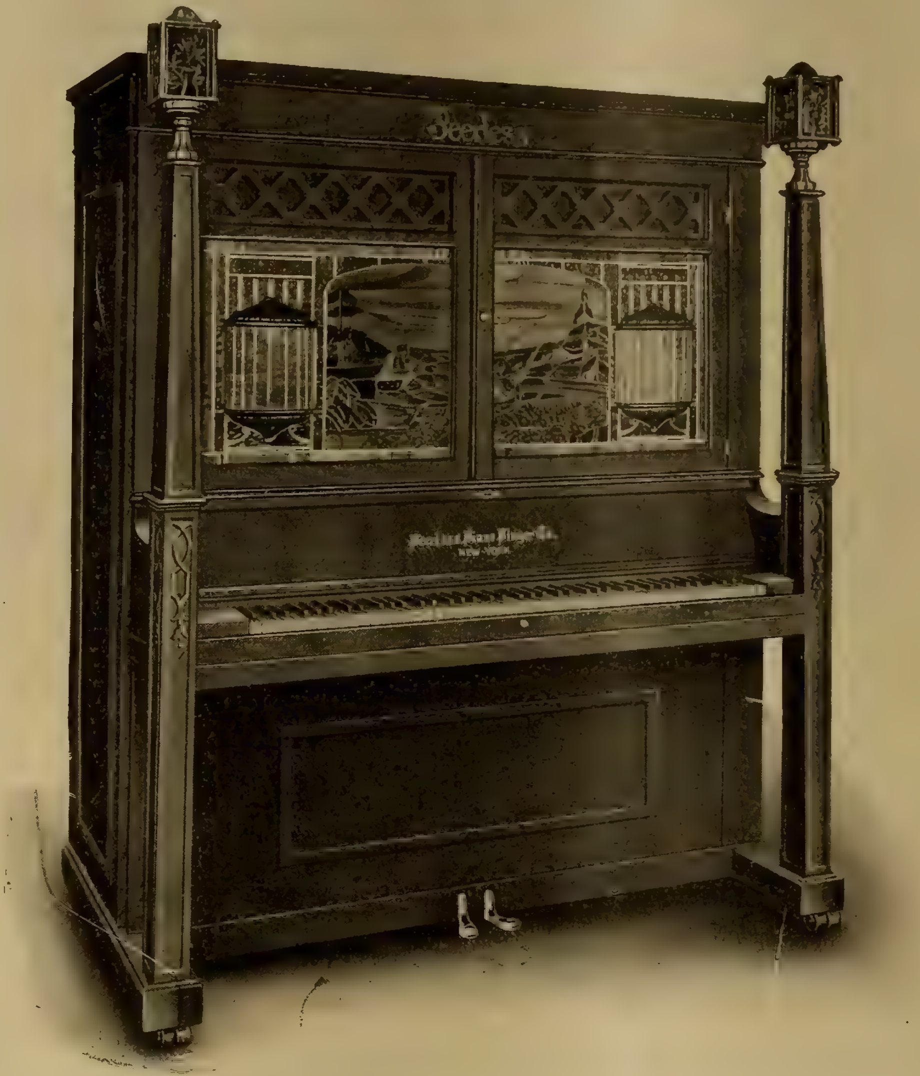

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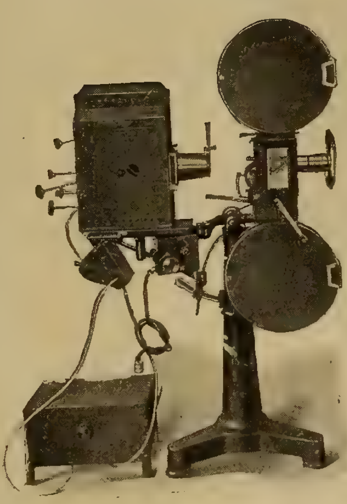

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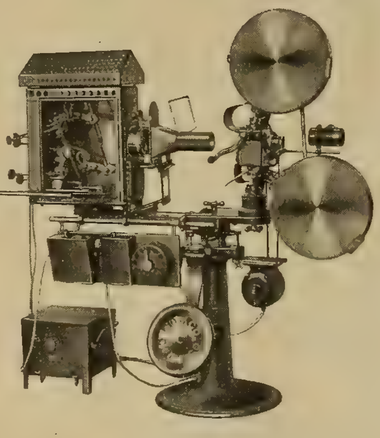

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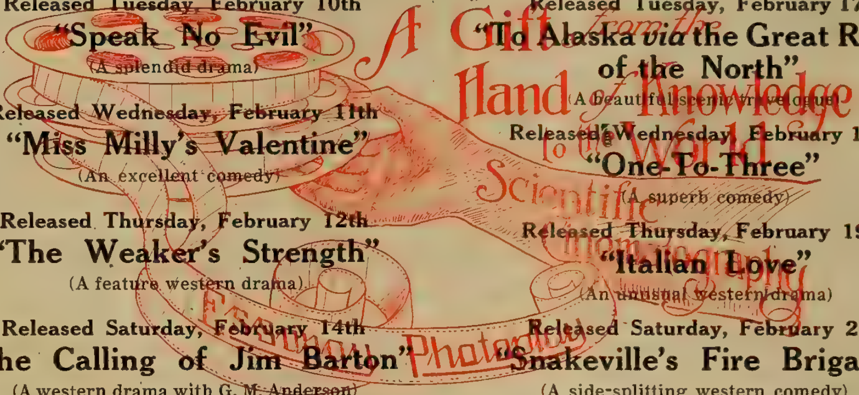
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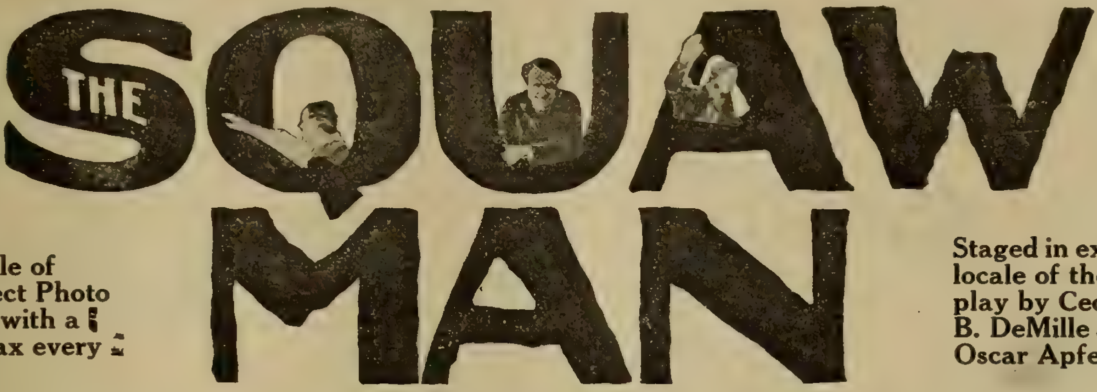

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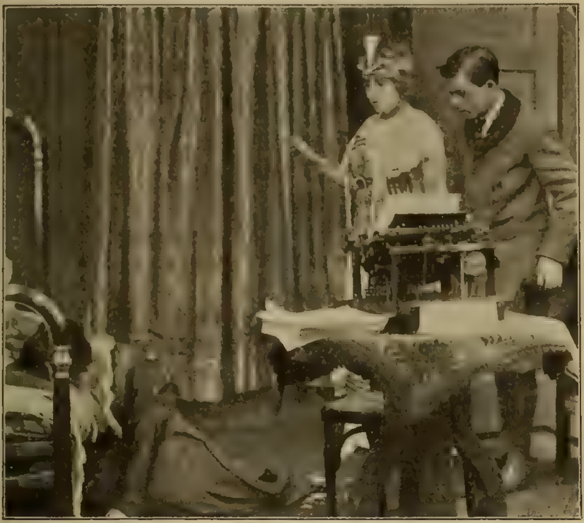

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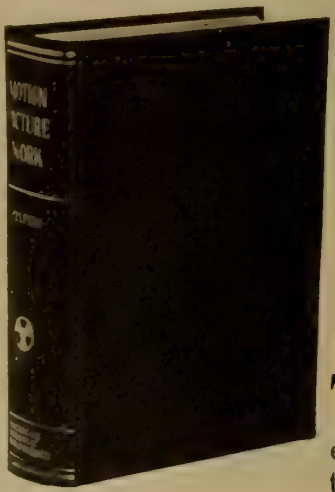

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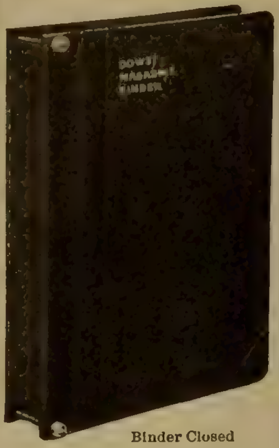

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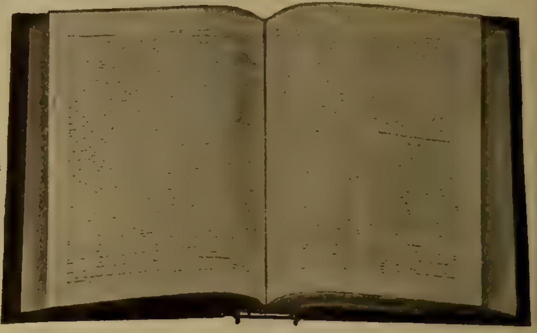

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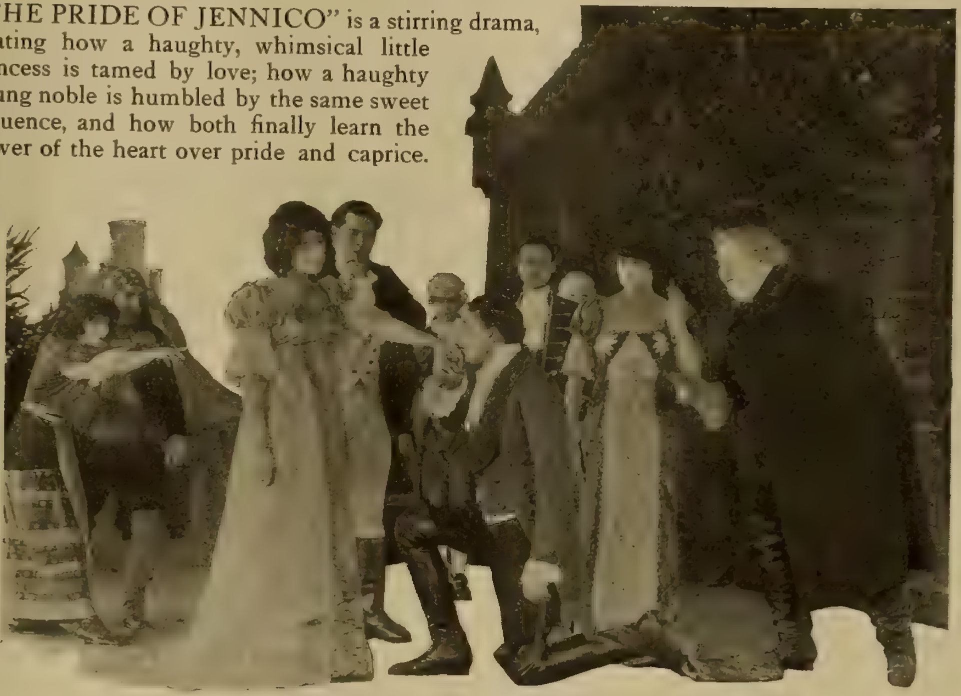

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"A WINNING MISTAKE"—Comedy, Saturday, Feb. 21st
"THE FEMALE BOOK AGENT"—Comedy, Saturday, Feb. 21st
"THE LOST CHILD"—Comedy, Tuesday, Feb. 24th
"THE RISE OF OFFICER CASEY"—Comedy, Tuesday, Feb. 24th
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"THE TWO ROSES"—Drama, Special in 2 Reels, Thursday, Feb. 26th
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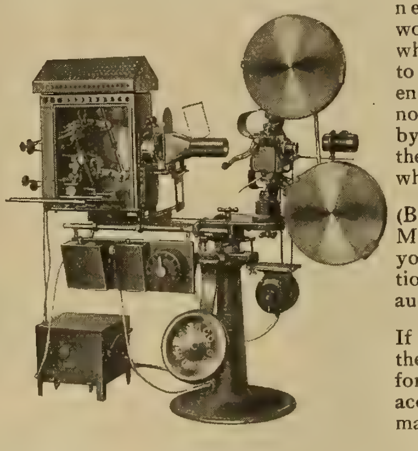

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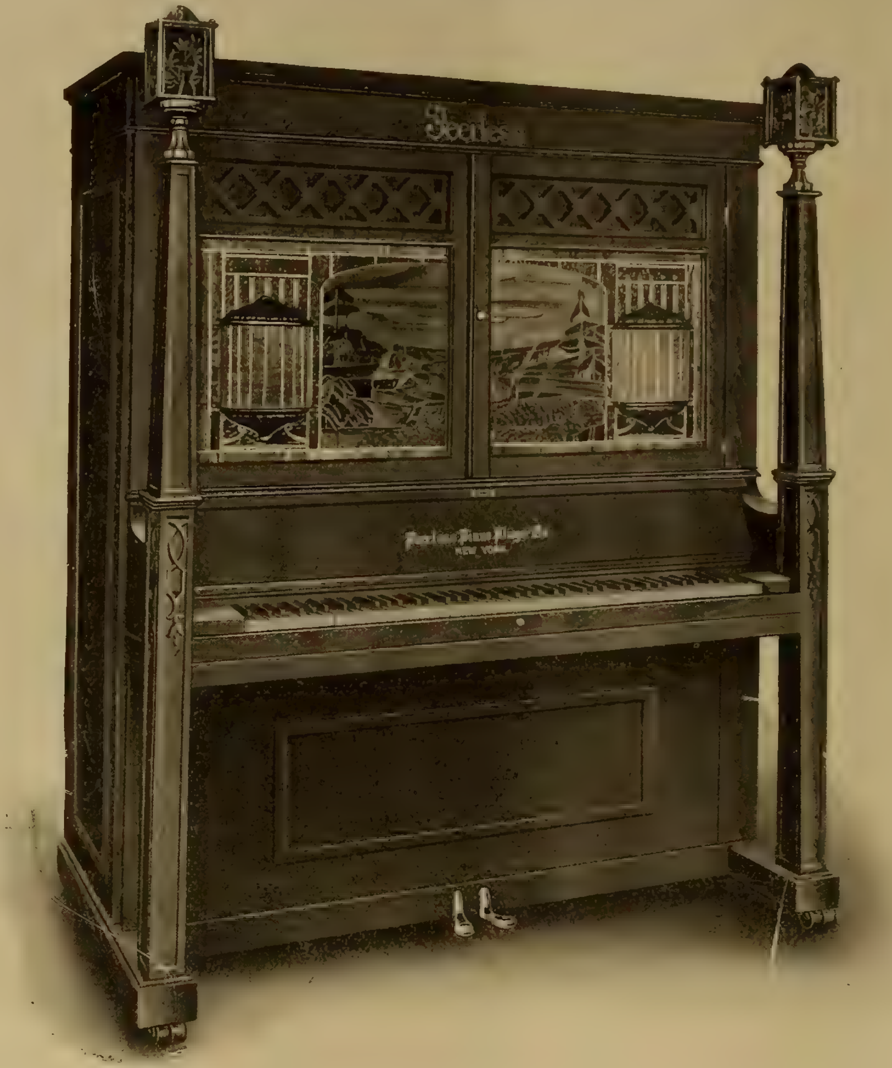

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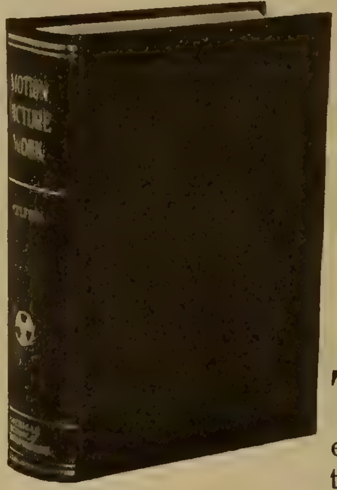

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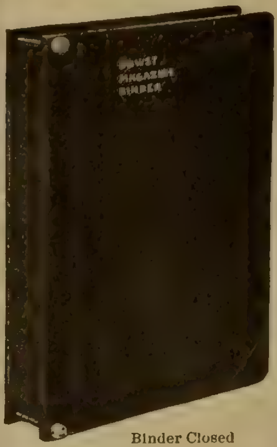

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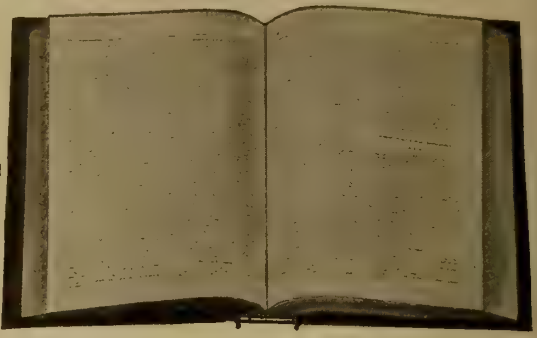

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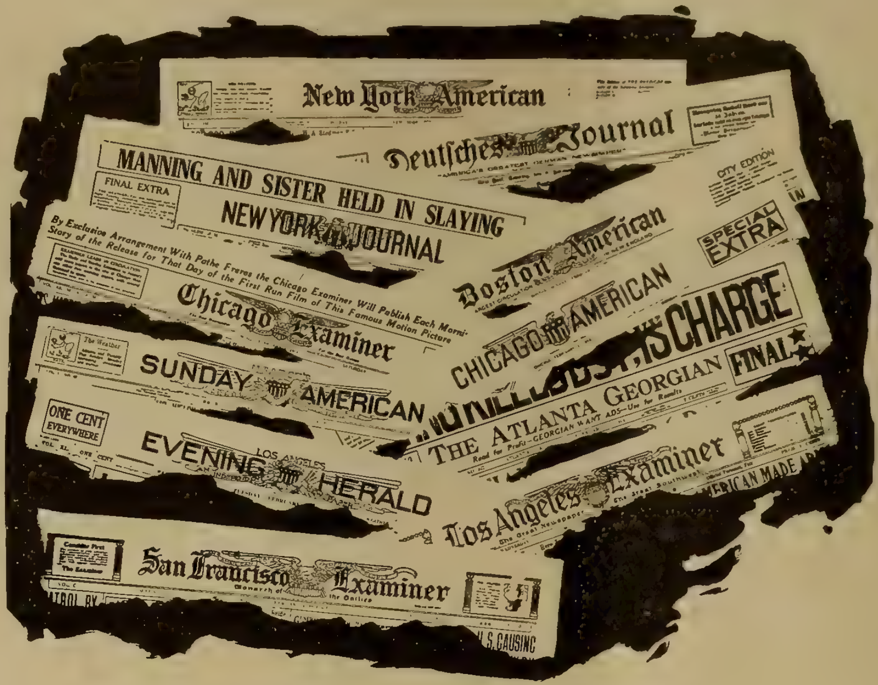

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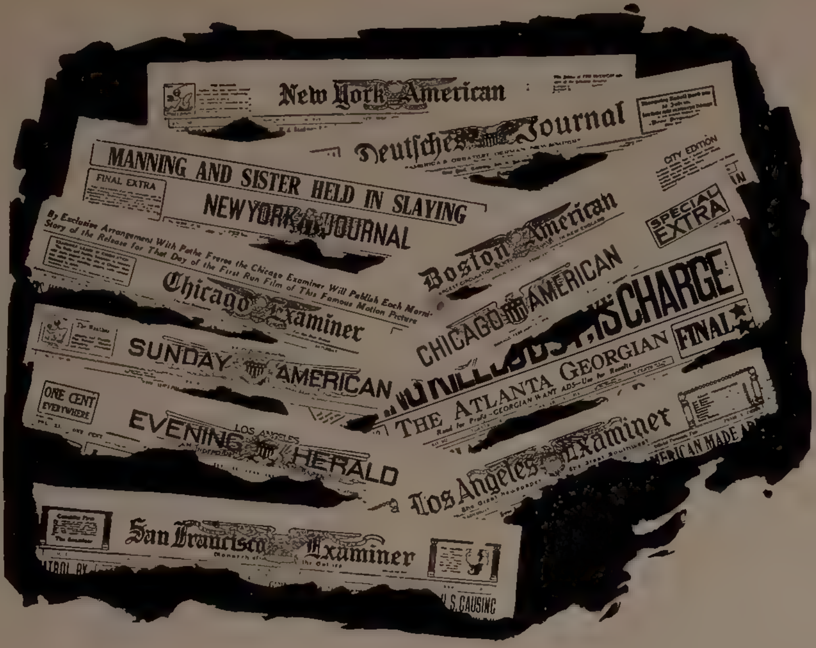

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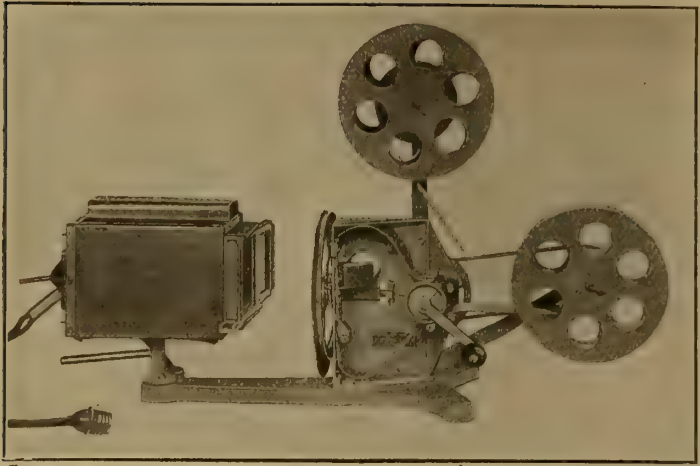

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"WHEN DOOLEY PASSED AWAY"—Comedy, Saturday, March 7th.
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"SLUMBERVILLE'S SCARE"—Comedy, Tuesday, March 10th.
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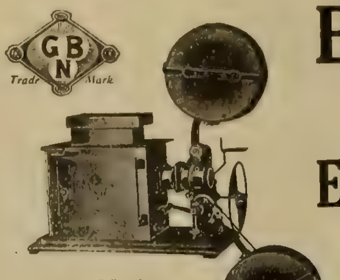

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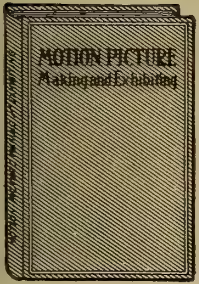

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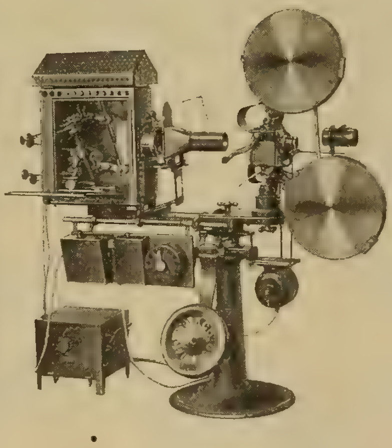

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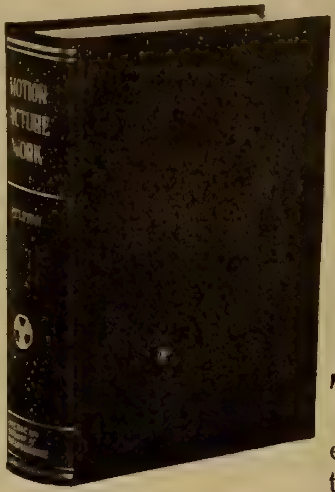

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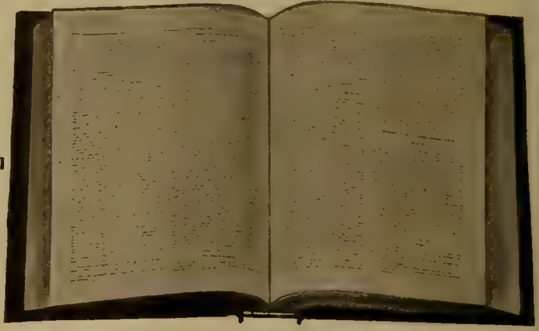

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THE BILLBOARD
MAR. 7, 1914

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CHICAGO DAILY NEWS, FEB. 24, 1914

Reviewed by James S. Mc

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tz, where Napoleon shattered the Austrian forces
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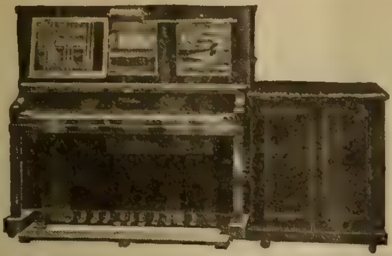

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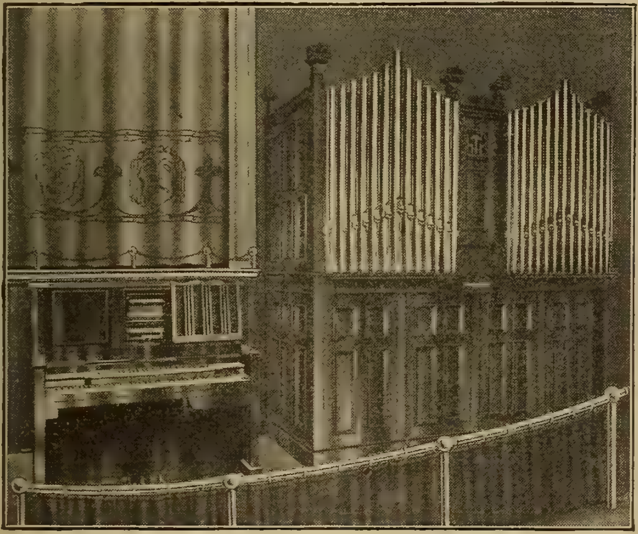

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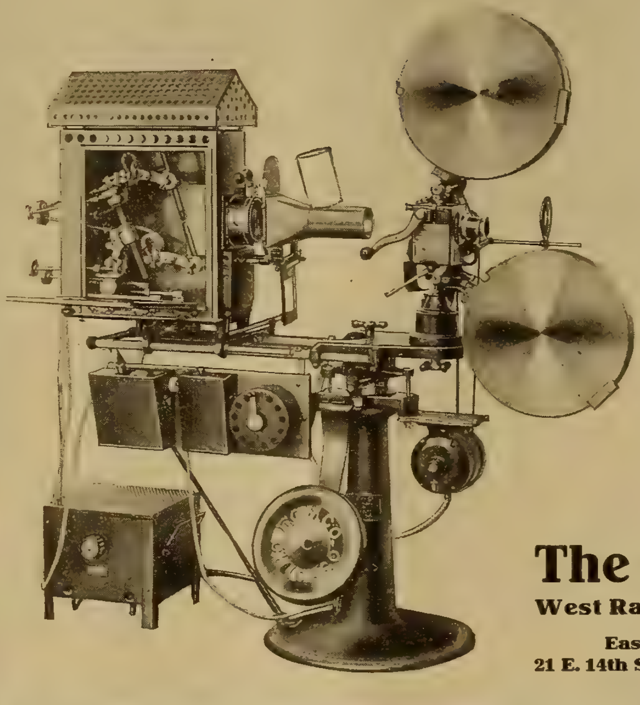

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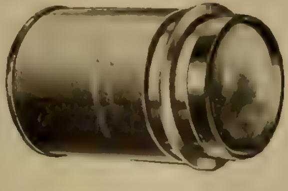

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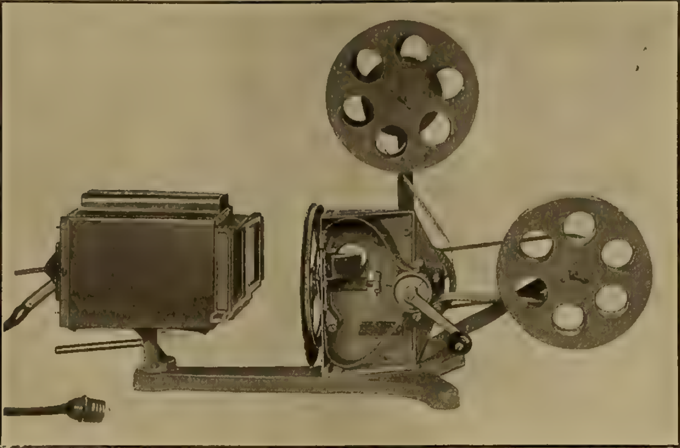

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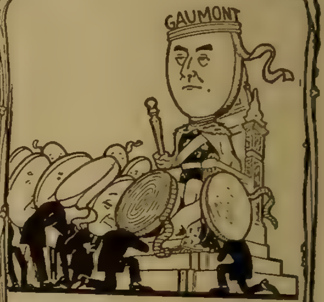

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"Canning Industry in California"
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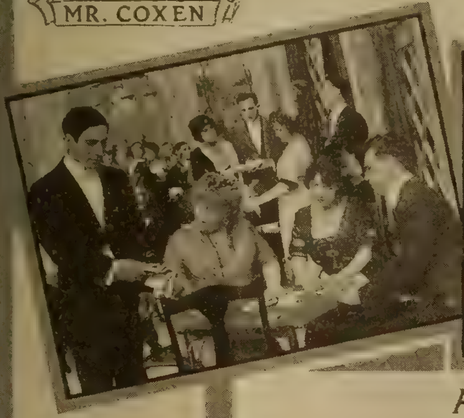

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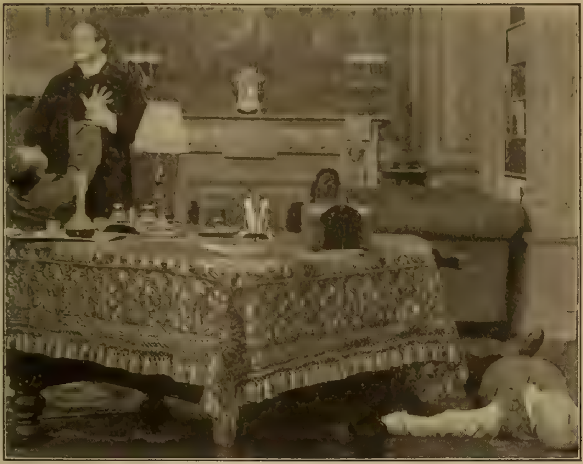

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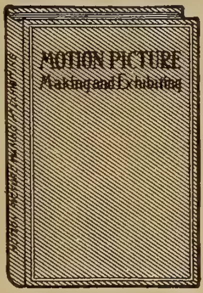

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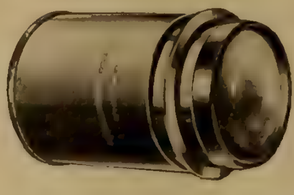

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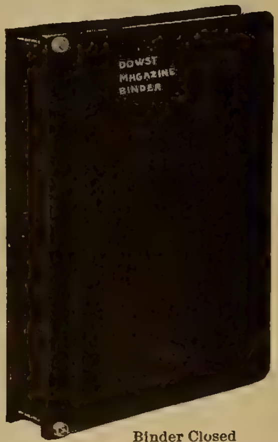

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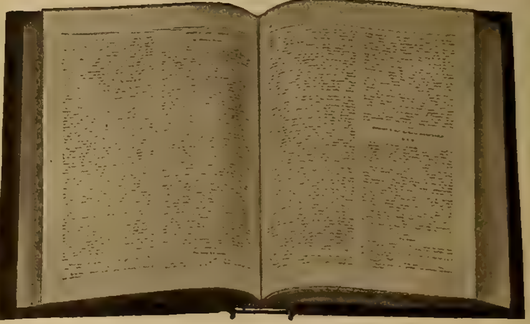

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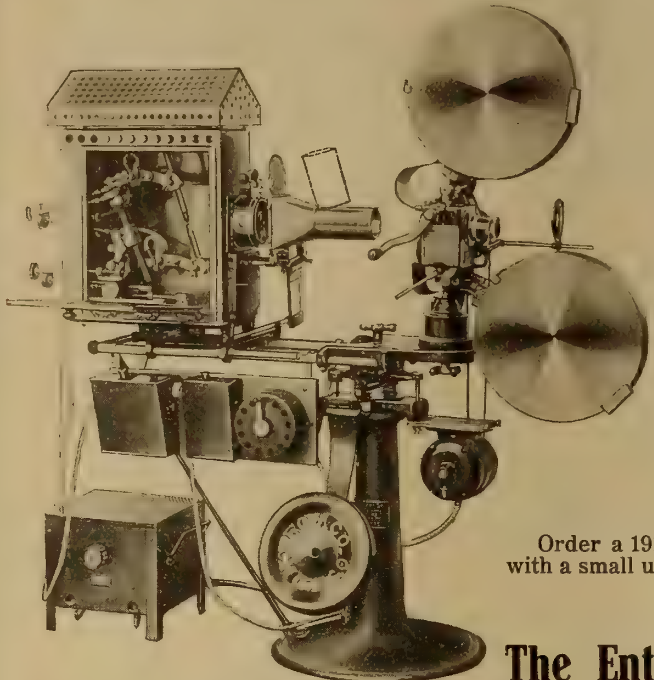

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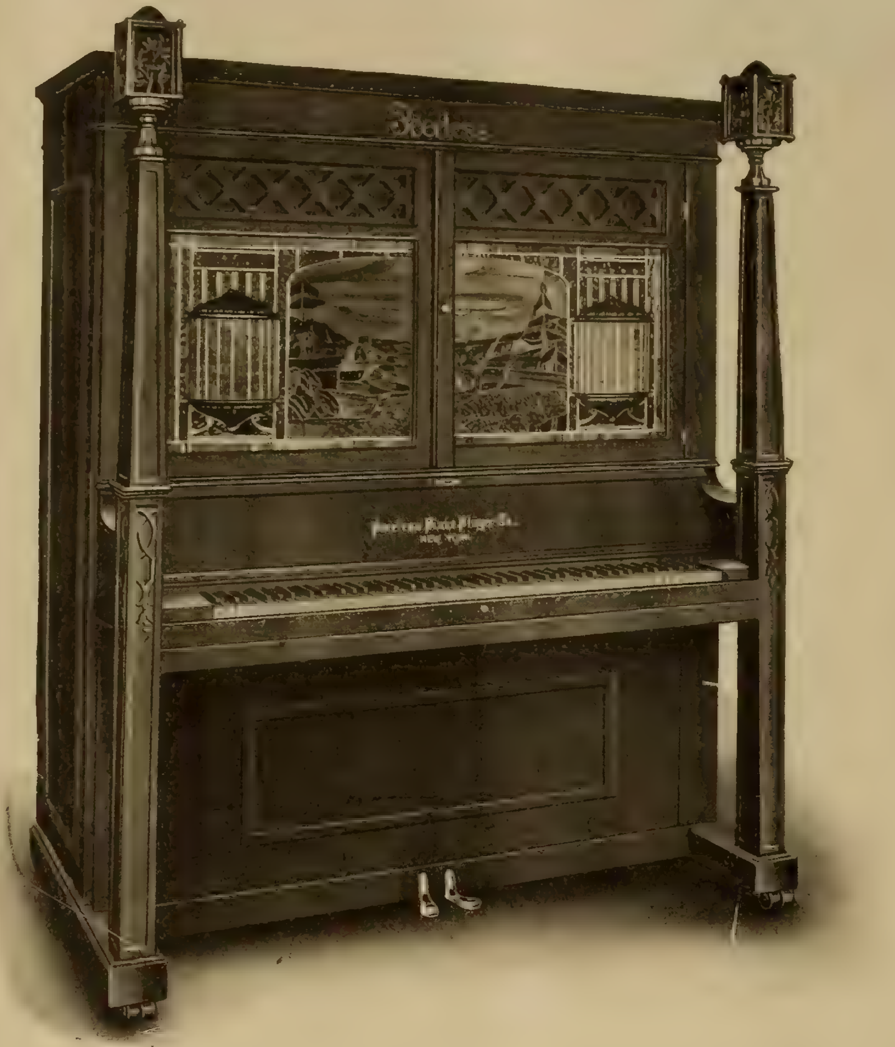

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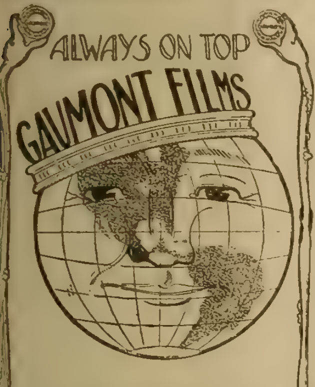

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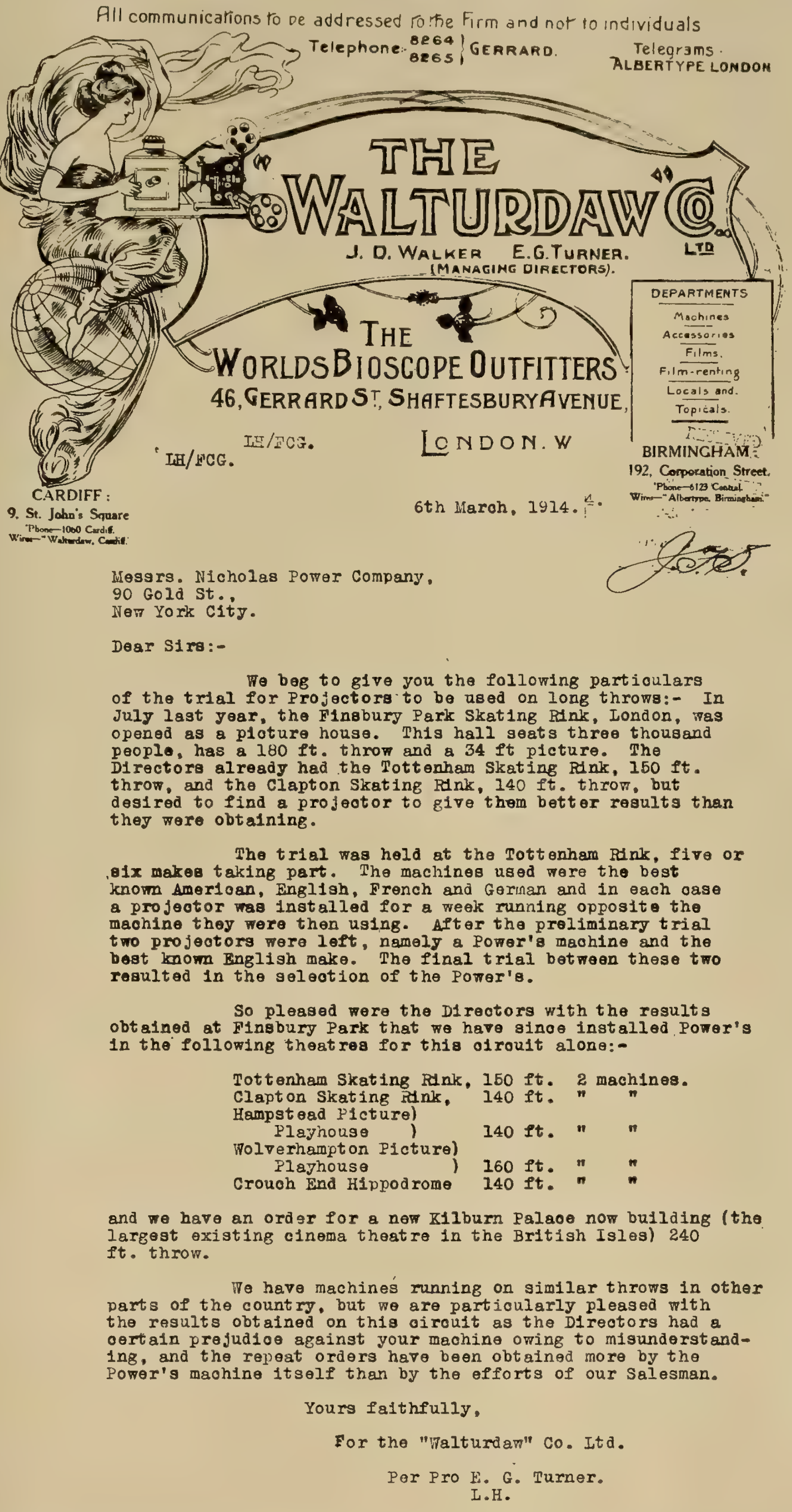

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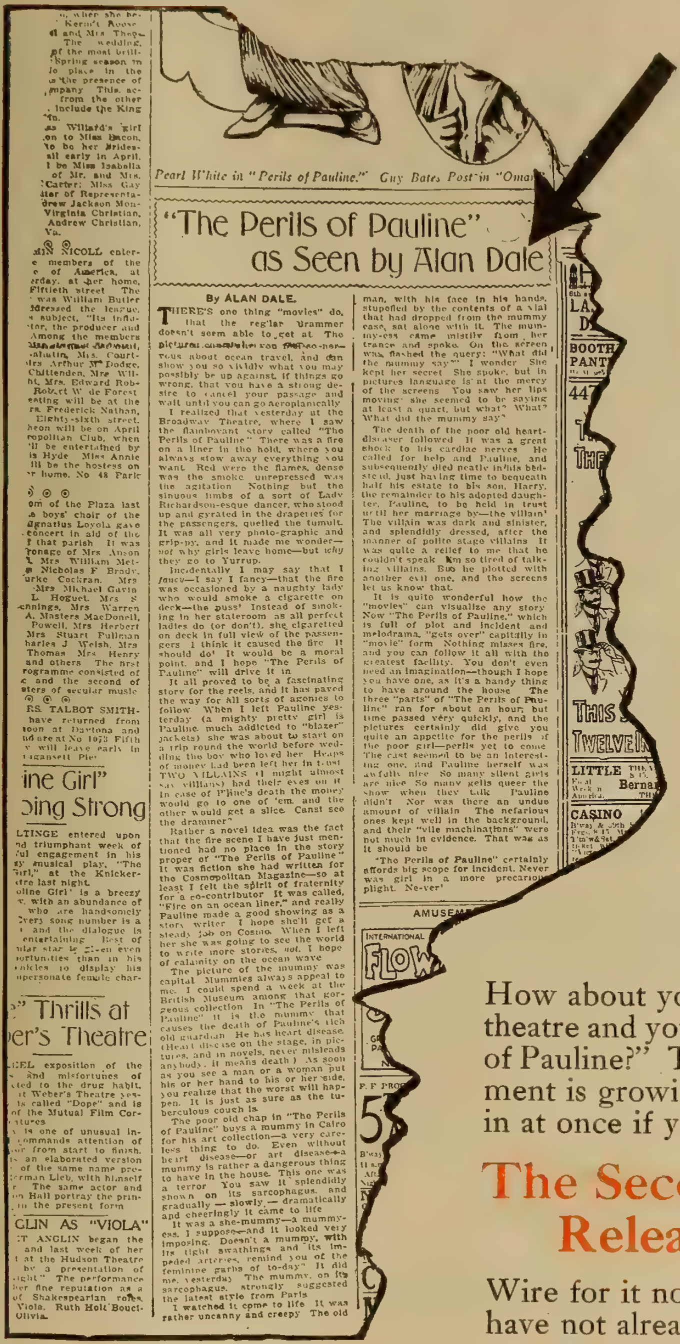
The newspapers don't usually get excited about anything. But the day after the first showing of



Pearl White in "Perils of Pauline." *Guy Bates Post in "Oma*

"The Perils of Pauline" as Seen by Alan Dale

By ALAN DALE.

THERE'S one thing "movies" do, that the reg'lar drammer doesn't seem able to get at. The pictures, [illegible] when you [illegible] nervous about ocean travel, and can show you so vividly what you may possibly be up against, if things go wrong, that you have a strong desire to cancel your passage and wait until you can go aeroplanically.

I realized that yesterday at the Broadway Theatre, where I saw the flamboyant story called "The Perils of Pauline." There was a fire on a liner in the hold, where you always stow away everything you want. Red were the flames, dense was the smoke, unrepressed was the agitation. Nothing but the sinuous limbs of a sort of Lady Richardson-esque dancer, who stood up and gyrated in the draperies for the passengers, quelled the tumult. It was all very photo-graphic and grip-py, and it made me wonder—not why girls leave home—but *why* they go to Yurrup.

Incidentally I may say that I *fancy*—I say I fancy—that the fire was occasioned by a naughty lady who would smoke a cigarette on deck—the puss! Instead of smoking in her stateroom as all perfect ladies do (or don't), she cigaretted on deck in full view of the passengers. I think it caused the fire. It should do! It would be a moral point, and I hope "The Perils of Pauline" will drive it in.

It all proved to be a fascinating story for the reels, and it has paved the way for all sorts of agonies to follow. When I left Pauline yesterday (a mighty pretty girl is Pauline, much addicted to "blazer" jackets) she was about to start on a trip round the world before wedding the boy who loved her. Heaps of money had been left her in trust. TWO VILLAINS (I might almost say villians) had their eyes on it. In case of P'line's death the money would go to one of 'em, and the other would get a slice. Canst see the drammer?

Rather a novel idea was the fact that the fire scene I have just mentioned had no place in the story proper of "The Perils of Pauline." It was fiction she had written for the Cosmopolitan Magazine—so at least I felt the spirit of fraternity for a co-contributor. It was called, "Fire on an ocean liner," and really Pauline made a good showing as a story writer. I hope she'll get a steady job on Cosmo. When I left her she was going to see the world to write more stories, not, I hope, of calamity on the ocean wave.

The picture of the mummy was capital. Mummies always appeal to me. I could spend a week at the British Museum among that gorgeous collection. In "The Perils of Pauline" it is the mummy that causes the death of Pauline's rich old guardian. He has heart disease. (Heart disease on the stage, in pictures, and in novels, never misleads anybody. It means death.) As soon as you see a man or a woman put his or her hand to his or her side, you realize that the worst will happen. It is just as sure as the tuberculous cough is.

The poor old chap in "The Perils of Pauline" buys a mummy in Cairo for his art collection—a very careless thing to do. Even without heart disease—or art disease—a mummy is rather a dangerous thing to have in the house. This one was a terror. You saw it splendidly shown on its sarcophagus, and gradually — slowly — dramatically and cheeringly it came to life.

It was a she-mummy—a mummy-ess, I suppose—and it looked very imposing. Doesn't a mummy, with its tight swathings and its impeded arteries, remind you of the feminine garbs of to-day? It did me, yesterday. The mummy, on its sarcophagus, strongly suggested the latest style from Paris.

I watched it come to life. It was rather uncanny and creepy. The old man, with his face in his hands, stupefied by the contents of a vial that had dropped from the mummy case, sat alone with it. The mummy-ess came mistily from her trance and spoke. On the screen was flashed the query: "What did the mummy say?" I wonder. She kept her secret. She spoke, but in pictures language is at the mercy of the screens. You saw her lips moving; she seemed to be saying at least a quart, but what? What? What did the mummy say?

The death of the poor old heart-diseaser followed. It was a great shock to his cardiac nerves. He called for help and Pauline, and subsequently died neatly in his bedstead, just having time to bequeath half his estate to his son, Harry, the remainder to his adopted daughter, Pauline, to be held in trust until her marriage by—the villain! The villain was dark and sinister, and splendidly dressed, after the manner of polite stage villains. It was quite a relief to me that he couldn't speak. I'm so tired of talking villains. But he plotted with another evil one, and the screens let us know that.

It is quite wonderful how the "movies" can visualize any story. Now "The Perils of Pauline," which is full of plot and incident and melodrama, "gets over" capitally in "movie" form. Nothing misses fire, and you can follow it all with the greatest facility. You don't even need an imagination—though I hope you have one, as it's a handy thing to have around the house. The three "parts" of "The Perils of Pauline" ran for about an hour, but time passed very quickly, and the pictures certainly did give you quite an appetite for the perils of the poor girl—perils yet to come. The cast seemed to be an interesting one, and Pauline herself was awfully nice. So many silent girls are nice. So many gells queer the show when they talk. Pauline didn't. Nor was there an undue amount of villain. The nefarious ones kept well in the background, and their "vile machinations" were not much in evidence. That was as it should be.

"The Perils of Pauline" certainly affords big scope for incident. Never was girl in a more precario

plight. Ne-ver!

The Perils of Pauline

the criticism reproduced here appeared in one of the biggest morning papers in New York.

ALAN DALE

is known all over the United States as one of the foremost dramatic critics of the present day. His field is particularly the drama and opera, but for the first time in history he broke all precedent to put the review of the "Perils of Pauline" on the dramatic page.

Now—

How about yourself? Have you protected your theatre and your patrons by booking "The Perils of Pauline?" The orders are so heavy and excitement is growing so fast that you will have to get in at once if you want the cream of the results.

The Second Episode Will be Released on April 6th

Wire for it now. Get the first espisode if you have not already done so.

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

Concentrate on This!

TWENTY MILLION READERS

NOW Reading

The Perils of Pauline

in the largest newspapers on earth mean more to YOU now than all the promises of publicity to come at some future date on any other proposition ever thought of.

It would be an easy matter for us to sign up three or four hundred second-rate or small papers to run THE PERILS OF PAULINE but we want YOU to have the co-operation of

Only the Biggest Paper in Your Locality

DON'T WORRY! WE HAVE IT!

and YOU get the benefit.

The Eclectic Film Company

110 West 40th Street
New York City

Big Publicity

would be and always is useless unless backed up by the proper organization capable of delivering the goods

The Perils of Pauline

is absolutely unsurpassed for gripping attention from beginning to end. We have thrills built into the film and copyrighted there. THE PERILS OF PAULINE never misses fire; never slows up for a minute.

And something more—THE PERILS OF PAULINE was not written for the publicity—the publicity was written for Pauline. The huge campaign was planned and carried out because THE PERILS OF PAULINE was unsurpassed for out and out merit.

Do Your Part

If this feature is so big that others are following our lead, you ought to get the advantage of the excitement at once. To coin money for your theater,

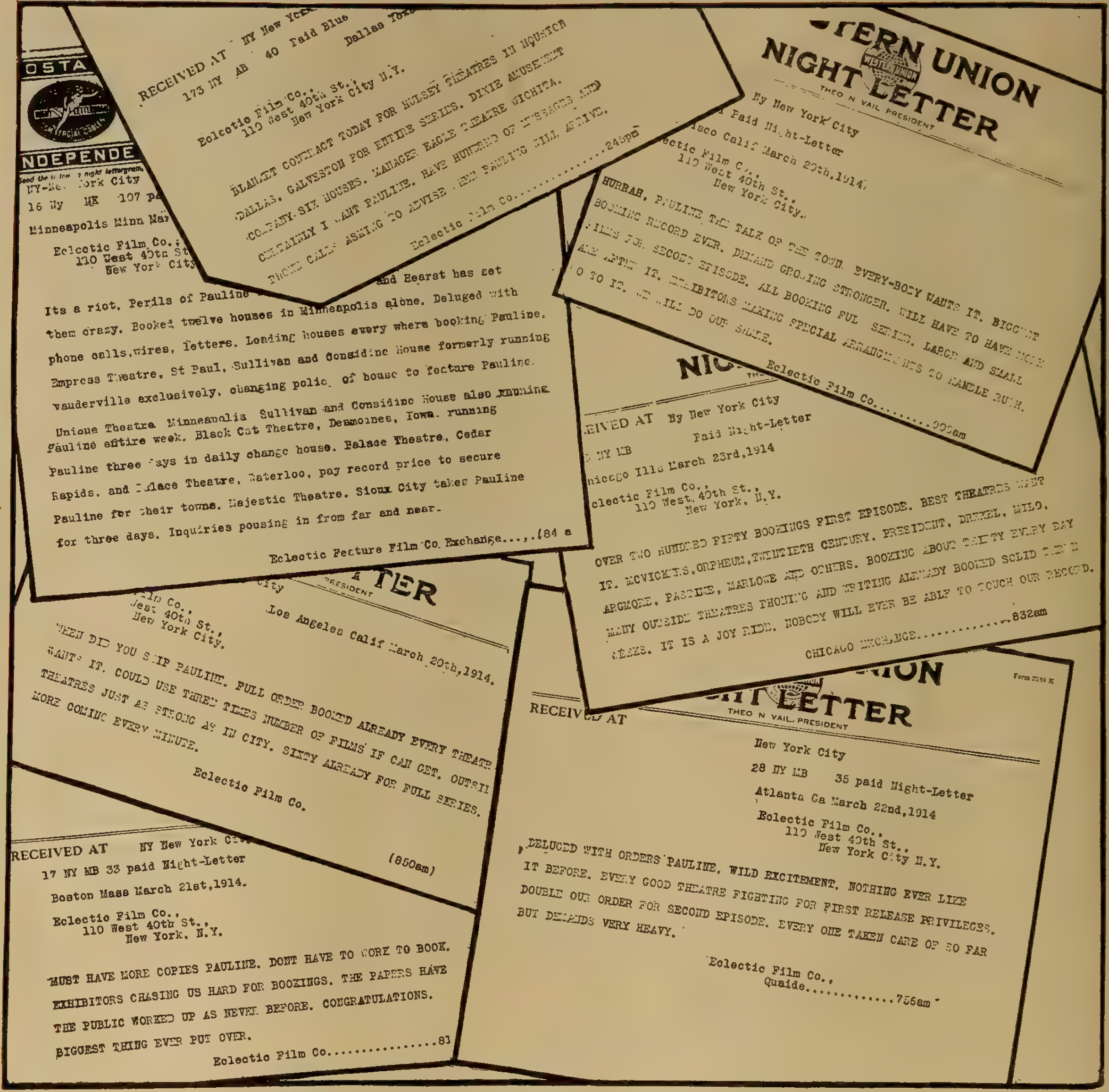
BOOK PAULINE

AND DO IT QUICK—NOW!

THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

Read what the Managers of Our Branch Exchanges Say about

The Perils of Pauline



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Dallas Tex

Eclectic Film Co.,
110 West 40th St.,
New York City N.Y.

BLANKET CONTRACT TODAY FOR HULSEY THEATRES IN HOUSTON DALLAS. GALVESTON FOR ENTIRE SERIES. DIXIE AMUSEMENT COMPANY SIX HOUSES. MANAGER EAGLE THEATRE WICHITA. CERTAINLY I WANT PAULINE. HAVE HUNDREDS OF MESSAGES AND PHONE CALLS ASKING TO ADVISE WHEN PAULINE WILL ARRIVE.

Eclectic Film Co.............245pm

OSTA
NDEPENDE
NY-New York City
16 Ny MK 107 pa
Minneapolis Minn Mar

Eclectic Film Co.,
110 West 40th St
New York City

Its a riot. Perils of Pauline and Hearst has set them crazy. Booked twelve houses in Minneapolis alone. Deluged with phone calls, wires, letters. Loading houses every where booking Pauline. Empress Theatre, St Paul, Sullivan and Considine House formerly running vaudeville exclusively, changing policy of house to feature Pauline. Unique Theatre Minneapolis Sullivan and Considine House also running Pauline entire week. Black Cat Theatre, Desmoines, Iowa. running Pauline three days in daily change house. Palace Theatre, Cedar Rapids. and Palace Theatre, Waterloo, pay record price to secure Pauline for their towns. Majestic Theatre. Sioux City takes Pauline for three days. Inquiries pousing in from far and near.

Eclectic Feature Film Co. Exchange.....184 a

TERN UNION
NIGHT LETTER
THEO N VAIL PRESIDENT

Ny New York City
Paid Night-Letter
sco Calif March 20th,1914.
ectic Film Co.,
110 West 40th St.,
New York City.

HURRAH, PAULINE THE TALK OF THE TOWN. EVERY-BODY WANTS IT. BIGGEST BOOKING RECORD EVER. DEMAND GROWING STRONGER. WILL HAVE TO HAVE MORE FILMS FOR SECOND EPISODE. ALL BOOKING FUL SERIES. LARGE AND SMALL ARE AFTER IT. EXHIBITORS MAKING SPECIAL ARRANGEMENTS TO HANDLE RUSH. O TO IT. WE WILL DO OUR SHARE.

Eclectic Film Co.........900am

NIG
EIVED AT Ny New York City
Paid Night-Letter
NY MB
hicago Ills March 23rd,1914

clectic Film Co.,
110 West 40th St.,
New York, N.Y.

OVER TWO HUNDRED FIFTY BOOKINGS FIRST EPISODE. BEST THEATRES WANT IT. MCVICKERS, ORPHEUM, TWENTIETH CENTURY. PRESIDENT, DREXEL, MILO, ARGMORE, PASTIME, MARLOWE AND OTHERS. BOOKING ABOUT THIRTY EVERY DAY MANY OUTSIDE THEATRES PHONING AND WRITING ALREADY BOOKED SOLID THREE WEEKS. IT IS A JOY RIDE. NOBODY WILL EVER BE ABLE TO TOUCH OUR RECORD.

CHICAGO EXCHANGE.............832am

TER
PRESIDENT
City
Los Angeles Calif March 20th,1914.

lm Co.,
est 40th St.,
New York City.

WHEN DID YOU SHIP PAULINE. FULL ORDER BOOKED ALREADY EVERY THEATR
WANTS IT. COULD USE THREE TIMES NUMBER OF FILMS IF CAN GET. OUTSI
THEATRES JUST AS STRONG AS IN CITY. SIXTY ALREADY FOR FULL SERIES.
MORE COMING EVERY MINUTE.

Eclectic Film Co.

(850am)

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17 NY MB 33 paid Night-Letter
Boston Mass March 21st,1914.

Eclectic Film Co.,
110 West 40th St.,
New York, N.Y.

MUST HAVE MORE COPIES PAULINE. DONT HAVE TO WORK TO BOOK. THE PAPERS HAVE EXHIBITORS CHASING US HARD FOR BOOKINGS. THE PUBLIC WORKED UP AS NEVER BEFORE. CONGRATULATIONS. BIGGEST THING EVER PUT OVER.

Eclectic Film Co...............81

ION
LETTER
THEO N VAIL, PRESIDENT
Form [illegible] K

RECEIVED AT
New York City
28 NY MB 35 paid Night-Letter
Atlanta Ga March 22nd,1914

Eclectic Film Co.,
110 West 40th St.,
New York City N.Y.

DELUGED WITH ORDERS PAULINE. WILD EXCITEMENT. NOTHING EVER LIKE IT BEFORE. EVERY GOOD THEATRE FIGHTING FOR FIRST RELEASE PRIVILEGES. DOUBLE OUR ORDER FOR SECOND EPISODE. EVERY ONE TAKEN CARE OF SO FAR BUT DEMANDS VERY HEAVY.

Eclectic Film Co.,
Quaide............756am

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THE ECLECTIC FILM COMPANY
110 West 40th Street
New York City

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FLYING "A" FEATURE FILMS

The WIDOW'S INVESTMENT

Two Parts

A Story of Rare Charm, Powerful- in Conception and Convincingly Presented.

Sydney Ayres and Vivian Rich- Playing Leads in an All Star Cast

One, Three and Six Sheet Lithographs, Heralds, Photos & Slides

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Visualizing a Poetic Gem with warmth and fervor.

One and Three Sheet Lithos.

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AMERICAN FILM MFG. CO.

CHICAGO

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"GEORGE KLEINE ATTRACTIONS"

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THEN_____and here's the vital thing_____you show them
QUALITY, the very best bid for a substantial "come-again" patronage.

We offer below a list of motion-photography subjects whose manufacturing cost represents several large-sized fortunes. More than 20,000 people were engaged, at one time or another, in the manufacture of these mighty multiples.

If you have not already projected every one you have missed an opportunity—a chance which still invites your earnest consideration.

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"THE LAST DAYS OF POMPEII." (In 6 Parts)
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KLEINE-CINES

"The Wedding Present"

(Copyright 1914, by George Kleine)

In Two Parts. ***For Release Tuesday, April 28, 1914***

A sensational mystery story, prettily told and abounding in situations of splendid dramatic power. A genuine winner. Released through General Film Company. 1, 3 and 6 sheet posters with this subject

GEORGE KLEINE

166 NORTH STATE STREET
CHICAGO -:- ILLINOIS

Our Plea for the Clean Feature IS Partly from Business Motives!

Our recent pleas for clean features have been assailed in certain quarters as "advertising" and "actuated by business motives." Why, no doubt of it! It IS good business for us to roast the unclean, sensational feature WHEN *OUR* FEATURES AREN'T THAT KIND! As long as WE steer clear of bad feature material OF COURSE IT PAYS US TO WARN YOU FROM THE UNKNOWN, CHEAP, TRASHY, "BUNK" FEATURE! Every time a wise exhibitor cancels a "bunk" feature it gives us a chance to book

"Imar The Servitor"

with a Garwood in the title role and from the pen of a Goodman. Get that magnificent four-reeler TO-DAY! See Mr. Continental QUICK!

"Texas Bill's Last Ride" is a mighty fine drama of the West, with a big twist and strong cast. In two reels and on the regular program for Sunday, April 5th. The following Tuesday, April 7th, we release "An Intercepted Getaway," also dramatic and also exceptional. One reel. Demand every New Majestic that's made—ALL get the business!

"NEW MAJESTIC"

"There Are No Favorites Like New Majestic Favorites"

**Business Offices: New Rochelle
New York**

All-Year-Round Studios: Brooklyn Heights, Los Angeles, Cal.

EDISON

*ANDY AND THE HYPNOTIST

Fifth Adventure of Andy. **Featuring Andy Clark**

The hypnotist tells Andy that he is "Sitting Bull," the great Indian warrior, and Andy proceeds to make war upon the despised pale-faces. He breaks up the show and becomes the terror of the neighborhood until overcome by strategy and deprived of his weapons. Then Mama makes it impossible for him to play "Sitting Bull" any longer.

Released Wednesday, April 8th

**ON THE HEIGHTS

Sixth "Dolly" Story. **Featuring Mary Fuller**

While in search of a story Dolly finds an old school chum who has eloped with a young chap and now believes herself deserted. Dolly sets out to find the fellow but when she returns with him, finds a note from Ella. They rush to the roof of the Woolworth building in time to prevent her jumping off.

Released Saturday, April 25th

Each film in both series a separate story

Coming Two Reel Features

***A QUESTION OF HATS AND GOWNS

Comedy-Drama from "Town Pumps and Gold Leaf," by Ada M. Evans.

Released Friday, April 17th

***THE UNOPENED LETTER

A pathetic story of the wreck of a young mother's life and of a lost daughter.

Released Friday, April 24th

Coming Single Reels

**A PRINCESS OF THE DESERT

Drama. *Saturday, April 18th*

**THE ADVENTURE OF THE STOLEN SLIPPER

Fourth "Octavius" story

Comedy. *Monday, April 20th*

**THE HUNTED ANIMAL

Second "The Man Who Disappeared" story

Drama. *Tuesday, April 21st*

*WHEN EAST MET WEST IN BOSTON

Comedy. *Wednesday, April 22nd*

*IN HIGH LIFE

Fifth Wood B. Wedd story

Comedy. *Monday, April 27th*

**THE MYSTERY OF THE SILVER SNARE

Sixth Cleek story, *Drama.* *Tuesday, April 28th*

*A FUGITIVE FROM JUSTICE

Drama. *Wednesday, April 29th*

***One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.**

TRADE MARK
Thomas A. Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

"30
FAMOUS
FEATURES
A YEAR"

DANIEL FROHMAN
Presents

The distinguished American actor in a famous dramatic story.

The Distinguished American Actor

WILLIAM FARNUM

In The Famous Tale of a Strong Man's Temptation, Transgression and Regeneration,

"The Redemption of

PUBLISHED BY THE

In the dregs

"The Redemption of David Corson," the noted story of a man's desperate struggle with himself, provides William Farnum with a role superbly suited to his individuality. David Corson is a rugged man with an abundance of magnetism and spiritual power. For a time he uses his psychic gifts to rescue and redeem his stumbling fellow-men; until a woman comes into his life—and Satan comes also. From this time David degrades his great power by using it as a means to secure the woman. He loses his great faith, gambles and drinks, and narrowly escapes becoming a murderer. Then, after an agonizing period of anguish and remorse, he emerges from the shadow of shame and sin, and achieves his regeneration.

A story that typifies the everlasting conflict between the human and divine.

FAMOUS PLAYER

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FAMOUS
FEATURES
A YEAR"

EXECUTIVE OFFICES
213-229 W. 26th Street New York

AVID HEARS
HE CALL OF
HE WORLD

A strong story, with an appealing touch of the supernatural

"David Corson"

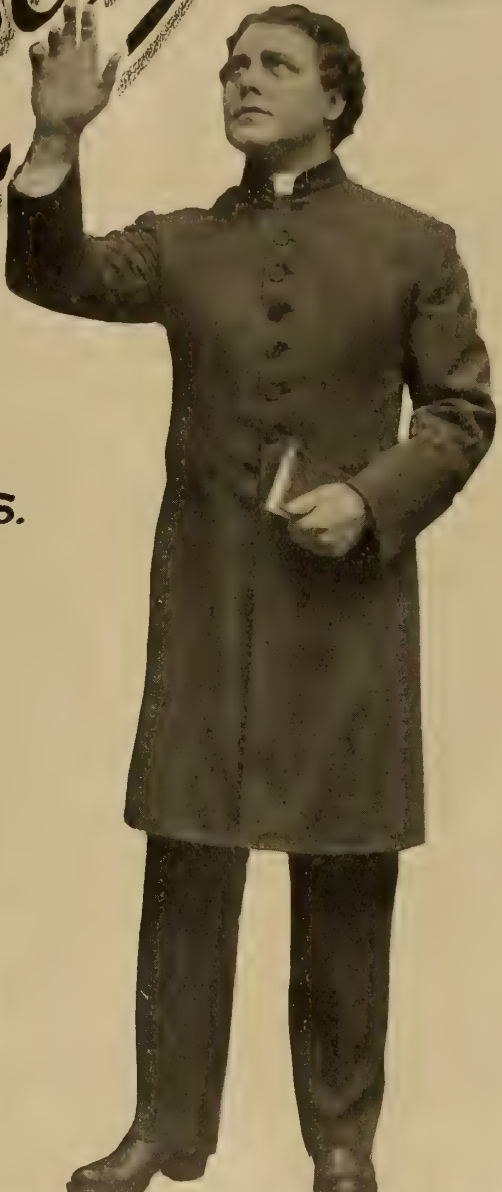
y Chas. Frederic Goss,

OBBS-MERRILL CO.

In
Motion
Pictures.

DAVID PROTECTS
PEPEETA FROM THE GYPSIES.

In Four Reels—Released April 10th



"The Light Eternal"

FILM COMPANY

ADOLPH ZUKOR, President

DANIEL FROHMAN, Managing Director **EDWIN S. PORTER, Technical Director**

"30
FAMOUS
FEATURES
A YEAR"

"30
FAMOUS
FEATURES
A YEAR"

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
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The distinguished American actor in a famous dramatic story.

A strong story, with an appealing touch of the supernatural

The Distinguished American Actor

WILLIAM FARNUM

In The Famous Tale of a Strong Man's Temptation, Transgression and Regeneration,

"The Redemption of David Corson"

By Chas. Frederic Goss,

PUBLISHED BY THE BOBBS-MERRILL CO.

In Motion Pictures.

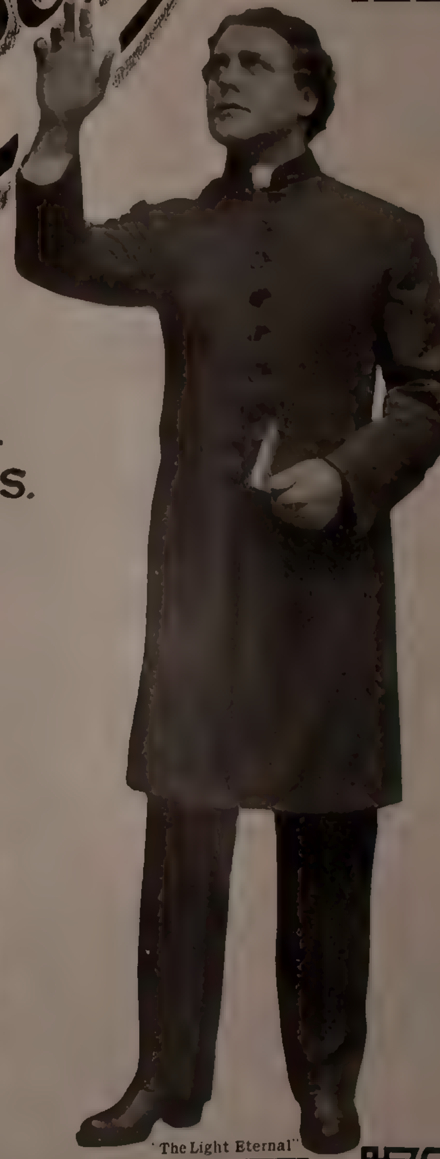
DAVID HEARS THE CALL OF THE WORLD

In the dregs

"The Redemption of David Corson," the noted story of a man's desperate struggle with himself, provides William Farnum with a role superbly suited to his individuality. David Corson is a rugged man with an abundance of magnetism and spiritual power. For a time he uses his psychic gifts to rescue and redeem his stumbling fellow-men; until a woman comes into his life—and Satan comes also. From this time David degrades his great power by using it as a means to secure the woman. He loses his great faith, gambles and drinks, and narrowly escapes becoming a murderer. Then, after an agonizing period of anguish and remorse, he emerges from the shadow of shame and sin, and achieves his regeneration.

A story that typifies the everlasting conflict between the human and divine.

DAVID PROTECTS PEPEETA FROM THE GYPSIES.



"The Light Eternal"

In Four Reels—Released April 10th

FAMOUS PLAYERS FILM COMPANY

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

EXECUTIVE OFFICES
213-229 W. 26th Street New York

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director

LUBIN

A TWO REEL FEATURE WEDNESDAY AND THURSDAY

LUBIN SPECIAL MULTIPLE REELS

(Released Through General Film Masterpiece Service)

"THE DAUGHTERS OF MEN"

Monday April 13th—5 Reels—by Charles Klein,
Author of "The Third Degree" and "The Lion and The Mouse"

"OFFICER JIM"

Monday April 20th—3 Reels—by Lawrence S. McCloskey.

"THE GAMBLERS"

Monday, May 4th—5 Reels—by Charles Klein, Author of "The Third Degree" and "The Lion and The Mouse"

COMING SOON—"THE WOLF"—5 Reels By Eugene Walter

FIVE RELEASES EACH WEEK

"BUSINESS AND LOVE"—Comedy	Split Reel	Tuesday April 14th	"OUTWITTING DAD"—Comedy	Split Reel	Tuesday, April 21st
"THE PEACEMAKER'S PAY—Comedy			"THE RUBE'S DUCK"—Comedy		
"A FATHER'S HEART"—2 Reel Drama		Wednesday, April 15th	"THE KLONDIKE BUBBLE"—2 Reel Drama		Wednesday, April 22nd
"STRENGTH OF FAMILY TIES"—2 Reel Drama		Thursday, April 16th	"THE DEATH WARRANT"—2 Reel Drama		Thursday, April 23rd
"A CHANCE IN LIFE"—Drama		Friday, April 17th	"WILL BLOOD TELL"—Drama		Friday, April 24th
"GUARANTEED RAINPROOF"—Comedy	Split Reel	Saturday, April 18th	"LITTLE BREECHES"—Comedy	Split Reel	Saturday, April 25th
"A STRENUOUS RIDE"—Animated Comedy			"A DREAM OF THE CIRCUS"—Ani'd Comedy		

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Joseph Arthur's famous melodrama of the Afghan War, picturesquely presented in thrilling fashion
In Two Reels. Released April 13th

April 14th—"A ROMANCE OF THE FOREST RESERVE."
A stirring bit of picturesque adventure.

April 15th—"A PAGE FROM YESTERDAY."
A man returns in after years to right a wrong of youth.

April 16th—"A FLIRT'S REPENTANCE."
A loyal husband happily saves a coquettish wife.

April 17th—"RED HEAD AND MA'S SUITORS."
A girl mischief makes merry with fat folks.
On the same reel with **"DOC YAK, OVER THE FENCE AND OUT."**

"The Adventures of Kathlyn"

No. 9—"The Spellbound Multitude."

The heroine shows a new phase of her intrepidity, putting the man-eaters through their paces.
In Two Reels. Released April 20th

April 21st—"THE SECOND WIFE."
A young wife is saved great sorrow by a little child.

April 22nd—"THE LAST MAN'S CLUB."
A moving memory of the great Civil War.

April 23rd—"IN SPITE OF THE EVIDENCE."
How the "silent system" unseated an unpopular governor.

April 24th—"MIKE THE AVENGER."
A rip-roaring comedy, "90,000,000 horse power strong."
On the same reel with "DOC YAK, ARTILLERY MAN."

THE HEARST-SELIG NEWS PICTORIAL, the most popular proposition of its kind, will hereafter, be released on MONDAYS instead of SATURDAYS.

THE SELIG POLYSCOPE COMPANY, CHICAGO ILLINOIS

Mutual
Movies
Make Time
Fly

"Our MUTUAL Girl"
AN IRISH LASSIE!

Mutual
Movies
Make Time
Fly

If you have ever been led to believe that 13 is an unlucky number and if you want to prove once and for all that 13 is really the luckiest number of them all, you simply must see the 13th reel of

"Our MUTUAL Girl"

This is the installment of this great motion picture series in which Margaret is so infected with the spirit of St. Patrick's Day that she swears allegiance to old Erin, goes to watch the Parade on Fifth Avenue, cheers the green flag enthusiastically, and has as good a time as if she really came from the "ould sod." Margaret also finds time to visit "Louise," the fashionable milliner, and is delighted with the new Spring styles, which make

"Our MUTUAL Girl"

even more attractive than ever before. She tries on ever so many beautiful hats of the most chic Parisian design, and every detail is shown on the screen as clearly and minutely as in a mirror. They are perfectly captivating! Then she calls on Elsie de Wolfe, the most famous of all interior decorators.

In sharp contrast to the jolly good times that Norma Phillips is having as "The Mutual Girl," imagine the experiences of those intrepid camera men who are now at the front with the

Mexican Constitutionalist Army

taking a photographic record of

The Battle of Torreon

to complete what is doubtless destined to be the greatest current interest picture in the history of motion-photography—

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For live, finely finished, super-excellent pictures that will surely increase your box office receipts, always watch releases of the following brands:—

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RELIANCE
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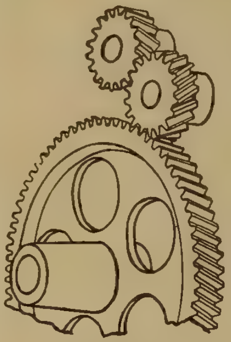
KEYSTONE
ROYAL
MUTUAL WEEKLY
and
BEAUTY

Branches in
49 Cities

MUTUAL FILM CORPORATION

NEW
YORK

Steel Gears vs. Die Cast



Die Cast Gears Cost a Small Part of what Steel Gears do, because Die Cast Gears are made by pressing molten metal, consisting of Lead, Zinc, etc., into steel dies. The cold steel chills and hardens a thin skin on the surface, which soon wears through.

Die Cast Gears often last about a year (to live out the Guarantee) then the replacing of such low cost parts becomes A TREMENDOUS SOURCE OF PROFIT to the Manufacturer, but ***we*** have not used them, because WE knew they would not give ***good service.***

FIVE YEARS AGO WE DISCONTINUED BRONZE GEARS because we did not consider them good enough.

FIVE YEARS AGO WE ADOPTED STEEL GEARS, which are the most expensive gears to make, because they have to be cut out of SOLID BLOCKS OF STEEL. The other parts of our machine are designed and made with the same care and

That's Why the Motiograph Has the Longest Life and Is the Best Machine Made. The 1914 Motiograph Is a Wonder.

Write for Particulars

The Enterprise Optical Manufacturing Co.

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Fully 1,000,000 Men, women and children are reading the amazing adventures of that funny man—

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Fifty of the leading newspapers throughout the country are publishing the ZINGO stories as they have been written direct from the pictures.

We Get National Publicity for Warner's Features

Nothing local about this proposition. Our customers in the Far West, the Middle West, the South and the East are beginning to feel the beneficial effects of this remarkable campaign of advertising.

BECOME A REGULAR USER OF OUR FEATURE SERVICE

THEN

Book the ZINGO Series

WARNER'S FEATURES, Inc.

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PATHÉ

SCENE FROM "THE GHOST."
THE TREASURE FOUND. THE BUCCANEER PLOTS TO GET IT ALL.

MAD LOVE

IN TWO PARTS

A FILM THAT BRISTLES WITH EXCITING INCIDENTS. A REJECTED LOVER STOPS AT NOTHING TO GAIN HIS ENDS.

RELEASED THURSDAY, APRIL 16TH

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IN THREE PARTS

A SPLENDID PRODUCTION FROM THE PATHÉ AMERICAN STUDIO FEATURING CRANE WILBUR AND M.O.PENN. IN CAST, STORY AND PHOTOGRAPHY IT LEAVES NOTHING TO BE DESIRED.

RELEASED SATURDAY, APRIL 18TH

READ THE STORIES OF THESE FILMS IN THE HEARST PAPERS
AND INSIST ON THEM AT YOUR EXCHANGE.
IF YOU CAN'T GET THEM WRITE US AND WE'LL HELP YOU.

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IF YOU REALLY WANT A FEATURE BUY

THE CLAWS OF GREED

IN THREE PARTS

A True Adaptation of the Story "The Black Nine Gang"

WRITE — WIRE — QUICK

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Columbia Theatre Bldg.
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Appreciation of Music and the Fine Arts is One of the Intellectual Qualities Acquired during her Visit in New York by

"Our MUTUAL Girl"

In the Fifteenth Reel of this Only Always-Up-To-The-Minute Series Margaret, "Our MUTUAL Girl," is shown helping a Poor Violinist to obtain an Interview with Walter Damrosch, the Noted Composer and Director of the New York Symphony Orchestra—the recognized Foremost Musician of America To-day. But even such interests as This do not Divert her Attention from The Eternal Feminine Question of Fashions. This time She Sees All the Latest Designs in Evening Frocks as Worn by Living Models at Lord and Taylor's.

There is Surely no Other Way of Seeing the Metropolis from So Many Viewpoints and so Delightfully as through the Eyes of

"Our MUTUAL Girl"

Who is always on hand when Anything Special Occurs. In fact, she Seems to See Events in Advance! Right now when the Battleship Arkansas is Foremost in the Attention of the Whole World, the Fourteenth Reel of this Series, showing "Our MUTUAL Girl" aboard that ship, is on Exhibition in Leading Theatres throughout the Country.

Reports from the Constitutionalist Army in Mexico Are that The Mutual Camera Men have been Constantly on the Firing Line During all The Recent Fighting. This is Positive Assurance that

The LIFE of GENERAL VILLA

which is now being rushed to completion, will make a Revolution in Current Events Feature Films just as Radical as the Revolution that Villa Himself is Conducting in Mexico.

If you Want to Capture the Dollars Be the First to Capture This Feature in Your Neighborhood!

AND NEVER FORGET THAT THE BEST AND MOST TRUSTWORTHY PROGRAM IS MADE UP OF THESE FILMS:—

AMERICAN
RELIANCE
THANHOUSER
MAJESTIC
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PRINCESS
ROYAL
KEYSTONE
BRONCHO
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AND
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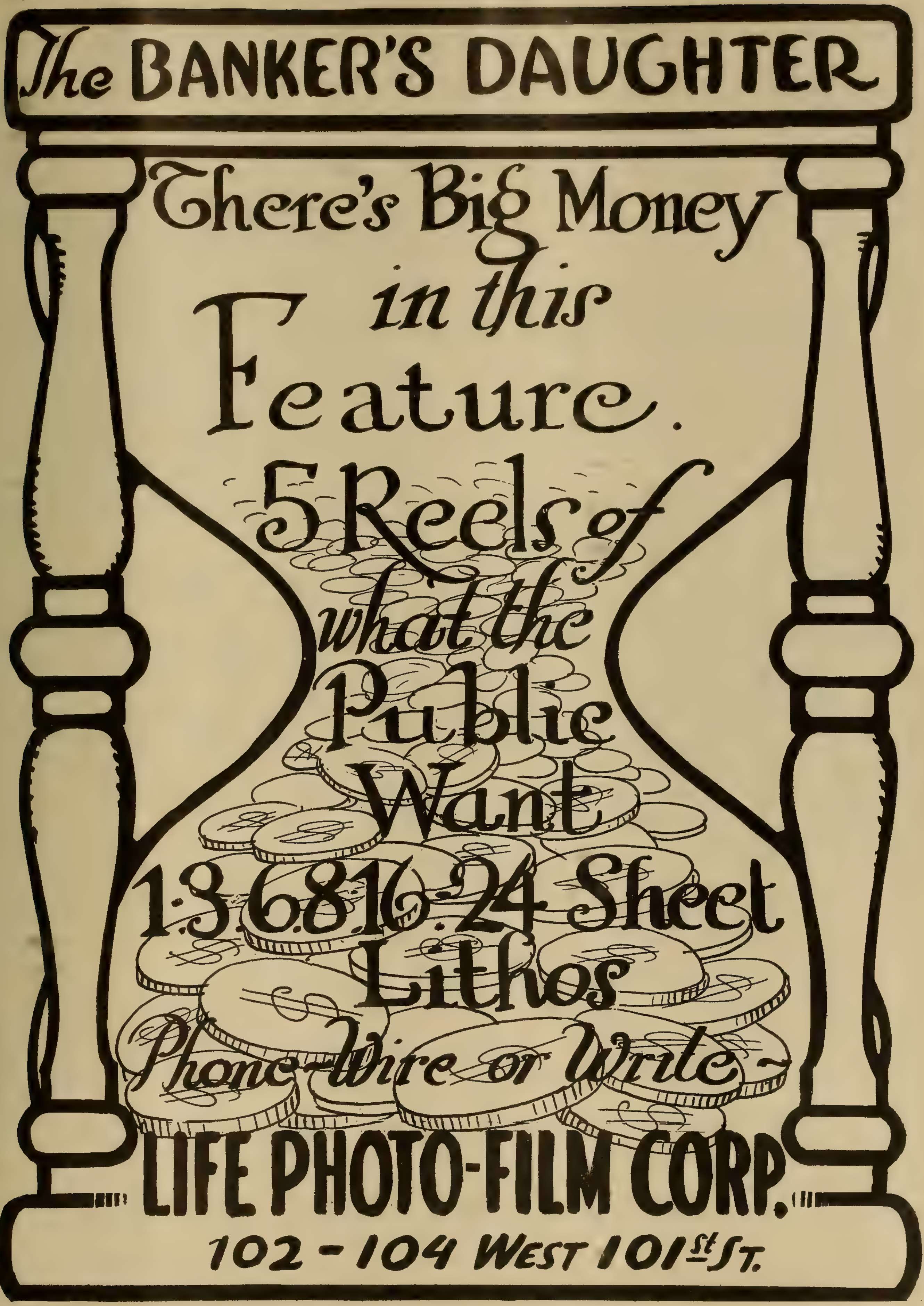
Branches in 49 Cities

MUTUAL FILM CORPORATION

NEW YORK



The BANKER'S DAUGHTER

There's Big Money
in this
Feature.
5 Reels of
what the
Public
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102-104 West 101st St.

Our Plea for the Clean Feature IS Partly from Business Motives!

Our recent pleas for clean features have been assailed in certain quarters as "advertising" and "actuated by business motives." Why, no doubt of it! It IS good business for us to roast the unclean, sensational feature WHEN *OUR* FEATURES AREN'T THAT KIND! As long as WE steer clear of bad feature material OF COURSE IT PAYS US TO WARN YOU FROM THE UNKNOWN, CHEAP, TRASHY, "BUNK" FEATURE! Every time a wise exhibitor cancels a "bunk" feature it gives us a chance to book

"Imar The Servitor"

with a Garwood in the title role and from the pen of a Goodman. Get that magnificent four-reeler TO-DAY! See Mr. Continental QUICK!

"Texas Bill's Last Ride" is a mighty fine drama of the West, with a big twist and strong cast. In two reels and on the regular program for Sunday, April 5th. The following Tuesday, April 7th, we release "An Intercepted Getaway," also Dramatic and also exceptional. One reel. Demand every New Majestic that's made—ALL get the business!

"NEW MAJESTIC"

"There Are No Favorites Like New Majestic Favorites"

**Business Offices: New Rochelle
New York**

All-Year-Round Studios: Brooklyn Heights, Los Angeles, Cal.

Advertise An Advertised Picture

If you owned a grocery store you'd sell advertised goods or leave the field to your competitor. If the public is careful of its food it's also careful of its amusements. "Giving the public what it wants," is essentially the showman's slogan-------

Advertise An Advertised Picture

and watch its effects on your box office!

Long successful runs in big theatres the nation over---reviews by metropolitan newspaper critics---billboard, streetcar and newspaper publicity on all

"GEORGE KLEINE ATTRACTIONS"

have made each big attraction almost a household word in America. Advertise an advertised picture and you will be amazed at your increased prestige.

We offer below a list of motion-photography subjects whose manufacturing cost represents several large-sized fortunes. More than 20,000 people were engaged, at one time or another, in the manufacture of these mighty multiples.

If you have not already projected every one you have missed an opportunity—a chance which still invites your earnest consideration!

"Quo Vadis?" (in 8 parts) **"The Last Days of Pompeii" (in 6 parts)** **"Antony and Cleopatra" (in 8 parts)**
"Between Savage and Tiger" (in 6 parts) **"For Napoleon and France" (in 6 parts)**

KLEINE-CINES

"The Toreador's Romance"

(IN TWO PARTS) **(Copyright 1914, by George Kleine)** ***For Release Tuesday, May 12, 1914***

A blighted love causes the Toreador to sacrifice his life in the Public Bull Ring———A story of Spain and the Bull Fight.

RELEASED THROUGH GENERAL FILM CO.

1, 3 and 6 Sheets With This Subject

GEORGE KLEINE

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CHICAGO, ILL.**

**1476 Broadway
NEW YORK N. Y.**

EDISON

**The Mystery of The Silver Snare

Sixth "Cleek" Story **Featuring Ben Wilson**

The most sensational of the Cleek stories thus far shows the great detective trapped by a gang of Apaches.

Ask *Short Stories* for its advertising helps and its co-operation in showing this big detective series.

This film released Tuesday, April 28th

**The Adventure of The Stolen Slipper

Fourth "Octavius" Story **Starring Barry O'Moore**

Our toy detective rushes to the rescue of a fair damsel, blunders upon a real crook and gets his face slapped for trying to reform the girl.

Pictorial Review will help you feature this series.

This film released Monday, April 20th

Coming Two Reel Features

***FREDERICK THE GREAT
A Drama of his life *Friday, May 1st*

***THE SONG OF SOLOMON
Comedy-drama *Friday, May 8th*

Coming Single Reels

**HER GRANDMOTHER'S WEDDING DRESS
Drama Saturday, May 2nd

*A WEEK-END AT HAPPYHURST
Comedy Monday, May 4th

**THE DOUBLE CROSS
Third "The Man Who Disappeared." Tuesday, May 5th

*THE LUCKY VEST
Comedy Wednesday, May 6th

**THE END OF THE UMBRELLA
Seventh "Dolly" story Saturday, May 9th

*MARTHA'S REBELLION
Comedy Monday, May 11th

*AN ALASKAN INTERLUDE
Drama Tuesday, May 12th

***ANDY PLAYS CUPID
Sixth "Andy" story Wednesday, May 13th

*One sheets. **One and three sheets. ***One, three and six sheet posters by the Morgan Lithograph Co.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
265 LAKESIDE AVENUE, ORANGE, N. J.

"Shotgun Jones"

"Shotgun Jones", a gamy type, restores a fortune to an orphan girl, and wins her heart and hand.

In Two Reels. Released April 27th

April 28th—"THE SCHOOLING OF MARY ANN"
The simple country girl outdoes her sophisticated sisters and wins the "catch."

April 29th—"THE PIRATES OF PEACOCK ALLEY"
Adventures on an evil thoroughfare in a big city.

May 1st—"A KNIGHT OF TROUBLE"
A girl's best beau in armor, raises a terrible commotion. On the same reel with **"THE PLOT THAT FAILED."** A clever story of a shrewd mother-in-law.

May 2nd—"LITTLE MISS BOUNTIFUL"
A bright little girl "plays tag" with a check book.

"The Adventures of Kathlyn"

No. 10—"The Warrior Maid"

The heroine, panoplied in shining armor, routs the forces of the villain Umballah.

In Two Reels. Released May 4th

May 5th—"MARRYING GRETCHEN"
Heine plans to get a wife, but his boss beats him to it. On the same reel with **"DOC YAK BOWLING."**

May 6th—"THE EVIL SHE DID"
A heartless coquette comes to grief through her own fault. A fishing village tragedy.

May 8th—"THE MOTHER OF SEVEN."
A wholesome comedy, delightfully vital.

May 9th—"TWO GIRLS."
A striking lesson in home training.

THE HEARST-SELIG NEWS PICTORIAL has doubled in popularity and will, hereafter be released twice a week—MONDAYS and THURSDAYS

THE SELIG POLYSCOPE COMPANY, CHICAGO ILLINOIS

LUBIN

"OFFICER JIM" A Lubin Masterpiece

In Three Reels—Released April 20th

(Released through the General Film Masterpiece Service)

Monday, May 4th "THE GAMBLERS" 5 Reels, By Eugene Walter

A COMEDY EVERY TUESDAY AND SATURDAY A DRAMA EVERY FRIDAY

A TWO REEL FEATURE EVERY WEDNESDAY AND THURSDAY

FIVE RELEASES EACH WEEK

"THE TALE OF A CHICKEN"—Comedy "ANOTHER TALE"—Animated Comedy	Split Reel	Tuesday April 28th
"THE INVENTOR'S WIFE"—2 Reel Drama		Wednesday, April 29th
"A PACK OF CARDS"—2 Reel Drama		Thursday, April 30th
"THE GET-AWAY"—Drama		Friday, May 1st
"THE NEVER FOUND OUT"—Comedy		Saturday, May 2nd

"A BLIND BUSINESS"—Comedy "CASEY'S BIRTHDAY"—Comedy	Split Reel	Tuesday, May 5th
"BEHIND THE FOOTLIGHTS"—2 Reel Drama		Wednesday, May 6th
"WHEN CONSCIENCE CALLS"—2 Reel Drama		Thursday, May 7th
"VENGEANCE IS MINE"—Drama		Friday, May 8th
"BUILDING A FIRE"—Comedy "WITH THE BURGLAR'S HELP"—Comedy	Split Reel	Saturday, May 9th

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LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA.

CHICAGO OFFICE, 154 West Lake Street.

LUBIN

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

Daniel Frohman
Presents

The Prominent Dramatic Actor,

MALCOLM WILLIAMS,

"FOR THE SAKE OF OUR CHILD BELIEVE ME INNOCENT!"

IN WEST'S ABSENCE ROGERS WINS EDITH

In the Famous Drama of the World-Old Conflict of the Sexes,

"THE BRUTE"

By Frederic Arnold Kummer.

"TAKE OFF THAT FINERY AND GO BACK TO THE KITCHEN!"

In Motion Pictures

Malcom Williams typifies "the brute" with a degree of faithfulness that stamps it as one of the greatest characterizations of his career. The production is mounted down to the smallest detail with such illusion of reality as to be life itself.

IN FOUR REELS, RELEASED APRIL 27th

FAMOUS PLAYERS FILM COMPANY

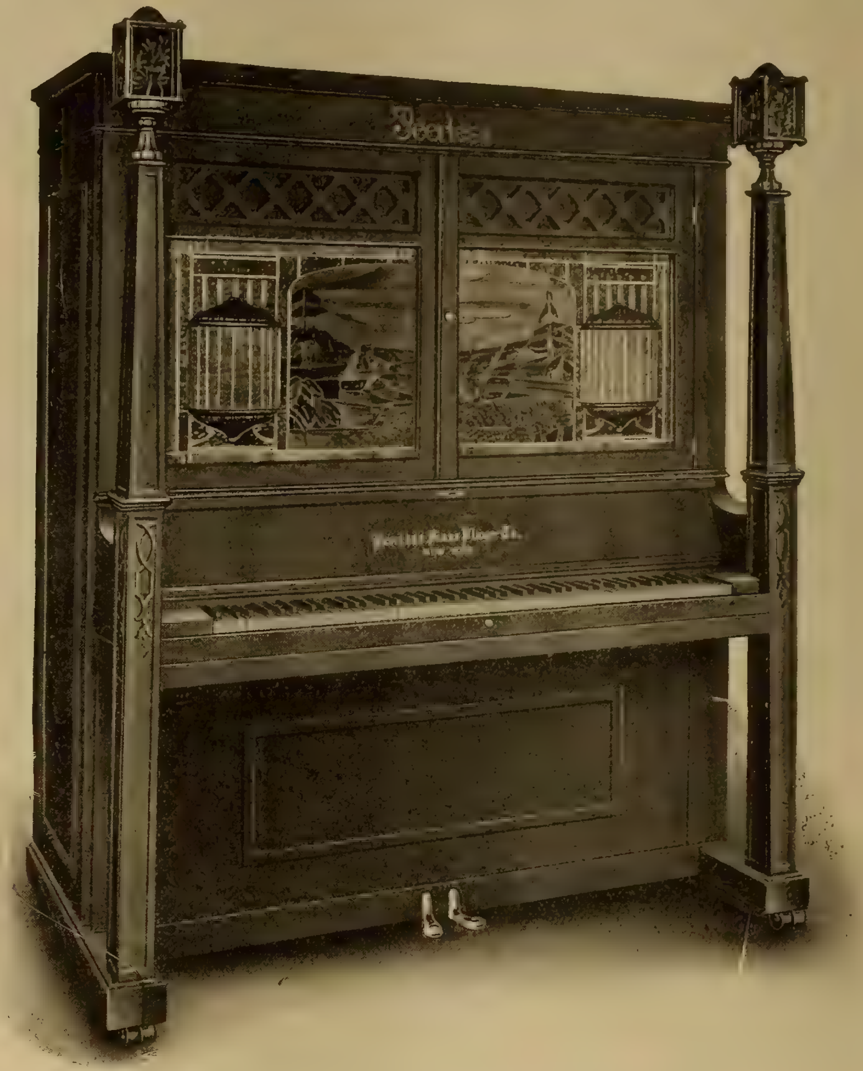
ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices, 213-229 West 26th St., N.Y.C.

"30 FAMOUS FEATURES A YEAR"

"30 FAMOUS FEATURES A YEAR"

The Peerless Orchestrion

Specially designed and created for Photo-Play Theatres on account of its dimensions



Model "Arcadian"

The name PEERLESS has come to be synonymous with Automatic Pianos and Orchestrions.

Fifteen years of concentration, organization and close study of the needs of a buying public have been the means by which this end has been accomplished.

The instrument shown in this advertisement depicts our latest endeavor, and is one of the most successful styles of the year on account of its adaptability to fit in any place where good music is desired.

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PATHÉ

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IN ROYAL BONDAGE

A TWO PART DRAMA

IN IT'S APPEALING STORY, FINE PHOTOGRAPHY, SUMPTUOUS SETTINGS AND VIVID ACTING, THIS PRODUCTION RANKS HIGH IN QUALITY. A YOUNG PRINCE FOLLOWS THE DICTATES OF HIS HEART, AND MARRIES A GIRL OF LOWER RANK. BY HIS BROTHER'S DEATH HE BECOMES HEIR TO THE THRONE AND MUST RENOUNCE THE WIFE AND SON HE LOVES.

RELEASED THURSDAY APRIL 30TH

THE PRECIOUS TWINS

A TWO PART COMEDY

A LAUGHABLE STORY FROM THE PATHÉ AMERICAN STUDIO FEATURING DELLA CONNOR AND OTHER PRIME FAVORITES.

RELEASED SATURDAY MAY 2ND

READ THE STORY OF THESE FINE FILMS IN THE HEARST PAPERS AND INSIST UPON THEM AT YOUR EXCHANGE. IF YOU CAN'T GET THEM, WRITE US AND WE'LL HELP YOU.

PATHÉ FRÈRES, 1 CONGRESS ST., JERSEY CITY, N.J.

THE LITTLEST REBEL

"The Littlest Rebel," by Edward Peple, scored one of the greatest successes ever known to the legitimate theatre, running a whole season in New York and forty weeks in Chicago.

No play from the speaking stage ever lent itself more perfectly to motion picture reproduction. No one can resist the throbs and tears and laughs and thrilling exultation of its truthful and pathetic story. It appeals with equal force to every class of picture goers—cultured or ignorant—rich or poor—young or old—upon the face of the earth.

Back of these natural advantages stands a definite idea of production which will make "The Littlest Rebel" a five-reel photo play masterpiece of surpassing excellence.

THE PRINCIPAL PARTS ARE PLAYED BY FAMOUS MOTION PICTURE PLAYERS. THERE IS NO DOUBT ABOUT THEIR ABILITY TO BRING OUT ALL THE DRAMATIC VALUES AND GIVE SATISFACTION IN THEIR WORK.

E. K. LINCOLN, star of the *Vitagraph* Company, one of the finest and most popular picture actors in the world, heads an organization which includes two *Universal* Stars, an *Edison* lead, a *Mutual* director and a crack *Edison* camera man. The scenes in the picture are those of the picturesque and sunny Southland described by the author. Every detail of production has been studied out with care. The original flags of battle are unfurled to the breeze once more—the genuine declaration of war is flashed upon the screen. Veteran officers of the Confederate and Federal Armies assist in directing the sensational battle scenes.

Whole troops of United States Army Regulars, a thousand uniformed men with hundreds of horses, complete cavalry, infantry and artillery equipments, arms and ammunition, are employed to furnish action, color and atmosphere to the most sublime and beautiful war story ever written. State rights selling.

PHOTOPLAY PRODUCTIONS CO.
FRANK A. TICHENOR GENERAL MANAGER
220 W. 42d STREET NEW YORK

Motography's Ready-Reference Film Record

Listing all films issued between April 1, 1913 and March 31, 1914

LICENSED FILMS.

Biograph Company

807 E. 175th Street, New York.

COMEDY.

1913.	Title.	Maker.	Length.
4-10	An "Uncle Tom's Cabin" Troupe	Biograph	
4-10	A Lesson to Mashers	Biograph	
4-14	A Horse on Bill	Biograph	500
4-14	He Had a Guess Coming	Biograph	500
4-24	A Rag Time Romance	Biograph	
4-24	The Cure	Biograph	
4-28	Blame the Wife	Biograph	
4-28	The Daylight Burglar	Biograph	
5-8	Frappe Love	Biograph	
5-8	The Coveted Prize	Biograph	
5-12	The King and the Copper	Biograph	500
5-12	A Rainy Day	Biograph	500
5-22	The Kicksville Epicure	Biograph	500
5-22	Cinderella and the Boob	Biograph	500
5-26	Highbrow Love	Biograph	1,000
6-5	Slippery Sam Repents	Biograph	500
6-5	Just Kids	Biograph	500
6-7	A Timely Interception	Biograph	1,000
6-9	Jenks Becomes a Desperate Character	Biograph	500
6-9	Red Hicks Defies the World	Biograph	500
6-12	The Well	Biograph	1,000
6-14	Death's Marathon	Biograph	1,000
6-16	The Switch Tower	Biograph	1,000
6-19	The Rise and Fall of McDoo	Biograph	500
6-19	Almost a Wild Man	Biograph	500
6-21	The Mothering Heart	Biograph	1,000
6-23	A Compromising Complication	Biograph	500
6-23	Mister Jefferson Green	Biograph	500
7-3	Faust and the Lily	Biograph	500
7-3	An Old Maid's Deception	Biograph	500
7-7	A Sea Dog's Love	Biograph	500
7-7	The Noisy Suitors	Biograph	500
7-17	The Sweat Box	Biograph	500
7-17	A Chinese Puzzle	Biograph	500
7-21	Pa Says	Biograph	500
7-21	While the Count Goes Bathing	Biograph	500
7-31	Those Little Flowers	Biograph	500
7-31	Mr. Spriggs Buys a Dog	Biograph	500
8-4	The Widow's Kids	Biograph	500
8-4	Cupid and the Cook	Biograph	500
8-14	Come Seben Leben	Biograph	500
8-14	Papa's Baby	Biograph	500
8-18	The Suffragette Minstrels	Biograph	500
8-18	Father's Chicken Dinner	Biograph	500
8-21	The Work Habit	Biograph	1,000
8-28	Black and White	Biograph	500
8-28	Objections overruled	Biograph	500
9-1	Among Club Fellows	Biograph	500
9-1	Edwin's Badge of Honor	Biograph	500
9-11	Baby Indisposed	Biograph	500
9-11	The Lady in Black	Biograph	500
9-15	His Hoodoo	Biograph	500
9-15	Dan Greegan's Ghost	Biograph	500
9-25	A Saturday Holiday	Biograph	500
9-25	The End of the World	Biograph	500
9-29	Dyed But Not Dead	Biograph	500
9-29	With the Aid of Phrenology	Biograph	500
10-9	Never Known to Smile	Biograph	500
10-9	Scenting a Terrible Crime	Biograph	500
10-13	McGann and His Octette	Biograph	500
10-13	Aunts Too Many	Biograph	500
10-16	Red and Pete, Partners	Biograph	1,000
10-23	A Fallen Hero	Biograph	500
10-23	The Winning Punch	Biograph	500
10-27	An Evening with Wilder Spender	Biograph	1,000
10-30	A Barber Cure	Biograph	500
10-30	Boarders and Bombs	Biograph	500
11-6	In the Hands of the Black Hands	Biograph	500
11-6	Where's the Baby	Biograph	500
11-13	Mrs. Casey's Gorilla	Biograph	500
11-13	Mixed Nuts	Biograph	500
11-17	A Cure for Suffragettes	Biograph	500
11-17	He's a Lawyer	Biograph	500
11-27	A Circumstantial Hero	Biograph	500
11-27	The Somnambulists	Biograph	500
12-1	How the Day Was Saved	Biograph	500
12-1	Bink's Vacation	Biograph	500
12-11	The Troublesome Mole	Biograph	500
12-11	A Foul and Fearful Plot	Biograph	500
12-15	Oh Sammy	Biograph	500
12-15	Riley's Decoys	Biograph	500
12-27	The Club Cure	Biograph	500
12-27	The Suicide Pact	Biograph	500
1-1	Skelley's Skeleton	Biograph	500
1-1	A Motorcycle Elopement	Biograph	500
1-5	The Mystery of the Milk	Biograph	500
1-5	The Janitor's Revenge	Biograph	500
1-15	Out-Blacked	Biograph	500
1-15	How They Struck Oil	Biograph	500
1-19	Reggie, the Daredevil	Biograph	500
1-19	Just Boys	Biograph	500
1-29	Out of Sight—Out of Mind	Biograph	1,000
1-29	Buy Wool	Biograph	1,000
1-31	The Fallen Angel	Biograph	1,000
2-2	If It Were Not For Polly	Biograph	1,000
2-5	The Dilemma	Biograph	1,000
2-7	Beating Their Board Bill	Biograph	1,000
2-7	The Faddists	Biograph	1,000
2-9	One Thousand to One Shot	Biograph	500
2-9	Skelley Buys a Hotel	Biograph	500
2-12	As It Might Have Been	Biograph	1,000
2-19	A Desperate Hero	Biograph	500
2-19	Skelley and the Turkey	Biograph	500
3-5	Politics and Suffragettes	Biograph	500
3-5	Pa and Ma Elope	Biograph	500
3-14	Blame the Tailor	Biograph	500
3-14	Shorty Makes a Bet	Biograph	500
3-26	Wifey's Visit Home	Biograph	500
3-26	Never Shrink	Biograph	500

DRAMA

1913.			
4-3	The Hero of Little Italy	Biograph	
4-5	The Perfidy of Mary	Biograph	
4-7	The Stolen Bride	Biograph	
4-12	The Little Tease	Biograph	
4-17	A Frightful Blunder	Biograph	
4-19	A Misunderstood Boy	Biograph	
4-21	The Left Handed Man	Biograph	1,000
4-26	The Lady and the Mouse	Biograph	1,000
5-1	If We Only Knew	Biograph	1,000
5-3	The Wanderer	Biograph	1,000
5-5	The Tenderfoot's Money	Biograph	996
5-10	The House of Darkness	Biograph	1,000
5-14	The Stolen Loaf	Biograph	1,000
5-17	The Yaqui Cur	Biograph	2,000
5-19	Olaf—An Atom	Biograph	1,000
5-24	Just Gold	Biograph	1,000
5-29	A Dangerous Foe	Biograph	1,000
5-31	His Mother's Son	Biograph	1,000
6-2	The Ranchero's Revenge	Biograph	1,000
6-26	In Diplomatic Circles	Biograph	1,000
6-28	Her Mother's Oath	Biograph	1,000
6-30	A Gamble With Death	Biograph	1,000
7-5	The Sorrowful Shore	Biograph	1,000
7-10	The Enemy's Baby	Biograph	1,000
7-12	The Mistake	Biograph	1,000
7-14	A Gambler's Honor	Biograph	1,000
7-19	Doing the Round-Up	Biograph	1,000
7-24	The Mirror	Biograph	1,000
7-26	The Coming of Angelo	Biograph	1,000
7-28	The Vengeance of Galora	Biograph	1,000
8-2	When Love Forgives	Biograph	500
8-2	The Monument	Biograph	500
8-7	Under the Shadow of the Law	Biograph	1,000
8-9	The Reformers	Biograph	2,000
8-11	I Was Meant for You	Biograph	1,000
8-16	An Indian's Loyalty	Biograph	1,000
8-23	Two Men of the Desert	Biograph	1,000
8-25	The Crook and the Girl	Biograph	1,000
8-30	The Adopted Brother	Biograph	1,000
9-4	A Woman in the Ultimate	Biograph	1,000
9-6	The Strong Man's Burden	Biograph	1,000
9-8	A Modest Hero	Biograph	1,000
9-13	An Unjust Suspicion	Biograph	1,000
9-18	The Stolen Treaty	Biograph	1,000
9-20	For the Son of the House	Biograph	1,000
9-22	The Law and His Son	Biograph	1,000
9-27	The Influence of the Unknown	Biograph	1,000
10-2	A Tender-Hearted Crook	Biograph	1,000
10-4	The Chieftain's Sons	Biograph	1,000
10-6	His Secret	Biograph	1,000
10-11	So Runs the Way	Biograph	1,000
10-18	The Girl Across the Way	Biograph	1,000
10-20	The Van Nostrand Tiara	Biograph	1,000
10-25	The Madonna of the Storm	Biograph	1,000
11-1	The Clock Stopped	Biograph	1,000
11-3	Diversion	Biograph	1,000
11-8	Old Coupons	Biograph	1,000
11-10	No Place for Father	Biograph	1,000
11-15	His Inspiration	Biograph	1,000
11-20	The Detective's Stratagem	Biograph	1,000
11-22	By Man's Law	Biograph	2,000
11-24	All For Science	Biograph	1,000
11 29	The Blue or the Gray	Biograph	1,000
12-4	The Birthday Ring	Biograph	1,000
12-6	In the Elemental World	Biograph	1,000
12-8	The Capturing of David Dunne	Biograph	1,000
12-13	The House of Discord	Biograph	1,000
12-20	The Conscience of Hassan Bey	Biograph	1,000
12-18	Beyond All Law	Biograph	1,000
12-22	For Her Government	Biograph	1,000

12-25	Her Wedding Bell	Biograph	1,000
12-29	The Wedding Gown	Biograph	2,000
1-3	The Abandoned Well	Biograph	1,000
1-8	His Father's House	Biograph	1,000
1-10	The Bartered Crown	Biograph	1,000
1-12	Concentration	Biograph	1,000
1-17	Waifs	Biograph	1,000
1-22	The Sentimental Sister	Biograph	1,000
1-24	The Husband's Experiment	Biograph	1,000
1-26	His Fireman's Conscience	Biograph	1,000
2-14	A Nest Unfeathered	Biograph	1,000
2-16	Her Old Teacher	Biograph	1,000
2-21	Crimnology and Reform	Biograph	1,000
2-26	The Massacre	Biograph	2,000
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3-7	Children of Destiny	Biograph	1,000
3-9	For Auld Lang Syne	Biograph	1,000
3-12	Her Hand	Biograph	1,000
3-16	Gentleman or Thief	Biograph	1,000
3-19	The Restless Woman	Biograph	1,000
3-21	A Friend of the District Attorney	Biograph	1,000
3-23	An Hour of Terror	Biograph	1,000
3-28	The Battle at Elderbusch Gulch	Biograph	2,000
3-30	The Doctor's Trust	Biograph	1,000

Thomas A. Edison, Inc.

Orange, N. J.

COMEDY.

4-2	The Duke's Dilemma	Edison	1,000
4-7	A Shower of Slippers	Edison	1,000
4-9	The Well Sick Man	Edison	1,000
4-11	Rule Thyself	Edison	650
4-15	The New Pupil	Edison	1,000
4-16	Seven Years' Bad Luck	Edison	1,000
4-21	Hulda of Holland	Edison	1,000
4-23	His Undesirable Relatives	Edison	1,000
4-28	When the Right Man Comes Along	Edison	1,000
4-30	A Reluctant Cinderalla	Edison	1,000
5-5	The $100 Elopement	Edison	1,000
5-7	Aunty and the Girls	Edison	400
5-14	The Two Merchants	Edison	1,000
5-21	Bragg's New Suit	Edison	685
5-28	Newcomb's Necktie	Edison	1,000
6-2	Professor William Nutt	Edison	1,000
6-4	Don't Worry	Edison	640
6-9	Othello in Jonesville	Edison	1,000
6-11	Beau Crummel and His Bride	Edison	1,000
6-16	Her Royal Highness	Edison	1,000
6-18	He Would Fix Things	Edison	650
6-23	A Taste of His Own Medicine	Edison	700
6-25	How Did it Finish?	Edison	980
6-28	Circumstances Make Heroes	Edison	600
7-2	All on Account of a Portrait	Edison	1,000
7-7	Winsome Winnie's Way	Edison	720
7-9	His Mother-in-Law's Visit	Edison	1,000
7-30	As the Tooth Came Out	Edison	600
8-6	The Romance of Rowena	Edison	1,000
8-13	The Right Number, but the Wrong House	Edison	700
8-20	Bobby's Long Trousers	Edison	575
8-26	A Mistake in Judgment	Edison	1,000
8-27	Zeb's Musical Career	Edison	600
9-1	The Younger Generation	Edison	1,000
9-3	The Girl, the Clown and the Donkey	Edison	775
9-10	The Desperate Condition of Mr. Boggs	Edison	1,000
9-17	The Comedian's Downfall	Edison	600
9-29	The Stolen Models	Edison	1,000
10-1	Mr. Toot's Tooth	Edison	500
10-3	Why Girls Leave Home	Edison	2,000
10-6	A Short Life and a Merry One	Edison	650
10-8	Boy Wanted	Edison	600
10-13	Bill's Career as a Butler	Edison	1,000
10-15	The Widow's Suitors	Edison	1,000
10-20	Hiram Green, Detective	Edison	1,000
10-21	Reginald's Courtship	Edison	1,000
10-22	His First Performance	Edison	625
10-27	A Hornet's Nest	Edison	600
10-29	The Horrible Example	Edison	1,000
11-3	Porgy's Bouquet	Edison	650
11-4	Tommy's Stratagem	Edison	1,000
11-5	Archie and the Bell Boy	Edison	1,000
11-10	Seth's Woodpile	Edison	500
11-12	His Nephew's Scheme	Edison	1,000
11-15	Getting a Patient	Edison	1,000
11-17	Nora's Boarders	Edison	1,000
11-19	The Girl in the Houseboat	Edison	1,000
11-24	Enoch and Ezra's First Smoke	Edison	500
11-26	A Sense of Humor	Edison	1,000
12-3	The Thrifty Janitor	Edison	1,000
12-8	The Manicure Girl	Edison	1,000
12-10	Greedy George	Edison	500
12-15	A Pious Undertaking	Edison	1,000
12-17	Falling in Love with Inez	Edison	1,000
12-22	Teaching His Wife a Lesson	Edison	675
12-24	Mary's New Hat	Edison	585
12-24	The Janitor's Quiet Life	Edison	415
12-29	Her Face Was Her Fortune	Edison	1,000
12-31	Andy Gets a Job	Edison	1,000
1-5	The Girl in the Middy	Edison	1,000
1-7	The Sherlock Holmes Girl	Edison	600
1-12	The Adventure of the Actress' Jewels	Edison	1,000
1-14	Andy Plays Hero	Edison	1,000
1-19	The Janitor's Flirtation	Edison	610
1-21	The Uncanny Mr. Gumble	Edison	1,000
1-26	The Lovely Senorita	Edison	1,000
1-28	Tow Bobby Called Her Bluff	Edison	375
1-28	The Call of the Footlights	Edison	480
2-2	How the Earth Was Carpeted	Edison	1,000
2-4	On the Lazy Line	Edison	1,000
2-6	An American King	Edison	2,000
2-9	A Story of Crime	Edison	1,000
2-11	Andy Goes on the Stage	Edison	1,000
2-16	The Adventure of the Extra Baby	Edison	1,000
2-17	Sophia's Imaginary Visitors	Edison	1,000
2-18	Courting Betty's Beau	Edison	1,000
2-23	The Beautiful Leading Lady	Edison	1,000
2-25	Love's Young Dream	Edison	500
2-25	Cheese Mining	Edison	500
2-27	The Drama of Heyville	Edison	2,000
3-2	Mr. Sniffkin's Widow	Edison	1,000
3-4	An Absent-Minded Mother	Edison	500
3-4	A Four-Footed Desperado	Edison	500
3-9	The Sultan and the Roller	Edison	1,000
3-11	Andy, the Actor	Edison	1,000
3-14	An Affair of Dress	Edison	1,000
3-16	The Adventure of the Alarm Clock	Edison	1,000
3-18	A Boarding House Romance	Edison	600
3-23	Dinkelspiel's Baby	Edison	1,000
3-24	The Borrowed Finery	Edison	1,000
3-25	A Night Out	Edison	1,000
3-28	Putting One Over	Edison	1,000
3-30	The Vision in the Window	Edison	1,000

DRAMA.

4-1	With the Eyes of the Blind	Edison	1,000
4-4	The Inventor's Sketch	Edison	1,000
4-5	Master and Man	Edison	1,000
4-8	Old Jim	Edison	1,000
4-12	The Man Who Wouldn't Marry	Edison	1,000
4-18	The Man from the West	Edison	1,000
4-19	The Twelfth Juror	Edison	1,000
4-22	An Innocent Informer	Edison	1,000
4-25	The High Tide of Misfortune	Edison	1,000
4-26	A Splendid Scapegrace	Edison	1,000
4-29	The Orphan	Edison	1,000
5-2	Groundless Suspicion	Edison	1,000
5-3	Bill's Sweetheart	Edison	1,000
5-6	When Greek Meets Greek	Edison	1,000
5-7	With the Assistance of "Shep"	Edison	600
5-9	The Golden Wedding	Edison	1,000
5-10	An Accidental Alibi	Edison	1,000
5-12	The Heart of Valeska	Edison	1,000
5-13	The Prophecy	Edison	1,000
5-16	John Manly's Awakening	Edison	1,000
5-17	A Concerto for the Violin	Edison	1,000
5-19	By Mutual Agreement	Edison	1,000
5-20	The Good in the Worst of Us	Edison	1,000
5-23	A Race to New York	Edison	1,000
5-24	The Translation of a Savage	Edison	1,000
5-27	An Unwilling Separation	Edison	1,000
5-30	The Honor of a Soldier	Edison	1,000
5-31	An Almond-Eyed Maid	Edison	1,000
6-3	Right for Right's Sake	Edison	1,000
6-6	Mercy Merrick	Edison	1,000
6-7	While John Bolt Slept	Edison	1,050
6-10	Two Little Kittens	Edison	1,000
6-14	Apples of Sodom	Edison	1,000
6-17	The Twin Brothers	Edison	1,000
6-20	The Evil Thereof	Edison	1,000
6-21	Mary Stuart	Edison	3,000
6-21	Love's Old Sweet Song	Edison	1,000
6-24	Where Shore and Water Meet	Edison	980
6-27	Fortune Smiles	Edison	1,000
6-30	The Story of the Bell	Edison	1,000
7-1	The Patchwork Quilt	Edison	1,000
7-4	A Gentleman's Gentleman	Edison	1,000
7-5	The Signal	Edison	1,000
7-11	In the Old Dutch Times	Edison	1,000
7-12	The Diamond Crown	Edison	1,000
7-14	A Pair of Foils	Edison	1,000
7-15	In the Garden	Edison	1,000
7-16	The Dream Fairy	Edison	1,000
7-18	To Abbeville Courthouse	Edison	1,000
7-19	On the Broad Stairway	Edison	1,000
7-21	A Tardy Recognition	Edison	1,000
7-23	At Midnight	Edison	600
7-25	The Meadow Lark	Edison	1,000
7-26	A Proposal From the Duke	Edison	1,000
7-28	The Greed of Osman Bey	Edison	1,025
7-29	The Bells	Edison	1,000
8-1	The Red Old Hills of Georgia	Edison	1,000
8-2	The Robbers	Edison	1,075
8-4	The Substitute Stenographer	Edison	1,000
8-5	Dolly Varden	Edison	1,000
8-8	His Greatest Victory	Edison	1,000
8-9	By Fire and Water	Edison	1,000
8-11	The Treasure of Captain Kidd	Edison	1,000
8-12	The Rightful Heir	Edison	1,000
8-15	The Coast Guard's Sister	Edison	1,000
8-16	The Pied Piper of Hamelin	Edison	1,000
8-18	Starved Out	Edison	1,000
8-19	Flood Tide	Edison	1,000
8-22	The Mystery of West Sedgwick	Edison	2,000
8-23	A Proposal from the Spanish Don	Edison	1,000
8-25	A Mutual Understanding	Edison	1,000
8-29	Joyce of the North Woods	Edison	2,000
8-30	The Ghost of Granleigh	Edison	1,000
9-2	The Grecian Vase	Edison	1,000
9-5	The Awakening of the Man	Edison	2,000
9-6	Slander's Tongue	Edison	1,000
9-8	Keepers of the Flock	Edison	1,000
9-9	A Light on Troubled Waters	Edison	1,000
9-12	Caste	Edison	2,000
9-13	The Green Eye of the Yellow God	Edison	1,000
9-15	The Island of Perversity	Edison	1,000
9-19	Saved by the Enemy	Edison	2,000
9-20	The Great Physician	Edison	920
9-22	The Honor of the Force	Edison	1,000
9-23	The Stroke of the Phoebus Eight	Edison	1,000
9-24	The Embarrassment of Riches	Edison	1,000
9-26	Hard Cash	Edison	2,000
9-27	A Proposal from the Sculptor	Edison	1,000
9-30	A Daughter of Romany	Edison	1,000
10-4	The Contents of the Suitcase	Edison	1,000

10-7	Willful Colleen's Way	Edison	1,000
10-10	In the Shadow of the Mountains	Edison	2,000
10-11	The Girl and the Outlaw	Edison	1,000
10-14	The Family's Honor	Edison	1,000
10-17	The Foreman's Treachery	Edison	1,915
10-18	Twice Rescued	Edison	1,000
10-24	Silas Marner	Edison	2,050
10-25	A Proposal from Nobody	Edison	1,000
10-28	A Daughter of the Wilderness	Edison	1,000
10-31	Janet of the Dunes	Edison	2,000
11-1	A Woodland Paradise	Edison	1,000
11-7	A Face from the Past	Edison	2,000
11-8	Elsie, The Forester's Daughter	Edison	1,000
11-11	The Doctor's Duty	Edison	1,000
11-14	The Phantom Signal	Edison	2,110
11-18	A Cause for Thankfulness	Edison	1,000
11-21	A Good Sport	Edison	2,000
11-22	A Proposal Deterred	Edison	1,070
11-25	The Vanishing Cracksman	Edison	1,000
11-28	The Gunmaker of Moscow	Edison	2,000
11-29	A Royal Romance	Edison	1,000
12-2	The Price of Human Lives	Edison	1,050
12-5	Alexia's Strategy	Edison	2,000
12-6	What Shall it Profit a Man?	Edison	1,000
12-9	The Stolen Plans	Edison	1,000
12-12	Peg o' the Movies	Edison	2,000
12-13	The First Christmas	Edison	930
12-16	The Actress	Edison	1,000
12-19	Within the Enemy's Lines	Edison	2,000
12-20	The Haunted Bedroom	Edison	1,000
12-23	The Upward Way	Edison	1,050
12-26	A Tudor Princess	Edison	2,000
12-27	A Proposal from Mary	Edison	1,000
12-30	The Mystery of the Dover Express	Edison	1,065
1-2	The Antique Brooch	Edison	2,000
1-3	Stanton's Last Fling	Edison	1,000
1-6	On the Great Steel Beam	Edison	1,000
1-9	The Witness to the Will	Edison	2,000
1-10	A Lonely Road	Edison	1,060
1-13	A Night at the Inn	Edison	1,000
1-16	Deacon Billington's Downfall	Edison	1,915
1-17	The Last Scene of All	Edison	1,000
1-20	The Message of the Sun Dial	Edison	1,000
1-23	The Necklace of Rameses	Edison	3,000
1-27	The Mystery of the Talking Wire	Edison	1,045
1-30	The Silent Death	Edison	2,000
1-31	The Perfect Truth	Edison	1,000
2-3	A Treacherous Rival	Edison	1,000
2-7	The Man of Destiny	Edison	1,000
2-10	The Story of the Willow	Edison	1,000
2-13	Rorke's Drift	Edison	2,000
2-14	His Grandchild	Edison	1,000
2-20	All For His Sake	Edison	2,000
2-21	The Powers of the Air	Edison	1,000
2-24	The Mystery of the Ladder	Edison	1,000
2-28	The Ghost of Mother Love	Edison	1,000
3-3	With Eyes of Love	Edison	1,000
3-6	Comedy and Tragedy	Edison	2,000
3-7	When the Cartridges Failed	Edison	1,000
3-10	The Mexican's Gratitude	Edison	1,000
3-13	The Price of the Necklace	Edison	2,000
3-17	A Real Helpmate	Edison	1,000
3-20	The Double Shadow	Edison	2,000
3-21	The Message in the Rose	Edison	1,000
3-27	The Brass Bowl	Edison	2,000
3-31	The Mystery of the Laughing Death	Edison	1,000

EDUCATIONAL.

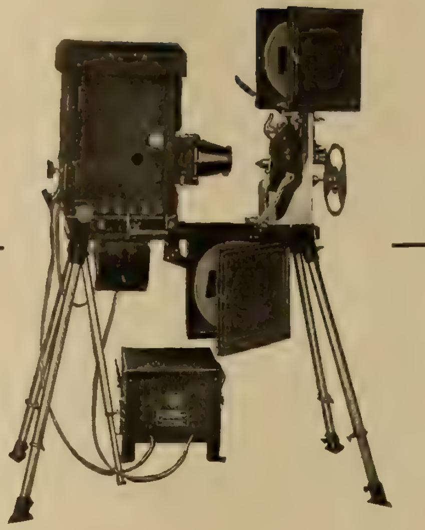
4-11	The Capture of a Wild Cat	Edison	300
5-21	Glimpses of Colorado in Winter	Edison	315
5-26	Dances of the Ages	Edison	1,000
6-28	The Fly	Edison	400
7-22	A Great Metropolitan Newspaper	Edison	960
7-23	A Knife of Fire	Edison	400
10-6	Bird of the Southern Sea Coast	Edison	300
10-8	Pink Granite Industry at Milford, Mass	Edison	395
11-10	Camping with the Blackfeet	Edison	500
12-1	South African Whaling Industry	Edison	480
12-22	Products of the Palm—The Banana Industries, Jamaica, West Indies	Edison	350
1-7	African Sea Birds	Edison	400
1-19	Ostrich Farming, South Africa	Edison	425

SCENIC.

4-14	The Rocky Mountains in Winter	Edison	350
6-4	Some Spots In and Around Los Angeles, Cal	Edison	350
6-13	Along the Nile	Edison	1,000
6-23	The Pyramids and the Sphinx, Egypt	Edison	300
7-7	Over the Great Divide in Colorado	Edison	300
7-8	Scenes of Other Days	Edison	1,000
7-30	Grand Canyon of Arizona	Edison	400
8-13	Battlefields Around Chattanooga	Edison	300
8-27	Quaint Spots in Cairo, Egypt	Edison	400
9-3	A Series of Tallulah Falls, Ga	Edison	225
9-16	Jerusalem and the Holy Land	Edison	1,000
9-17	Cornwall, the English Riviera	Edison	400
10-1	Damascus and the Ruins of Baalbek	Edison	470
10-22	Jaffa, the Seaport of Jerusalem and Its Orange Industry	Edison	500
10-27	Across Swiftcurrent Pass on Horseback	Edison	400
11-3	Wild Wales	Edison	350
11-24	From Durban to Zululand	Edison	465
3-17	A Winter Holiday in the Bernes, Oberland, Switzerland	Edison	400

TOPICAL.

12-10	The Joining of the Oceans, the Panama Canal, October, 1913	Edison	550



The Edison Kinetoscope

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HELICAL gears, with their diagonal cut, give continuous application of power, which means a greatly increased steadiness of operation. The absolute lack of play on these gears reduces noise to a minimum. The helical gears are made of machinery steel, are twice the weight of the old spur gears and will outwear any die-cast gear.

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4-10	Found Out	Essanay	1,000
4 16	The Capture	Essanay	1,000
4 19	Alkali Ike's Homecoming	Essanay	1,000
4-23	The Rival Salesmen	Essanay	1,000
4-25	The Deacon's Dilemma	Essanay	1,000
4-29	Cousin Jane	Essanay	1,000
4-30	Bill	Essanay	1,000
5-6	A Tango Tangle	Essanay	1,000
5-10	"Alkali" Ike's Mother-in-Law	Essanay	1,000
5-14	The Same Old Story	Essanay	1,000
5-15	Boosting Business	Essanay	1,000
5-20	Buster Brown, Tige, and Their Creator, R. F. Outcault	Essanay	1,000
5-21	The Letter's Mission	Essanay	1,000
5-28	On the Job	Essanay	1,000
5-29	Their Baby	Essanay	1,000
5-31	Alkali Ike's Misfortunes	Essanay	1,000
6-4	The Value of Mothers-in-law	Essanay	1,000
6-6	Phillip March's Engagement	Essanay	1,000
6-11	The Star	Essanay	1,000
6-12	Cinderella's Gloves	Essanay	1,000
6-17	Anonymous Love	Essanay	1,000
6-18	Hilda Wakes	Essanay	1,000
6-21	Alkali Ike and the Hypnotist	Essanay	1,000
6-26	The Divided House	Essanay	1,000
7-1	**Retagged and the Drummer's Umbrella**	Essanay	526
7-4	What's the Matter With Father	Essanay	1,000
7-10	A Flurry in Diamonds	Essanay	1,000
7-15	Something Rotten in Havana	Essanay	622
7-15	When Ignorance is Bliss	Essanay	378
7-24	The Browns Study Astrology	Essanay	855
7-25	Making Good	Essanay	1,000
7-31	Tit For Tat	Essanay	663
8-1	Such Is Life	Essanay	500
8-1	His Wife's Friends	Essanay	500
8-7	The Incriminating Letter	Essanay	856
8-8	Rescuing Dave	Essanay	500
8-8	Mr. Rhye Reforms	Essanay	500
8-13	Good Night, Nurse	Essanay	768
8-15	Alkali Ike's Gal	Essanay	1,973
8-20	The Accidental Bandit	Essanay	500
8-27	His Athletic Wife	Essanay	500
8-27	What Cupid Did	Essanay	500
9-3	Mr. Dippy Dipped	Essanay	1,000
9-4	Hard Luck Bill	Essanay	1,000
9-10	Mr. Treater's Treat	Essanay	1,000
9-17	Sweet Revenge	Essanay	617
9-24	Love Incognito	Essanay	1,000
10-1	A Successful Failure	Essanay	1,000
10-8	Dad's Insanity	Essanay	1,000
10-9	Love and the Law	Essanay	1,000
10-15	Their Waterloo	Essanay	1,000
10-16	A Borrowed Identity	Essanay	1,000
10-18	Alkali Ike and the Wildman	Essanay	1,000
10-29	Cupid and Three	Essanay	1,000
11-5	Their Wives' Indiscretion	Essanay	1,000
11-12	The Last Laugh	Essanay	1,000
11-15	Alkali Ike's Auto	Essanay	1,000
11-19	**The Usual Way**	Essanay	1,000
11-26	Dollars, Pounds, Sense	Essanay	1,000
11-29	Sophie's Hero	Essanay	1,000
12-3	Kitty's Knight	Essanay	1,000
12-10	Smithy's Grandma Party	Essanay	1,000
12-13	Sophie's New Foreman	Essanay	1,000
12-17	Hello Trouble	Essanay	1,000
12-24	At the Old Maid's Call	Essanay	767
12-25	That Pair from Thespia	Essanay	1,000
12-27	A Snakeville Courtship	Essanay	1,000
12-31	When Love Is Young	Essanay	811
1-2	**The Awakening of Snakeville**	Essanay	1,896
1-7	A Foot of Romance	Essanay	1,000
1-10	Snakeville's New Doctor	Essanay	1,000
1-14	The Real Miss Loveleigh	Essanay	1,000
1-21	Looking for Trouble	Essanay	1.000
1-28	**Married After All**	Essanay	1,000
1-29	What Came to Bar "Q"	Essanay	1,000
1-30	The Girl at the Curtain	Essanay	2,000
2-4	Into Society and Out	Essanay	1,000
2-11	Miss Millie's Valentine	Essanay	1,000
2-13	Sophie Picks a Dead One	Essanay	2.000
2-18	One-to-Three	Essanay	1,000
2-19	Italian Love	Essanay	1,000
2-21	Snakeville's Fire Brigade	Essanay	1.000
2-25	Mrs. Manly's Baby	Essanay	1,000
3-4	"Presto" Willie, Magician	Essanay	1.000
3-7	Sophie's Birthday Party	Essanay	1,000
3-11	The Girl, the Cop, the Burglar	Essanay	1,000
3-13	Grass County Goes Dry	Essanay	2.000
3-17	Oh! Doctor	Essanay	1,000
3-18	Luck in Odd Numbers	Essanay	1,000
3-21	A Hot Time in Snakeville	Essanay	1.000
3-24	The Love Route via Pittman	Essanay	1,000
3-25	Bridget Bridges It	Essanay	1,000

DRAMA.

4-1	The Sheriff's Son	Essanay	1,000
4-2	The Price of Gold	Essanay	1,000
4-4	A Wolf Among Lambs	Essanay	1,000
4-5	Broncho Billy's Way	Essanay	1,000
4-9	The Sheriff's Wife	Essanay	1,000
4-11	The Little Mother	Essanay	1,000
4-12	Broncho Billy's Reason	Essanay	1,000
4-15	The Accusation of Broncho Billy	Essanay	1,000
4-17	The Unknown	Essanay	1,000
4-18	The Crossing Policeman	Essanay	1,000
4-22	The Unburied Past	Essanay	1,000
4-26	Broncho Billy and the Rustler's Child	Essanay	1,000
5-1	The Story the Desert Told	Essanay	1,000
5-2	A Child's Precaution	Essanay	1,000
5-3	The Crazy Prospector	Essanay	1,000
5-7	The Prophecy	Essanay	1,000
5-8	Two Western Paths	Essanay	1,000
5-9	A Woman's Way	Essanay	1,000
5-13	The Ranch Girl's Partner	Essanay	1,000
5-16	Two Social Calls	Essanay	1,000
5-17	Broncho Billy's Grit	Essanay	1,000
5-19	Into the North	Essanay	2,000
5-22	A Widow of Nevada	Essanay	1,000
5-23	Jealousy	Essanay	1,000
5-24	Broncho Billy and the Express Rider	Essanay	1,000
5-27	The New Sheriff	Essanay	1,000
5-30	**The Good in the Worst of Us**	Essanay	975
6-3	Let No Man Put Asunder	Essanay	1,000
6-5	The Last Shot	Essanay	1,000
6-7	Broncho Billy's Capture	Essanay	1,000
6-9	The Final Judgment	Essanay	2,000
6-10	The Shadowgraph Message	Essanay	1,000
6-13	The Mysterious Stranger	Essanay	1,000
6-14	The Ranch Fued	Essanay	1,000
6-19	The Rustler's Spur	Essanay	1,000
6-20	Fear	Essanay	1,000
6-21	**A Brother's Loyalty**	Essanay	1,833
6-24	Across the Rio Grande	Essanay	1,000
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6-27	Witness "A-3 Center"	Essanay	1,000
6-28	Broncho Billy's Strategy	Essanay	1,000
7-2	The Strongest Link	Essanay	1,000
7-3	The Life We Live	Essanay	1,000
7-5	At the Lariat's End	Essanay	1,000
7-7	The Forbidden Way	Essanay	2,000
7-8	The Daughter of the Sheriff	Essanay	1,000
7-9	The Outer Shell	Essanay	1,000
7-11	The Sign	Essanay	1,000
7-12	Broncho Billy and the Western Girls	Essanay	1,000
7-17	**The Heart of a Gambler**	Essanay	970
7-18	Every Thief Leaves a Clue	Essanay	1,000
7-19	The Two Ranchmen	Essanay	1.000
7-21	Tapped Wires	Essanay	1,840
7-22	A Rose of Sharon	Essanay	1,000
7-23	The Dance at Eagle Pass	Essanay	1,000
7-26	Broncho Billy and the Schoolmam's Sweetheart	Essanay	1,000
7-29	The Call of the Plains	Essanay	1,000
7-30	Bread Upon the Waters	Essanay	1,000
8-2	The Tenderfoot Sheriff	Essanay	1,000
8-4	King Robert of Sicily	Essanay	1,850
8-5	Homespun	Essanay	1,000
8-6	Their Promise	Essanay	1.000
8-9	**Broncho Billy and the Navajo Maid**	Essanay	1,000
8-12	The Edge of Things	Essanay	1,000
8-14	The World Above	Essanay	1,000
8-16	The Man in the Cabin	Essanay	1,000
8-19	The Whip Hand	Essanay	1,000
8-21	The Sheriff of Cochise	Essanay	1,000
8-22	The Power of Conscience	Essanay	1,893
8-23	Broncho Billy's Mistake	Essanay	1,000
8-26	The Love Theft	Essanay	1,000
8-28	The Episode at Cloudy Canyon	Essanay	1,000
8-29	Broken Threads United	Essanay	1,893
8-30	A Western Sister's Devotion	Essanay	1,000
9-2	Stone the Woman	Essanay	1,000
9-5	While the Starlight Travels	Essanay	1,840
9-6	Broncho Billy's Conscience	Essanay	1,000
9-9	Sunlight	Essanay	1,000
9-11	Bonnie of the Hills	Essanay	1,000
9-12	Grist to the Mill	Essanay	2,000
9-13	Broncho Billy Reforms	Essanay	1,000
9-16	Women	Essanay	1,000
9-18	The Broken Parole	Essanay	1,000
9-19	The Right of Way	Essanay	2,000
9-20	The Redeemed Claim	Essanay	1,000
9-23	For Old Time's Sake	Essanay	1.000
9-25	Days of the Pony Express	Essanay	1,000
9-26	In Convict Garb	Essanay	2.000
9-27	Why Broncho Billy Left Bear County	Essanay	1.000
9-30	A Ray of God's Sunshine	Essanay	1,000
10-2	The Belle of Siskiyou	Essanay	1,000
10-3	Tony the Fiddler	Essanay	2.000
10-4	The Struggle	Essanay	1.000
10-7	A Matter of Dress	Essanay	1,000
10-10	Dear Old Girl	Essanay	2,000
10-11	Broncho Billy's Oath	Essanay	1.000
10-14	Three Scraps of Paper	Essanay	1,000
10-17	Broncho Billy Gets Square	Essanay	2.000
10-21	The Way Perilous	Essanay	1,000
10-22	Day By Day	Essanay	1,000
10-23	The Kid Sheriff	Essanay	1.000
10-24	The Love Lute of Romany	Essanay	2,000
10-25	Broncho Billy's Elopement	Essanay	1.000
10-28	Thy Will Be Done	Essanay	1,000
10-30	Greed for Gold	Essanay	1,000
10-31	The Toll of the Marshes	Essanay	2.000
11-1	The Doctor's Duty	Essanay	1.000
11-4	Quicksands of Sin	Essanay	1,000
11-6	The Rustler's Stepdaughter	Essanay	1,000
11-7	The Death Weight	Essanay	2,000
11-8	Broncho Billy's Secret	Essanay	1,000
11-11	The Man Outside	Essanay	987
11-13	The New Schoolmarm of Green River	Essanay	1,000
11-14	The Boomerang	Essanay	2,000
11-18	The Lost Chord	Essanay	1,000
11-20	The Cowboy Samaritan	Essanay	1,000
11-21	The End of the Circle	Essanay	2.000
11-22	Broncho Billy's First Arrest	Essanay	1,000
11-25	The Little Substitute	Essanay	1,000
11-27	The Naming of the Rawhide Queen	Essanay	1.000
11-28	The Brand of Evil	Essanay	2,000
12-2	Autumn Love	Essanay	1,000
12-4	A Romance of the Hills	Essanay	1,000
12-5	The 'Pay-as-You-Enter' Man	Essanay	2,000
12-6	Broncho Billy's Squareness	Essanay	1,000
12-9	The Heart of the Law	Essanay	1,000

12-11	Children of the Forest	Essanay	1,000
12-12	The Three Gamblers	Essanay	2,000
12-16	Life's Weaving	Essanay	1,000
12-18	The Trail of the Snake Band	Essanay	1,000
12-19	The Stigma	Essanay	2,000
12-20	Broncho Billy's Christmas Deed	Essanay	1,000
12-23	A Vagabond Cupid	Essanay	1,000
12-26	The Great Game	Essanay	2,000
12-30	The Ghost of Self	Essanay	1,000
1-1	Through Trackless Sands	Essanay	1,000
1-3	The Redemption of Broncho Billy	Essanay	1,000
1-6	Hearts and Flowers	Essanay	1,000
1-8	The Hills of Peace	Essanay	1,000
1-9	The Hour and the Man	Essanay	2,000
1-13	The Hand that Rocks the Cradle	Essanay	1,000
1-15	The Story of the Old Gun	Essanay	1,000
1-16	The Cast of the Die	Essanay	2,000
1-17	Broncho Billy—Guardian	Essanay	1,000
1-20	The Conqueror	Essanay	1,000
1-22	A Night on the Road	Essanay	1,000
1-23	Through the Storm	Essanay	2,000
1-24	Broncho Billy and the Bad Man	Essanay	1,000
1-27	The Testing Fire	Essanay	1,000
1-31	Broncho Billy and the Settler's Daughter	Essanay	1,000
2-3	Dawn and Twilight	Essanay	1,000
2-5	The Gambler's Way	Essanay	1,000
2-6	The Grip of Circumstance	Essanay	2,000
2-7	Broncho Billy and the Red Man	Essanay	1,000
2-10	Speak No Evil	Essanay	1,000
2-12	The Weaker's Strength	Essanay	1,000
2-14	The Calling of Jim Barton	Essanay	1,000
2-20	The Other Girl	Essanay	2,000
2-24	Hear No Evil	Essanay	1,000
2-26	The Arm of Vengeance	Essanay	1,000
2-27	Let No Man Escape	Essanay	2,000
2-28	Broncho Billy's Bible	Essanay	1,000
3-3	The Long Cold Night	Essanay	1,000
3-5	The Conquest of Man	Essanay	1,000
3-6	Chains of Bondage	Essanay	2,000
3-10	The Counter Melody	Essanay	2,000
3-12	The Warning	Essanay	1,000
3-14	The Interference of Broncho Billy	Essanay	1,000
3-19	Single Handed	Essanay	1,000
3-20	Shadows	Essanay	2,000
3-26	The Atonement	Essanay	1,000
3-27	The Three-Scratch Clue	Essanay	2,000
3-28	Broncho Billy's True Love	Essanay	1,000

EDUCATIONAL.

7-24	Building the Chattanooga Light and Power Dam	Essanay	145
8-7	An Intimate Study of a Mole	Essanay	144
8-20	Making Hay with Modern Machinery	Essanay	299
9-17	The Duck Raising Industry	Essanay	363
3-31	Canning Industry in California	Essanay	1,000

SCENIC.

4-24	City of Mexico	Essanay	1,000
7-31	Through the Cumberland Mountains, Tenn.	Essanay	337
8-13	Up Lookout Mountain on the Electric Incline	Essanay	232
2-17	To Alaska via the Great Rivers of the North	Essanay	1,000

TOPICAL.

7-16	The Great Raymond	Essanay	1,000
12-24	Glimpses of Rio de Janeiro	Essanay	235
12-31	Ascending Sugar Loaf Mountain	Essanay	189

Kalem Company

235 West 23rd Street, New York.

COMEDY.

4-4	Fatty's Deception	Kalem	615
4-11	The Indestructible Mr. Jenks	Kalem	356
4-18	The Bravest Girl in California	Kalem	512
4-25	The Phoney Singer	Kalem	460
4-30	A Coupon Courtship	Kalem	395
5-2	Fatty's Busy Day	Kalem	485
5-9	The Hash House Count	Kalem	575
5-9	Toothache	Kalem	425
5-16	Pat the Cowboy	Kalem	500
5-23	The Black Hand	Kalem	500
5-23	The Egyptian Mummy	Kalem	500
5-30	The Widow from Winnipeg	Kalem	500
5-30	The Comedy Team's Strategy	Kalem	500
6-7	When Women Are Police	Kalem	500
6-7	Percy's Wooing	Kalem	500
6-9	The Rube and the Boob	Kalem	500
6-9	The Scheme of Shiftless Sam Smith	Kalem	500
6-20	Cupid's Lariet	Kalem	500
6-20	Smoked to a Finish	Kalem	500
6-25	The Knight of Cyclone Gulch	Kalem	500
6-25	Curing Her Extravagance	Kalem	500
7-11	Entertaining Uncle	Kalem	500
7-14	The Mermaid	Kalem	500
7-18	What the Doctor Ordered	Kalem	500
7-23	The Tenderfoot's Luck	Kalem	500
8-1	Hoodooed on His Wedding Day	Kalem	500
8-8	The Hobo and the Hobble Skirt	Kalem	500
8-15	The Millionaire and the Goose	Kalem	500
8-15	The Amateur Burglar	Kalem	500
8-22	Fool Luck	Kalem	500
8-22	Deceiving Uncle Asa	Kalem	500
8-29	The Captivating Widow	Kalem	500
8-29	Mike, the Timid Cop	Kalem	500
9-5	Bogg's Predicament	Kalem	500
9-12	Wanted, a Plumber	Kalem	500
9-12	Too Many Cops	Kalem	500
9-19	The Burglar and the Baby	Kalem	500
9-19	The One Best Bet	Kalem	500
9-26	The Hobo and the Myth	Kalem	500
10-3	And the Watch Came Back	Kalem	500
10-10	Pete's Insurance Policy	Kalem	500
10-17	The Troublesome Telephone	Kalem	500
10-24	Jimmie's Finish	Kalem	500
10-24	Betty Buttin and the Bad Man	Kalem	500
10-31	The Speed Limit	Kalem	500
11-7	Tightwad's Present	Kalem	500
11-14	The Pickle Freak	Kalem	500
11-14	Hypnotizing Mamie	Kalem	500
11-21	The Laundress and the Lady	Kalem	500
11-28	The Good Old Summer Time	Kalem	500
12-5	While Father Telephones	Kalem	500
12-12	General Bunko's Victory	Kalem	500
12-19	Frayed Fagin's Adventures	Kalem	500
12-26	Emancipated Women	Kalem	500
1-2	Bill's Board Bill	Kalem	500
1-9	The Joke on Jane	Kalem	500
1-16	Only One Shirt	Kalem	500
1-23	At Last They Eat	Kalem	500
1-30	The Medicine Show at Stone Gulch	Kalem	1,000
2-6	Vaccinating the Village	Kalem	1,000
2-13	The Gun Behind the Man	Kalem	500
2-13	Out in the Rain	Kalem	500
2-14	The Fatal Clues	Kalem	800
2-20	Too Many Johnnies	Kalem	500
2-20	A Bottled Romance	Kalem	500
2-27	Reggie, the Squaw Man	Kalem	1,000
3-6	Hiram's Hotel	Kalem	500
3-7	The Hopi Raiders	Kalem	500
3-13	Her Fallen Hero	Kalem	500
3-13	Looking for a Fortune	Kalem	500
3-20	The Family Skeleton	Kalem	500
3-27	And the Villain Still Pursued Her	Kalem	500

DRAMA.

4-1	The Exposure of the Land Swindlers	Kalem	3,000
4-2	The Sacrifice	Kalem	1,000
4-5	A Mississippi Tragedy	Kalem	1,000
4-7	In the Grip of a Charlatan	Kalem	1,000
4-9	The Pursuit of the Smugglers	Kalem	1,000
4-11	The Scimitar of the Prophet	Kalem	654
4-12	The California Oil Crooks	Kalem	1,000
4-14	A Streak of Yellow	Kalem	1,000
4-16	A Plot for a Million	Kalem	1,000
4-19	The Fire-Fighting Zouaves	Kalem	1,000
4-21	The Sneak	Kalem	1,000
4-23	The Secret Marriage	Kalem	1,000
4-28	The Haunted House	Kalem	1,000
4-30	The Eighth Notch	Kalem	668
5-3	The Wayward Son	Kalem	1,000
5-5	The Heart of an Actress	Kalem	1,000
5-9	The Cheyenne Massacre	Kalem	2,000
5-7	The Alien	Kalem	1,000
5-10	The River Pirates	Kalem	1,000
5-12	The Adventure of an Heiress	Kalem	1,000
5-14	Man's Greed for Gold	Kalem	1,000
5-17	The Battle for Freedom	Kalem	2,000
5-17	The Poet and the Soldier	Kalem	1,000
5-19	The Artist's Sacrifice	Kalem	1,000
5-21	The Circle of Fate	Kalem	1,000
5-24	The Infamous Don Miguel	Kalem	1,000
5-26	A Victim of Heredity	Kalem	1,000
5-28	Captured by Strategy	Kalem	1,000
5-31	John Burns of Gettysburg	Kalem	1,000
6-2	The Bandit's Child	Kalem	1,000
6-4	When Fate Decrees	Kalem	1,000
6-6	The Terror of Conscience	Kalem	1,000
6-7	The Tragedy of Big Eagle Mine	Kalem	2,000
6-11	The Pawnbroker's Daughter	Kalem	1,000
6-13	Brought to Bay	Kalem	1,000
6-14	The Gypsy's Brand	Kalem	1,000
6-16	The Wheel of Death	Kalem	800
6-18	The Attorney for the Defense	Kalem	1,000
6-21	On the Brink of Ruin	Kalem	1,000
6-23	The Detective's Trap	Kalem	1,000
6-25	The Struggle	Kalem	1,600
6-27	The Cloak of Guilt	Kalem	1,000
6-28	Out of the Jaws of Death	Kalem	1,000
6-30	A Fight to the Finish	Kalem	1,000
7-2	The Raiders from Double L Ranch	Kalem	500
7-4	A Victim of Deceit	Kalem	1,000
7-4	Shenandoah	Kalem	3,000
7-5	The Hidden Witness	Kalem	1,000
7-7	A Stolen Identity	Kalem	1,000
7-9	The Treachery of a Scar	Kalem	1,000
7-12	Rounding Up the Counterfeiters	Kalem	1,000
7-14	The Lost Daimond	Kalem	645
7-16	A Thief in the Night	Kalem	1,000
7-16	The Fight at Grizzly Gulch	Kalem	2,000
7-19	The Smugglers	Kalem	1,000
7-21	A Bolt From the Sky	Kalem	1,000
7-25	Baffled, Not Beaten	Kalem	1,000
7-26	The Moonshiner's Mistake	Kalem	1,000
7-28	The Girl and the Gangster	Kalem	2,000
7-28	The Flying Switch	Kalem	1,000
7-30	Birds of Prey	Kalem	1,000
8-2	A Virginia Feud	Kalem	1,000
8-4	Intemperance	Kalem	1,000
8-6	Shipwrecked	Kalem	2,000
8-9	The Alibi	Kalem	1,000
8-11	For Her Sister's Sake	Kalem	1,000
8-13	The Skeleton in the Closet	Kalem	2,000
8-16	The Escape	Kalem	1,000
8-18	The Substitute Engineer	Kalem	1,000
8-20	Breaking Into the Big League	Kalem	2,000
8-23	The Smuggler's Last Deal	Kalem	1,000
8-25	The Blind Basket Weaver	Kalem	1,000
8-27	The Invaders	Kalem	2,500
8-30	A Railroad Conspiracy	Kalem	1,000
9-1	A Modern Christian	Kalem	1,000
9-3	The Sacrifice at the Spillway	Kalem	2,000
9-6	The Hand of Destiny	Kalem	1,000
9-8	The Bribe	Kalem	1,000
9-10	The Fatal Legacy	Kalem	2,000
9-13	The Monogrammed Cigarette	Kalem	1,000
9-15	Retribution	Kalem	1,000
9-17	Trooper Billy	Kalem	2,000

9-20	The Breath of Scandal	Kalem	1,000
9-22	The Counterfeiter's Confederate	Kalem	1,000
9-24	The Midnight Message	Kalem	1,600
9-27	A Demand for Justice	Kalem	1,000
9-29	The Atheist	Kalem	1,000
10-1	The Battle at Fort Laramie	Kalem	2.000
10-4	The Railroad Inspector's Peril	Kalem	1,000
10-6	The End of the Run	Kalem	1,000
10-8	The Riddle of the Tin Soldier	Kalem	2,000
10-11	The Influence of a Child	Kalem	1,000
10-13	The Hermit's Ruse	Kalem	1,000
10-15	The Vampire	Kalem	3,000
10-18	The Railroad Detective's Dilemma	Kalem	1,000
10-20	The Dumb Messenger	Kalem	1,000
10-22	A Daughter of the Underworld	Kalem	2,000
10-25	A Railroader's Warning	Kalem	1,000
10-27	High Born Child and Beggar	Kalem	500
11-1	The President's Special	Kalem	1.000
11-3	The Fatal Shot	Kalem	2,000
11-5	The Man Who Vanished	Kalem	2,000
11-8	The Silent Warning	Kalem	1,000
11-10	The Runaway Freight	Kalem	2,000
11-12	Our New Minister	Kalem	3,000
11-15	Against Desperate Odds	Kalem	1,000
11-17	The Stolen Tapestries	Kalem	1,000
11-19	The Express Car Mystery	Kalem	2,000
11-22	Primitive Man	Kalem	1.000
11-24	An Indian Maid's Strategy	Kalem	1,000
11-26	The Plot of India's Hillmen	Kalem	2,000
11-29	In Peril of His Life	Kalem	1,000
12-1	The Octoroon	Kalem	3,000
12-3	The Cave Men's War	Kalem	2,000
12-6	The Foot Print Clue	Kalem	1,000
12-8	The Strike	Kalem	1,000
12-10	The Chinese Death Thorn	Kalem	2,000
12-13	The Invisible Foe	Kalem	1,000
12-15	The Hunchback	Kalem	2,000
12-17	Uncle Tom's Cabin	Kalem	2,000
12-20	The Electrician's Hazard	Kalem	1,000
12-22	Gilt Edge Stocks	Kalem	1,000
12-24	The Big Horn Massacre	Kalem	2,000
12-27	Her Indian Brother	Kalem	1,000
12-29	A Modern Jekyll and Hyde	Kalem	2,000
12-31	An Unseen Terror	Kalem	2,000
1-3	A Dream of the Wild	Kalem	1,000
1-5	A Shot in the Night	Kalem	2,000
1-7	Her Husband's Friend	Kalem	2,000
1-10	Telltale Stains	Kalem	1,000
1-12	Indian Blood	Kalem	2,000
1-14	Perils of the White Lights	Kalem	2,000
1-17	Red Hawk's Sacrifice	Kalem	1.000
1-19	Trapped	Kalem	2,000
1-21	The Pale Face Brave	Kalem	2,000
1-24	Explosive "D"	Kalem	1,000
1-26	The Shadow of Guilt	Kalem	2,000
1-28	The Masquerader	Kalem	2.000
1-31	Playing for a Fortune	Kalem	1,000
2-2	The Convict's Story	Kalem	2,000
2-4	The Hand Print Mystery	Kalem	2,000
2-7	The Indian Ambuscade	Kalem	1,000
2-9	The County Seat War	Kalem	2,000
2-11	Indian Fate	Kalem	2,000
2-16	A Million in Jewels	Kalem	2,000
2-18	Chasing the Smugglers	Kalem	2,000
2-21	An Indian's Honor	Kalem	500
2-23	The Shadow	Kalem	2,000
2-25	The Tigers of the Hills	Kalem	2,000
2-28	The Delayed Special	Kalem	1,000
3-2	Chest of Fortune	Kalem	2,000
3-4	The Intrigue	Kalem	2,000
3-9	Secret of the Will	Kalem	2,000
3-11	The Medicine Man's Vengeance	Kalem	2.000
3-14	The Race for a Mine	Kalem	1,000
3-16	The Colleen Bawn	Kalem	3,000
3-18	The Award of Justice	Kalem	2,000
3-21	His Indian Nemesis	Kalem	1,000
3-23	The District Attorney's Duty	Kalem	2.000
3-25	The Refrigerator Car's Captive	Kalem	2,000
3-28	A Leap for Life	Kalem	1,000
3-30	A Passover Miracle	Kalem	2,000

EDUCATIONAL.

4-4	New York's Public Markets	Kalem	370
4-25	Japan the Industrious	Kalem	505
7-18	The Concrete Industry	Kalem	500
8-1	The Wonders of the Briny Deep	Kalem	1,000
9-5	Children of the Tenements	Kalem	500
10-10	The Sea Scouts of America	Kalem	500
10-17	The Boston Floating Hospital	Kalem	500
10-29	Motion Picture Dancing Lessons	Kalem	2,000
10-31	The Granite Industry	Kalem	500
11-7	The Marble Industry	Kalem	500
12-12	Piano Manufacturing	Kalem	500
12-26	Talcum Powder	Kalem	500
1-9	Making Cut Glass	Kalem	500
1-30	Making High Grade Paper	Kalem	1.000
2-21	A Long Island Skunk Farm	Kalem	500
3-6	Beauty, the Educated Horse	Kalem	500
3-20	Cypress Logging in Florida	Kalem	500
3-27	Phosphate Mining	Kalem	500

SCENIC.

7-2	Historic New York	Kalem	500
7-23	Historic Savannah, Georgia	Kalem	360
8-8	Coney Island	Kalem	500
10-3	Historic Boston	Kalem	500
12-4	A Trip to the Famous Picnic Grounds, Arshvama. Japan	Kalem	250

TOPICAL.

4-18	The Miilionaires' Playground	Kalem	458
5-2	Old Women of the Streets of New York	Kalem	515
5-16	Food Inspection	Kalem	500
6-16	Governor Johnson of California	Kalem	200
7-11	Cosmopolitan New York	Kalem	500
10-27	Sports in Merrie England	Kalem	500
11-21	The Dublin Horse Show	Kalem	500
11-27	England's King at Liverpool	Kalem	500
12-5	Andrew Carnegie's Gift to the World	Kalem	500
12-19	Ulster Day in Belfast	Kalem	500
1-2	Cambridgeshire Race Meet	Kalem	500
1-16	The Lord Mayor of London	Kalem	500
1-23	Unveiling the Pilgrim Fathers' Monument	Kalem	500
2-14	Flood of the Dal River	Kalem	200
3-7	Unveiling the Maine Monument	Kalem	500

George Kleine

116 N. State St., Chicago.

COMEDY.

3-24	The Barber of Seville	Ambrosio	3,000
2-3	The Marriage of Figaro	Ambrosia	2,000

DRAMA.

12-2	Venomous Tongues	Celio	1,850
2-17	The Artist's Model	Celio	2,000
3-31	The Price of Silence	Celio	2,000

COMEDY.

4-1	He Wouldn't Give Up	Cines	1,000
4-5	Faint Heart N'er Won Fair Lady	Cines	500
4-12	Keeping Tab on Sammy	Cines	900
4-29	The New Arrival	Cines	800
5-3	The Rival Lovers	Cines	500
5-3	Jerry's Rebellion	Cines	450
5-10	Excess Baggage	Cines	400
5-13	Willie's Alarm Clock	Cines	820
5-24	Exceeding the Time Limit	Cines	300
5-24	The Maid and the Yarn	Cines	300
5-24	Curing a Would-Be Aviator	Cines	400
5-27	Borrowed Plumage	Cines	500
5-27	The Champion Fixer	Cines	350

DRAMA.

4-7	The Queen of Spades	Cines	2,000
4-8	A Romance by the Sea	Cines	650
4-15	Anita, the Orphan	Cines	650
4-16	A Fugitive at Bay	Cines	1,920
4-19	For His Child's Sake	Cines	1,000
4-22	A Heart of Steel	Cines	1,000
4-23	The Miser's Millions	Cines	2,630
4-26	Forgotten	Cines	800
5-2	The Broken Vow	Cines	1,830
5-6	A Mixed Affair	Cines	1,000
5-17	A Woman's Influence	Cines	650
5-20	Red Wins	Cines	1,000
6-2	When a Woman Loves	Cines	2,400
6-3	The Irony of Fate	Cines	1,000
6-7	The Ring	Cines	750
6-16	The Rival Engineers	Cines	2,000
7-25	Honor Thy Father	Cines	2,000
8-8	By Unseen Hands	Cines	2,000
8-26	The Human Bridge	Cines	1,815
9-2	The Sign of the Black Lily	Cines	2,000
9-9	The Mysterious Man	Cines	2,000
9-16	High Treason	Cines	1,815
9-23	For His Brother's Crime	Cines	2.000
9-30	Misgotten Gains	Cines	2,000
10-7	The Flower of Destiny	Cines	2,000
10-21	The Wheels of Justice	Cines	2.000
11-4	Zuma the Gypsy	Cines	2,000
11-11	The Penalty	Cines	2,000
11-18	For Love of a Toreador	Cines	2,000
12-9	The Stolen Legacy	Cines	2,000
12-16	The Sunken Treasure	Cines	2,000
12-23	At Cross Purposes	Cines	2,000
12-30	When a Woman Wills	Cines	2,000
1-6	The Smuggler's Son	Cines	2,000
1-13	The Heart of a Gypsy	Cines	2,000
1-20	Who Was Guilty?	Cines	2.000
2-10	After Death	Cines	2,000
2-24	The Money-Sharks	Cines	3.000
3-3	The Diamond-Maker	Cines	2,000
3-10	The Greatest Gift	Cines	2,000
3-17	Gypsy Love	Cines	2,000

EDUCATIONAL.

4-5	Modern Progress in Somaliland, East Africa	Cines	500
5-10	The People of Somaliland, East Africa	Cines	300

SCENIC.

4-8	Scenes Along the Pescara River, Central Italy	Cines	350
4-12	On the Nebi River, East Africa	Cines	110
4-15	The Ancient Towns of Gubbie, Umbria (Central Italy)	Cines	400
4-26	Views in Liege, Belgium	Cines	200
4-29	Scenes and Ruins Near Rome	Cines	200
5-10	Beautiful Lake Como, Italy	Cines	300
5-13	Relics of Ancient Rome	Cines	175
5-17	Gulf of Togulio, Northern Italy	Cines	350
5-27	In Somaliland	Cines	150
5-31	Interesting Scenes Abroad	Cines	1,000
6-7	Orbetello and Environs	Cines	250

COMEDY.

4-9	An Up-to-date Aviator	Eclipse	450
4-30	Grandpa's Rejuvenation	Eclipse	350
6-4	Delivering the Goods	Eclipse	500

DRAMA.

4-2	The Fruit of Suspicion	Eclipse	1,000
4-16	The Winner of the Sweepstakes	Eclipse	1,000
4-23	A Four-Footed Detective	Eclipse	1,000
5-7	The Dividing Wall	Eclipse	1,000
5-12	The Japanese Dagger	Eclipse	1,870
5-14	The Will of Fate	Eclipse	1,000
5-28	The Indelible Stain	Eclipse	1,000
6-11	Behind a Mask	Eclipse	1,000
6-27	A Villain Unmasked	Eclipse	2,000
7-11	The Statue of Fright	Eclipse	2,000

8-12	The Mong-Fu Tong	Eclipse	1,815
8-19	The Clown's Revenge	Eclipse	2,000
10-14	The Last Minute	Eclipse	1,890
10-28	The Rajah's Diamond Rose	Eclipse	2,000
11-25	The Subterranean City	Eclipse	2,000
1-27	Wrecked in Mid-Air	Eclipse	2,000

EDUCATIONAL.

4-9	Making Birch Brooms	Eclipse	300
5-21	The Chicken Industry	Eclipse	400
5-21	Big Game	Eclipse	425
5-21	In the Tyrolese Alps	Eclipse	175
6-4	The Armadillo	Eclipse	500

SCENIC.

4-9	The Kentish Coast, England	Eclipse	250
4-30	A Picturesque Jouney in Western France	Eclipse	250

TOPICAL.

4-30	German Cavalry Maneuvers	Eclipse	400

Lubin Manufacturing Company

20th St. and Indiana Ave., Philadelphia, Pa.

COMEDY.

4-1	Shipping a Clock	Lubin	400
4-1	The Fake Soldiers	Lubin	600
4-5	His Widow	Lubin	400
4-5	Collecting the Bill	Lubin	600
4-10	The Magic Shoes	Lubin	400
4-10	Angel Cake and Axle Grease	Lubin	600
4-12	Pete Tries the Stage	Lubin	1,000
4-14	Minnie, the Widow	Lubin	400
4-14	One on Romance	Lubin	600
4-15	The Pawned Bracelet	Lubin	1,000
4-18	Baby's New Pin	Lubin	400
4-18	Beating Mother to It	Lubin	600
4-22	A Slight Mistake	Lubin	500
4-22	Sunshine Sue	Lubin	500
4-24	The School Principal	Lubin	1,000
5-3	Clarence at the Theater	Lubin	400
5-3	Fixing Aunty Up	Lubin	600
5-8	She Must Be Ugly	Lubin	400
5-8	Hattie's New Hat	Lubin	600
5-12	Lucky Cohen	Lubin	400
5-12	A Ten-Acre Gold Brick	Lubin	600
5-23	Detective Dot	Lubin	400
5-23	His First Experience	Lubin	600
5-27	Doing Like Daisy	Lubin	500
5-27	The Yarn of the Nancy Bell	Lubin	500
6-5	Bob Builds a Chicken House	Lubin	500
6-5	Kate, the Cop	Lubin	500
6-12	Nearly in Mourning	Lubin	500
6-12	The Professor's Predicament	Lubin	500
6-16	Bob Builds a Boat	Lubin	400
6-16	Silence for Silance	Lubin	600
6-24	At the Telephone	Lubin	400
6-24	The Zulu King	Lubin	600
6-27	Bob Buys An Auto	Lubin	400
6-27	The Beaut from Butte	Lubin	600
7-4	The Waiter's Strategy	Lubin	400
7-4	The Wrong Hand Bag	Lubin	600
7-10	When Love Loses Out	Lubin	400
7-10	Building a Trust	Lubin	600
7-18	The Hidden Bank Roll	Lubin	400
7-18	When Mary Married	Lubin	600
7-24	Zeb, Zack and the Zulus	Lubin	500
7-28	The Widow's Wiles	Lubin	400
7-28	Rastus Among the Zulus	Lubin	600
8-5	Getting Married	Lubin	400
8-5	Roses for Rosie	Lubin	600
8-8	Her Husband's Wife	Lubin	1,000
8-16	Surprise for Four	Lubin	600
8-22	The Rag Bag	Lubin	400
8-22	Smashing Time	Lubin	600
8-25	On the Dumbwaiter	Lubin	500
8-25	Her Wooden Leg	Lubin	500
9-1	A Mountain Mother	Lubin	1,000
9-2	The Engaging Kid	Lubin	500
9-2	Trimming a Boob	Lubin	500
9-12	An Exclusive Pattern	Lubin	600
9-20	Her Present	Lubin	400
9-20	His Reward	Lubin	600
9-22	Poker Paid	Lubin	400
9-22	This Isn't John	Lubin	600
9-26	Winning His Wife	Lubin	1,000
9-30	The Constable's Daughter	Lubin	600
9-30	The Actress and Her Jewels	Lubin	400
10-10	The Drummer's Narrow Escape	Lubin	500
10-10	Going Home to Mother	Lubin	500
10-18	The Highest Bidder	Lubin	500
10-18	A Sleepy Romance	Lubin	500
10-20	Father's Choice	Lubin	400
10-20	All On Account of Daisy	Lubin	600
10-28	Making Good	Lubin	500
10-28	Giving Bill a Rest	Lubin	500
11-7	Getting the Best of Dad	Lubin	500
11-15	Whose Is It?	Lubin	400
11-15	Badly Wanted	Lubin	600
11-17	The Two Fathers	Lubin	1,000
11-24	Just Cissy's Little Way	Lubin	1,000
11-25	Her Sick Father	Lubin	400
11-25	The Lost Switch	Lubin	600
12-5	Some Elopers	Lubin	400
12-5	An Interrupted Courtship	Lubin	600
12-13	A Pill Box Cupid	Lubin	600
12-13	The Real Impostor	Lubin	400
12-15	When the Well Went Dry	Lubin	400
12-15	A Masked Mix-up	Lubin	600
12-23	Between Dances	Lubin	400
12-23	A College Cupid	Lubin	600
1-2	A Corner in Popularity	Lubin	400
1-2	The Missing Diamond	Lubin	600
1-10	When the Doctors Failed	Lubin	400
1-10	Married Men	Lubin	600
1-12	Smiles of Fortune	Lubin	600
1-20	The Card of Mystery	Lubin	400
1-20	Match Making Dads	Lubin	600
1-30	An Unintentional Hero	Lubin	400
1-30	A Stage Door Flirtation	Lubin	600
2-3	The Catch of the Season	Lubin	1,000
2-7	Pat's Revenge	Lubin	600
2-7	Her Side-Show Sweetheart	Lubin	400
2-9	Antidotes for Suicide	Lubin	400
2-9	Taming Terrible Ted	Lubin	600
2-17	Getting Even	Lubin	400
2-17	An Innocent Victim	Lubin	600
2-21	A Winning Mistake	Lubin	400
2-21	The Female Book Agent	Lubin	600
2-24	The Lost Child	Lubin	400
2-24	The Rise of Officer Casey	Lubin	600
2-28	Coon Town Suffragettes	Lubin	400
2-28	Father's Temper	Lubin	600
3-3	The Best Man	Lubin	400
3-3	That Terrible Kid	Lubin	600
3-7	When Dooley Passed Away	Lubin	1,000
3-10	A Dangerous Case	Lubin	400
3-10	Slumberville's Scare	Lubin	600
3-14	Just a Note	Lubin	400
3-14	She Wanted a Count	Lubin	600
3-17	The Laziest Man	Lubin	1,000
3-21	So Long Count	Lubin	400
3-21	A Trip to the Moon	Lubin	600
3-24	A Deal in Real Estate	Lubin	1,000
3-28	Detective Short	Lubin	400
3-28	The Bottom of the Sea	Lubin	600
3-31	The Knave of Clubs	Lubin	400
3-31	In the Soup	Lubin	600

DRAMA.

4-3	A False Friend	Lubin	1,000
4-4	The Burden Bearer	Lubin	1,000
4-7	The Evil One	Lubin	1,000
4-8	For His Child's Sake	Lubin	1,000
4-9	The Toll of Fear	Lubin	2,000
4-11	The Split Nugget	Lubin	1,000
4-17	The Right Road	Lubin	1,000
4-18	The Power of the Cross	Lubin	2,000
4-19	A Florida Romance	Lubin	1,000
4-21	Back to the Primitive	Lubin	1,000
4-25	Diamond Cut Diamond	Lubin	1,000
4-25	The End of the Quest	Lubin	2,000
4-26	The Birthmark	Lubin	1,000
4-28	In the Harem of Haschem	Lubin	1,000
4-29	Granny	Lubin	1,000
4-30	Through Many Trials	Lubin	2,000
5-1	The Veil of Sleep	Lubin	1,000
5-2	The Girl Back East	Lubin	1,000
5-5	Pedro's Treachery	Lubin	1,000
5-6	The Judgment of the Deep	Lubin	1,000
5-9	A Mock Marriage	Lubin	1,000
5-10	The Paymaster	Lubin	1,000
5-10	A Girl Spy in Mexico	Lubin	2,000
5-13	The Padre's Strategy	Lubin	1,000
5-15	Longing for a Mother	Lubin	1,000
5-16	Breed of the West	Lubin	1,000
5-17	Retribution	Lubin	1,000
5-19	Margaret's Painting	Lubin	1,000
5-20	Kidnaping Father	Lubin	1,000
5-21	The District Attorney's Conscience	Lubin	2,000
5-22	A Perilous Ride	Lubin	1,000
5-24	Brightened Sunsets	Lubin	1,000
5-26	The Reward of Service	Lubin	1,000
5-28	Love and War in Mexico	Lubin	2,000
5-29	The Romance of the Ozarks	Lubin	1,000
5-30	Faith of a Girl	Lubin	1,000
5-31	Lone Dog the Faithful	Lubin	1,000
6-2	A Woman's Heart	Lubin	1,000
6-3	A Jealous Husband	Lubin	1,000
6-6	The Penalty of Jealousy	Lubin	1,000
6-6	The Accusing Hand	Lubin	2,000
6-7	The Great Pearl	Lubin	1,000
6-9	The Legend of Lover's Leap	Lubin	1,000
6-10	Violet Dare, Detective	Lubin	1,000
6-13	Papita's Destiny	Lubin	1,000
6-14	The Wine of Madness	Lubin	1,000
5-17	Out of the Beast a Man was Born	Lubin	1,000
6-18	The Weaker Mind	Lubin	2,000
6-19	A Father's Love	Lubin	1,000
6-20	His Redemption	Lubin	1,000
6-21	From Ignorance to Light	Lubin	1,000
6-23	Rustic Hearts	Lubin	1,000
6-26	The Other Woman	Lubin	1,000
6-28	The Love Test	Lubin	1,000
6-30	The Penalty of Crime	Lubin	2,000
6-30	Her Atonement	Lubin	1,000
7-1	Her Husband's Picture	Lubin	1,000
7-3	The Angel of the Slums	Lubin	1,000
7-5	His Niece from Ireland	Lubin	1,000
7-7	The Mysterious Hand	Lubin	1,000
7-8	The Profits of the Business	Lubin	1,000
7-9	A Hero Among Men	Lubin	2,000
7-11	On Her Wedding Day	Lubin	1,000
7-12	Her Only Boy	Lubin	1,000
7-14	The Apache Kind	Lubin	1,000
7-15	His Better Self	Lubin	1,000
7-17	The Wiles of Cupid	Lubin	1,000
7-19	Jim's Reward	Lubin	1,000
7-21	An Actor's Strategy	Lubin	1,000
7-22	The Benefactor	Lubin	1,000
7-23	Home, Sweet Home	Lubin	2,000
7-25	The Exile	Lubin	1,000
7-26	The Price Demanded	Lubin	1,000
7-29	The Call of the Heart	Lubin	1,000
7-30	A Dash for Liberty	Lubin	2,000
7-31	The Fatal Scar	Lubin	1,000

8-1	The New Gown	Lubin	1,000
8-2	The Message of the Rose	Lubin	1,000
8-4	The Governor	Lubin	1,000
8-7	The Camera's Testimony	Lubin	1,000
8-9	When Tony Pawned Louisa	Lubin	1,000
8-11	The Outlaw's Gratitude	Lubin	1,000
8-12	Into the Light	Lubin	1,000
8-14	Good for Evil	Lubin	2,000
8-15	Over the Crib	Lubin	1,000
8-16	Dregs	Lubin	400
8-18	Mary's Temptation	Lubin	1,000
8-19	Black Beauty	Lubin	1,000
8-21	The Burning Rivet	Lubin	2,000
8-23	The Tenderfoot Hero	Lubin	1,000
8-26	The Reformed Outlaw	Lubin	1,000
8-28	The Gangster	Lubin	2,000
8-29	His Conscience	Lubin	1,000
8-30	**His Last Crooked Deal**	**Lubin**	**1,000**
9-4	The Road to the Dawn	Lubin	2,000
9-5	In the Southland	Lubin	1,000
9-6	In the Toils	Lubin	1,000
9-8	Seeds of Wealth	Lubin	1,000
9-9	Playing with Fire	Lubin	1,000
9-11	The Hill of Strife	Lubin	2,000
9-13	The Medal of Honor	Lubin	1,000
9-15	To Love and Cherish	Lubin	1,000
9-16	Fashion's Toy	Lubin	1,000
9-18	The Clod	Lubin	2,000
9-19	The Love of Beauty	Lubin	1,000
9-23	A Mexican's Tragedy	Lubin	1,000
9-25	Self-Convicted	Lubin	2,000
9-27	**The Great Discovery**	**Lubin**	**1,000**
9-29	The Invader	Lubin	1,000
10-2	The Special Officer	Lubin	2,000
10-3	The Scarf Pin	Lubin	1,000
10-4	For Her Brother's Sake	Lubin	1,000
10-6	The Counterfeiter's Fate	Lubin	1,000
10-7	The Two Cowards	Lubin	1,000
10-9	Breed of the North	Lubin	2,000
10-11	The Higher Law	Lubin	1,000
10-13	The Fiancee and the Fairy	Lubin	1,000
10-14	A Deal in Oil	Lubin	1,000
10-16	The Taking of Rattlesnake Bill	Lubin	2,000
10-17	The Mate of the Schooner Sadie	Lubin	1,000
10-21	Her First Offense	Lubin	1,000
10-23	The Evil Eye	Lubin	2,000
10-24	The Man in the Hamper	Lubin	1,000
10-25	Mother Love	Lubin	1,000
10-27	The Man of Him	Lubin	1,000
10-30	The Rattlesnake	Lubin	2,000
10-31	The Momentous Decision	Lubin	1,000
11-1	When the Prison Doors Opened	Lubin	1,000
11-3	The Double Chase	Lubin	1,000
11-4	Magic Melody	Lubin	1,000
11-6	The Price of Victory	Lubin	2,000
11-8	Hiawanda's Cross	Lubin	1,000
11-10	The Locked Room	Lubin	1,000
11-11	A Miracle of Love	Lubin	1,000
11-13	The Sea Eternal	Lubin	2,000
11-14	When the Clock Stopped	Lubin	1,000
11-18	Shadows	Lubin	1,000
11-20	Partners in Crime	Lubin	3,000
11-21	His Chorus Girl Wife	Lubin	1,000
11-22	The Harmless One	Lubon	1,000
11-27	A Waif of the Desert	Lubin	2,000
11-28	The Scapegrace	Lubin	1,000
11-29	Turning the Tables	Lubin	1,000
12-1	Melita's Sacrifice	Lubin	1,000
12-2	The Hazard of Youth	Lubin	1,000
12-4	When Mountain and Valley Meet	Lubin	2,000
12-6	Her Father	Lubin	1,000
12-8	The Smuggler's Daughter	Lubin	1,000
12-9	An Enemy's Aid	Lubin	1,000
12-11	His Best Friend	Lubin	1,700
12-12	Life, Love and Liberty	Lubin	1,000
12-16	When He Sees	Lubin	1,000
12-18	A Son of His Father	Lubin	2,000
12-19	Banty Tim	Lubin	600
12-20	A Love of '64	Lubin	1,000
12-22	Through Flaming Paths	Lubin	1,000
12-25	The Parasite	Lubin	3,000
12-26	The Death Trap	Lubin	1,000
12-27	The Doctor's Romance	Lubin	1,000
12-29	Her Boy	Lubin	1,000
12-30	Before the Last Leaves Fall	Lubin	1,000
1-1	The Inspector's Story	Lubin	1,900
1-3	The Circle's End	Lubin	1,000
1-5	The Story the Gate Told	Lubin	1,000
1-6	The Squire's Mistake	Lubin	1,000
1-8	Between Two Fires	Lubin	2,000
1-9	The Engineer's Revenge	Lubin	1,000
1-13	The Inscription	Lubin	1,000
1-15	A Question of Right	Lubin	2,000
1-16	In Mysterious Ways	Lubin	1,000
1-17	A Servant of the Rich	Lubin	1,000
1-19	The Eternal Duel	Lubin	1,000
1-22	The Man from the West	Lubin	2,000
1-23	The Moth	Lubin	1,000
1-24	The Blinded Heart	Lubin	1,000
1-26	The Windfall	Lubin	1,000
1-27	His Excellency	Lubin	1,000
1-29	Treasures on Earth	Lubin	2,000
1-31	The Pale of Prejudice	Lubin	1,000
2-2	Her Wayward Son	Lubin	1,000
2-5	Out of the Depths	Lubin	2,000
2-6	The Vagaries of Fate	Lubin	1,000
2-10	The Measure of a Man	Lubin	1,000
2-12	Fitzhugh's Ride	Lubin	2,000
2-13	The Sleeping Sentinel	Lubin	1,000
2-14	The Reward	Lubin	1,000
2-18	The Price of a Ruby	Lubin	2,000
2-19	The House of Fear	Lubin	2,000
2-20	In the Dredger's Claw	Lubin	1,000
2-25	Sealed Orders	Lubin	2,000
2-26	The Two Roses	Lubin	2,000
2-27	A Desperate Chance	Lubin	1,000
3-4	In the Gambler's Web	Lubin	2,000
3-5	His Wife	Lubin	2,000
3-6	A Romance of the Northwest	Lubin	1,000
3-11	A Cruel Revenge	Lubin	2,000
3-12	A Strange Melody	Lubin	2,000
3-13	The Tell-Tale Star	Lubin	1,000
3-18	The Weaker Brother	Lubin	2,000
3-19	The Secret Marriage	Lubin	2,000
3-20	The Price	Lubin	1,000
3-25	Above the Law	Lubin	2,000
3-26	The Game of Politics	Lubin	2,000
3-27	The Puritan	Lubin	1,000

EDUCATIONAL.

7-23	Coffee Industry in Jamaica	Lubin	400
9-12	Panama Hat Industry	Lubin	400
11-7	Cocoanut Industry	Lubin	500
12-19	Growing and Gathering Cocoa Beans	Lubin	400
1-1	Manufacturing Pearl Buttons	Lubin	300
1-12	Tobacco Industry	Lubin	400

INDUSTRIAL.

10-25	The Noodle Industry	Lubin	400

SCENIC.

12-11	Hydraulic Works on the Adda	Lubin	300

G. Melies

204 E. 38th St., New York.

COMEDY.

4-17	What is Sauce for the Goose	Melies	684
12-4	A Woman's Mission	Melies	750
12-26	Jack's Burglar	Melies	1,000
1-2	Tempest Tossed	Melies	1,000
1-15	Wooing the Saleslady	Melies	1,000
1-29	Battv Bill's Honeymoon	Melies	600
1-29	**Winky Willy and the Fisherman**	**Melies**	**370**
2-5	Playing With Fire	Melies	1,000
2-5	Winky Willy's Disappearing Stunt	Melies	1,000
2-5	Dippy on the Boston Dip	Melies	1,000
2-12	Suspense and Suspenders	Melies	500
2-12	Winky Willy's Birthday Gifts	Melies	500
2-19	A Fable and Its Moral	Melies	300
2-19	A Hobo Philosopher	Melies	700
2-26	Winky Willie's Arithmetic	Melies	300
2-26	Batty Billy and His Pal's Legacy	Melies	700
3-5	Winky Willie and the Telephone Crime	Melies	300
3-5	A Village Scandal	Melies	500
3-6	Misfortunes of Mr. and Mrs. Mott on Their Trip to Tahiti	Melies	700
3-12	Love's Oblivion	Melies	400
3-12	One on Batty Bill	Melies	600
3-19	Winky Willy's Private Show	Melies	700
3-19	Cupid's Window	Melies	700
3-26	Handsome Harry's Wooing	Melies	500
3-26	Batty Bill's House "Rough House"	Melies	500

DRAMA.

4-3	The Stolen Tribute to the King	Melies	618
4-24	How Chief Te Ponga Won His Bride	Melies	873
5-1	A Buried Treasure	Melies	663
5-14	The Black Trackers	Melies	1,000
5-22	Gold and the Gilded Way	Melies	1,000
5-29	The Foster Brothers	Melies	500
6-12	The Stolen Chain	Melies	500
6-19	The Lure of the Sacred Pearl	Melie's	500
6-26	The Sultan's Dagger	Melies	1,000
7-10	His Chinese Friend	Melies	1,000
7-17	The Poisoned Darts	Melies	500
7-31	It Happened in Java	Melies	1,000
8-14	The Robber of Angkor	Melies	1,000
9-11	Captured by Aboriginals	Melies	1,000
9-25	A Cambodian Idyll	Melies	1,000
9-26	The Beach Combers	Melies	1,000
10-3	A Western Coquette	Melies	849
10-9	Cast Amid Boomerang Throwers	Melies	1,000
10-10	Forgive Us Our Trespasses	Melies	1,000
10-17	The Judgment of the Sea	Melies	1,000
10-24	A Son's Example	Melies	1,000
10-31	Wrongly Accused	Melies	1,000
11-7	The Smuggler's Prisoner	Melies	1,000
11-13	The Judgment of Buddha	Melies	2,000
11-14	Value Received	Melies	1,000
11-21	The Governor's Clemency	Melies	1,000
11-28	Linked by Fate	Melies	1,000
12-5	The Sheriff Pro Tem	Melies	1,000
12-12	The Castaway	Melies	1,000
12-19	A Woodland Christmas in California	Melies	1,000
1-8	The Somnambulist	Melies	1,000
1-9	Her Great Chance	Melies	1,000
1-16	The Kill of Salvation	Melies	1,000

EDUCATIONAL.

4-10	The Maoris of New Zealand (Manners and Customs)	Melies	1,000
4-17	A Tahitian Fish Drive (Manners and Customs)	Melies	316
5-29	Tandjong Priok, the Harbor of Java's Capital, Batavia	Melies	500
6-5	Native Industries of Java	Melies	1,000
6-19	Diving for Pearl Oysters at Thursday Islands	Melies	500
7-3	The Rice Industry in Japan	Melies	1,000
7-23	Javanese Dances	Melies	1,000
9-18	Home Life in Japan	Melies	500
10-2	Things Japanese	Melies	1,000
10-23	Old and New Tahiti	Melies	850
10-30	A Japanese Wedding	Melies	500
10-30	A Japanese Shoemaker at Work	Melies	500

SCENIC.

4-3	The River Wanganui	Melies	382
4-24	A Trip to the Waitoma Caves of New Zealand	Melies	127
5-8	A Trip Through the "North Island" of New Zealand from Auckland to Wellington	Melies	1,000

6-12	Views of Samarang	Melies	500
8-7	Snapshots of Java	Melies	1,000
8-21	In the Land of Fire	Melies	1,000
10-16	Scenes of Saigon, Cochin China	Melies	1,000
10-23	Grand Opening of the Shichijio Bridge, Kyoto, Japan	Melies	150
11-6	Sidney and its Harbor	Melies	1,000
11-20	Shooting the Famous Hoozo Rapids of Japan	Melies	500
11-20	A Lemon Plantation	Melies	500
12-11	At Phnom Penh, Cambodia	Melies	750
12-11	Beautiful Angkor-Wat, Cambodia	Melies	250
11-26	The Japanese Judo	Melies	1,000
	Japan	Melies	250
12-18	Cities of Japan	Melies	1,000
12-25	The Ruins of Angkor-Thom	Melies	1,000
1-1	Temples of Japan	Melies	1,000

TOPICAL.

5-1	The Home of Terns	Melies	339
7-17	A Chinese Funeral	Melies	500
9-18	A Japanese Funeral	Melies	500

Pathé Frères

1 Congress Street, Jersey City, N. J.

COMEDY.

4-3	There She Goes	Patheplay	1,000
4-4	Whiffles Tries Moving Picture Acting	Patheplay	657
4-8	The Snapshot	Patheplay	777
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5-10	Putting It Over on Papa	Patheplay	1,000
5-15	An Itinerant Wedding	Patheplay	1,000
5-20	A Jockey for Love	Patheplay	699
6-7	Get-Rich-Quick Billington	Patheplay	1,000
6-10	Max's First Job	Patheplay	590
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7-3	The Joy Ride	Patheplay	1,000
7-5	A Modern Garrick	Patheplay	1,000
7-10	Hannigan's Harem	Patheplay	1,000
7-17	Easy Money	Patheplay	1,000
8-5	The Love Letter	Patheplay	928
8-12	Every Double Causes Trouble	Patheplay	1,000
8-19	Napoleon Whiffles, Esq	Patheplay	1,000
8-21	Stung	Patheplay	1,000
8-27	The $1,000 Reward	Patheplay	1,000
8-28	The Cook's Revenge	Patheplay	941
9-2	Whiffles Decides to be Boss	Patheplay	804
9-4	Fickle Fortune's Favor	Patheplay	564
9-9	Sleufoot's Seventh Suicide	Patheplay	1,000
9-13	A Jungle Flirtation	Patheplay	630
9-19	Dr. Turner Turns the Tables	Patheplay	758
9-30	Lillie's Nightmare	Patheplay	672
10-4	A Wall Street Wail	Patheplay	735
10-11	Talkative Tess	Patheplay	1,000
10-22	Dodging Matrimony	Patheplay	1,000
11-1	Too Many Tenants	Patheplay	1,000
11-4	The Vaudeville Star's Vacation	Patheplay	1,000
11-7	A Phoney Alarm	Patheplay	922
11-15	In the Same Boat	Patheplay	971
11-18	Mr. Gaston from Paris	Patheplay	820
11-19	By Impulse	Patheplay	1,000
11-26	The Elusive Turkey	Patheplay	1,000
12-4	Baseball's Peerless Leader	Patheplay	2,000
12-5	A Bear Escape	Patheplay	1,000
12-6	Col. Heeza Liar in Africa	Patheplay	617
12-13	Uncle John to the Rescue	Patheplay	1,000
12-16	The Couple Next Door	Patheplay	1,000
12-19	A Scandinavian Scandal	Patheplay	1,000
12-24	Two Up a Tree	Patheplay	1,000
12-30	The Sneak Thief	Patheplay	905
1-7	Dashing Dick's Dishwasher	Patheplay	741
1-14	Colonel Heeza Liar's African Hunt	Patheplay	656
1-21	Three Pairs and a Cat	Patheplay	748
1-27	A Two Family Affair	Patheplay	840
1-28	The Patched Adonis	Patheplay	1,000
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2-18	Won by a Nose	Pathe	500
2-25	September Morn	Pathe	1,000
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3-17	Whiffles and the Diamond Pin	Pathe	1,000
3-18	Col. Heeza Liar Shipwrecked	Pathe	500
3-21	His Wife Wins	Pathe	2,000
3-25	Whiffles, New Professor	Pathe	500

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4-12	In the Days of War	Patheplay	2,000
4-15	The Fire of Vengeance	Patheplay	1,010
4-16	The Italian Bride	Patheplay	1,014
4-19	The Pride of Innocence	Patheplay	1,007
4-19	The Wrong Road to Happiness	Patheplay	2,000
4-23	The Outlaw	Patheplay	1,000
4-24	The Thwarted Plot	Patheplay	1,000
4-26	An Exciting Honeymoon	Patheplay	1,879
4-26	The Count's Will	Patheplay	1,033
4-30	The Mexican Defeat	Patheplay	584
5-1	The Parting Eternal	Patheplay	1,000
5-3	General Scott's Protege	Patheplay	1,000
5-3	The Diamond Miniature	Patheplay	1,755
5-7	The Crooked Bankers	Patheplay	1,000
5-8	Her Mother's Ambition	Patheplay	1,000
5-13	A Woman of Impulse	Patheplay	1,000
5-14	A Redskin's Mercy	Patheplay	915
5 14	Her Masked Beauty	Patheplay	2,000
5-17	A Wrecked Life	Patheplay	1,000
5-21	The Price of Silence	Patheplay	1,000
5-22	The Right of Way	Patheplay	1,000
5-23	The Open Secret	Patheplay	2,000
5-24	A Woman Scorned	Patheplay	1,000
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5-29	White Lies	Patheplay	1,000
5-30	The Human Vulture	Patheplay	2,000
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6-19	The Outlaw's Love	Patheplay	935
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8-14	The House Divided	Patheplay	1,000
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8-23	The Mexican Gambler	Patheplay	1,000
8-26	The Hostage	Patheplay	1,004
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10-23	The Death Song	Patheplay	2,076
10-25	Gypsy Love	Patheplay	1,000
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12-9	The Stolen Inheritance	Patheplay	1,000
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12-11	A Modern Portia	Patheplay	1,906
12-18	The Finger of Hate	Patheplay	2,000
12-20	The Fire Bride	Patheplay	1,000
12-23	An Indian Don Juan	Patheplay	1,000
12-25	Lady Madcap's Way	Patheplay	2,000
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1-17	Good Pals	Patheplay	1,912
1-22	A Sword of Damocles	Patheplay	2,000
1-24	God's Warning	Patheplay	1,981
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1-31	The Lunatic's Child	Patheplay	2,000
2-5	Behind Comedy's Mask	Pathe	2,000
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2-14	Chains of Honor	Pathe	2,000
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2-26	The Devil's Assistant	Pathe	2,000
3-3	The Second Generation	Pathe	1,000
3-5	The Brother Counts	Pathe	2,000
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3-11	Abide With Me	Pathe	1,000
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3-14	Against Heavy Odds	Pathe	2,000
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3-28	A Leech of Industry	Pathe	3,000

Sales Will Develop Into Dollar Profits

$1,200 TO $1,500 PROFITS ON AN INVESTMENT OF $150

Figuring on the basis of 100 machines, the cost at $1.50 each is $150. At a very low estimate each vender will take in 5 cents a day, or $5.00 on the 100 machines. This figures over $1,800 a year, from which you deduct the cost of the merchandise (40 cents per 100 pieces) and you have a snug profit of $1,200.

Twice the number of machines installed, twice the size of your profits, and so on. Please remember that in paying the $1.50 for the machine it becomes YOUR PROPERTY ABSOLUTELY, nothing more to pay for Royalty, neither have you any expense in making repairs at any time during life of the machine (we figure machine will last 10 years), for the machines are sold under our Iron Clad Guarantee to REPLACE FREE OF COST TO PURCHASERS any machine that may at any time get out of adjustment or prove unsatisfactory. We do not hesitate to issue this guarantee, for we know our machine and are proud of its mechanical construction and accuracy.

SPECIAL 30 DAY OFFER

Never before since the day we obtained our Patents and put the machine on the market have we sold less than 100 machines on a single order, but if you will take quick advantage NOW, RIGHT NOW, we will allow you to send in your order for as low as 10 machines, simply to acquaint you with this wonderful little magnet of pennies and money-maker. Get in on the ground floor and take advantage of this exceptional opportunity. Under no pretext or excuse whatever, will we sell you less than 100 machines, should your order come in one day after the expiration of this time limit, which means 30 days from date of this advertisement. NOTE THIS, DON'T THINK IT OVER, BUT ACT AT ONCE. With this 30 day offer, we will chip in for good measure machines that are already filled with merchandise. This means that all you need to do is to put up the Midget Venders on to the back of the chair and Zip, the sales begin!

Anybody without experience can attach the machines to the chairs. It takes less than one hour to install 100 machines. The only tool necessary is an ordinary screwdriver.

We pay Freight and Express charges on this Special Offer and will ship machines the same day order is received.

**City, County and State Rights Are Being Gobbled Up Rapidly.
Secure Yours and Place Yourself on the Road to a Little Fortune.**

We advise you not to wait a minute, but to WIRE us for reservations and we will wire you back if territory desired is still open. A $1,000 or $2,000 may put you on EASY STREET for the rest of your life, if you act AT ONCE.

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INTER-STATE VENDING COMPANY

1476 BROADWAY
(Longacre Building) **NEW YORK, N. Y.**

(Incorporated for $250,000, under the Laws of the State of New York.)
Patents Applied For
ENGLAND, GERMANY, FRANCE, SPAIN, AUSTRIA, RUSSIA, ITALY.

GUARANTEE
Money Refunded
if
Dissatisfied for
any Cause
after 30 Days'
Trial

OUR GUARANTEE

The "Midget" is so simple and perfect in construction and built with such mechanical accuracy that disarrangement of its mechanism is almost an impossibility. Should it however AT ANY TIME get out of adjustment, we stand ready to replace same with a perfectly new machine without any cost whatsoever to our customers.

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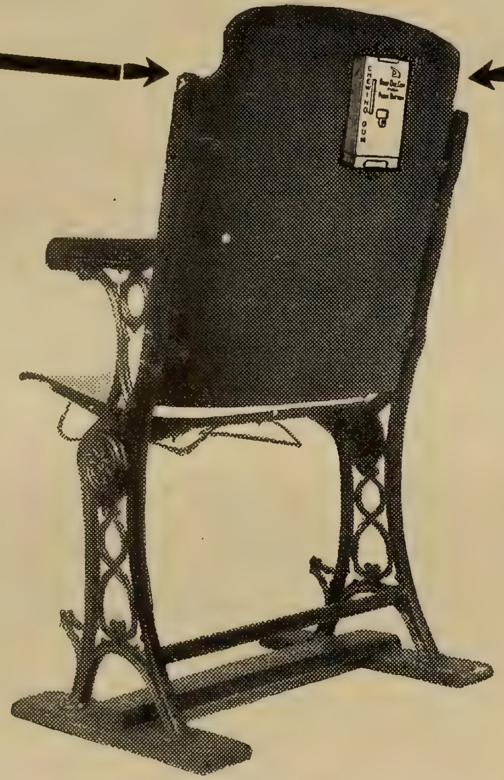
"OUT OF THE BARREN SOIL CAME FORTH SEED"

ONE CENT

Operates it

ONE CENT

Operates it



You Must Invest
Thousands to Make
the Front of the
Chair a Profit
Producer

You Need Invest
a Few Hundred to
Make the Back of the
Chair Bring you in
as Great, if Not
Greater Profits

MR. "MOVIE MAN"

If your landlord should agree to accept $150 to $500 (according to the size of your Theatre) in a lump sum as FULL PAYMENT of the rental for the next 10 years, would you be satisfied? Would you be happy? Well, equip your house with the "Midget" Automatic Penny Vending Machine, and

Our "MIDGET" Will Pay Your Rent During Next Ten Years

The
Secret of Success
is to make
Every Available
Space a
Revenue
Producer

THE "MIDGET"

Is a wonderful Automatic Vender, Selling Assorted Chewing Gum of Full Value.

Occupies Very Little Room, Yet Each Holds 15 Pieces of Merchandise. When Emptied the Slide Arrangement Immediately Indicates It. It is Mechanically Perfect and Accurate and Cannot Get Out of Order.

Beautifully Finished in Highly Polished

You Are Not Making All the Money Your House Can Produce Unless Equipped With the "MIDGET." Shrewd "Movie" Men are Using the Brains God Has Given Them and Realize the Wonderful Money Making Powers of This Machine and Are Rushing Their Orders.

The Space on the Back of the Chair is

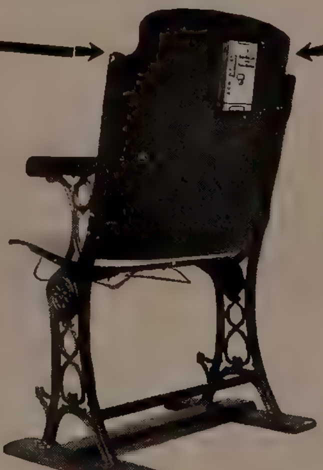
The
"Midget"
Turns the
Available Waste
Space on the
Back of the
Chair Into a

ONE CENT
Operates it

"OUT OF THE BARREN SOIL CAME FORTH SEED"

ONE CENT
Operates it

You Must Invest Thousands to Make the Front of the Chair a Profit Producer



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Beautifully Finished in Highly Polished Nickel Plated [illegible] the Appearance

You Are Not Making All the Money Your House Can Produce Unless Equipped With the "MIDGET." Shrewd "Movie" Men are Using the Brains God Has Given Them and Realize the Wonderful Money Making Powers of This Machine and Are Rushing Their Orders.

The Space on the Back of the Chair is Waste. But These Little Penny Magnets On [illegible]

The **"Midget"** Turns the Available Waste Space on the Back of the Chair Into a Gold Mine

re Are Facts and Figures Which Will Show You How These Penny Sales Will Develop Into Dollar Profits

$1,200 TO $1,500 PROFITS ON AN INVESTMENT OF $150

Figuring on the basis of 100 machines, the cost at $1.50 each is $150. At a very low estimate each vender will take in 5 cents a day, or $5.00 on the 100 machines. This figures over $1,800 a year, from which you deduct the cost of the merchandise (40 cents per 100 pieces) and you have a snug profit of $1,200.

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3-24	Strange Sea Water Creatures	Pathe	333

SCENIC.

4-2	Cairo, Egypt, and its Environs	Patheplay	292
4-4	An Excursion to the Grande, Chartreus, France	Patheplay	341
4-8	The River Clyde at Lanark, Scotland	Patheplay	243
4-22	Ancient Greece	Patheplay	567
4-25	A Trip on the Seine to the Sea, France	Patheplay	440
5-2	Winter in Upper Engadine, Switzerland	Patheplay	459
5-6	The Chateau of Blois, France	Patheplay	495
5-9	Montreal, Quebec, and Halifax	Patheplay	728
5-9	An Excursion in the Valley of Vesubie, France	Patheplay	223
5-16	Along the Banks of the River Eure	Patheplay	276
5-16	Sargossa	Patheplay	282
5-20	Rouen, One of the Oldest Cities of France	Patheplay	305
6-6	Tananarive, Madagascar	Patheplay	489
6-10	The Parks of Chateau of Chenonceau, France	Patheplay	449
6-13	Athletics in France	Patheplay	541
6-13	Places of Interest in Colorado	Patheplay	469
6-17	A Tour Through Touraine	Patheplay	712
6-17	Rhodes (Asiatic Turkey)	Patheplay	285
6-20	Antibes (France) and its Environs	Patheplay	321
6-20	Monuments and Cascades of Rome	Patheplay	154
6-27	Athens, the Pearl of Greece	Patheplay	469
7-4	Pisa (Italy) and Its Curious Monuments	Patheplay	482
7-12	A Little Trip Along the Hudson	Patheplay	462
7-15	Port of Marseilles, France	Patheplay	499
7-18	Beautiful Catalonia	Patheplay	485
7-22	In and Around Scutari After Its Capture	Patheplay	646
7-22	In Weird Crimea	Patheplay	358
7-24	The Island of Tonga	Patheplay	479
7-25	A Trip to the Grottos of Baume	Patheplay	403
8-1	Monte Carlo (Monaco)	Patheplay	426
8-2	Where Clouds and Mountains Meet	Patheplay	754
8-2	Colombo, Capital of the Island of Ceylon	Patheplay	282
8-6	The Grand Canyon of New York—Ausable Chasm	Patheplay	561
8-8	Genoa, Principal Port of Italy	Patheplay	449
8-8	Mount St. Michel	Patheplay	554
8-15	On the Lakes of Bayrisch, Bavaria	Patheplay	180
8-15	Picturesque Jura, France	Patheplay	407
8-22	A Visit to the Ruins of Pompeii	Patheplay	500
8-29	The Road to Morez, France	Patheplay	292
8-29	The Valley of the Bourne, France	Patheplay	262
9-2	In the Caucasian Mountains	Patheplay	230
9-5	In the Abruzzi	Patheplay	358
9-13	Tahiti, the Picturesque	Patheplay	394
9-18	Hot Springs and Geysers of New Zealand	Patheplay	305
9-19	Harnessed Falls of the Northwest	Patheplay	253
9-26	Sicily the Picturesque	Patheplay	348
9-27	The Pearl of the Bosphorus, Constantinople	Patheplay	220
9-27	Promenade in Rome	Patheplay	449
9-30	The Deschutes Canyon, Washington	Patheplay	302
10-1	Along the Padras River in Borneo	Patheplay	443
10-18	St. Cloud and its Environs	Patheplay	436
10-24	Honfleur, an Old Coast Town of Northern France	Patheplay	426
11-8	Egyptian Temples	Patheplay	348
11-8	Ice Cutting in Sweden	Patheplay	253
11-11	Winter Sports in Switzerland	Patheplay	672
11-11	Siberia's Holy Lake	Patheplay	371
11-12	The Coast of California Near Carmel	Patheplay	302
11-21	In the Spanish Pyrenees	Patheplay	344
11-27	Old Nuremburg	Patheplay	285
11-28	The Capital of Malay States	Patheplay	256
12-2	The Geysers of New Zealand	Patheplay	276
12-12	A Journey to the Environs of Naples	Patheplay	358
12-17	Nice and Its Environs, France	Patheplay	462
1-7	Snow Effects in Austria	Patheplay	266
1-8	A Ramble in Pondichery, India	Patheplay	500
1-14	The Seventeen Mile Drive, California	Patheplay	338
1-27	The Oasis of Gabes, Tunis	Patheplay	190
1-29	Seringapatam, Southern India	Patheplay	407
2-11	Scenes Along the Canvery River, India	Pathe	333
2-11	A Typical Buddhist Temple	Pathe	500
2-17	Rambles in Bourges, France	Pathe	500
2-18	Monuments of Upper Egypt	Pathe	500
3-10	The Picturesque Coast of Catalonia	Pathe	500
3-14	A Trip to the Great Nile Dam	Pathe	500
3-24	Trichinology, India	Pathe	333
3-24	Workaday Scenes in a Flowery Land	Pathe	333
3-25	Old Streets of Cairo, Egypt	Pathe	500
3-31	Tivoli and Its Cascades	Pathe	500
3-31	A Visit to the Volcano Kilauea, Hawaii	Pathe	500

TOPICAL.

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4-22	Winter Sports at Bodele	Patheplay	420
5-27	Bullfight in France	Patheplay	515
7-25	Vipers at Home	Patheplay	535
7-29	Daily Doings in Manila	Patheplay	450
8-20	Auto-Polo the New Thriller	Patheplay	243
11-28	The Capital of Malay States	Patheplay	256
12-2	A Peasant Marriage in Hungary	Patheplay	289
12-27	Corfu, an Isle of the Ionian Sea	Patheplay	440

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20 East Randolph Street, Chicago.

COMEDY

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6-12	The Fate of Elizabeth	Selig	500
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6-19	The Gold Brick	Selig	1,000
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7-8	Old Doc Yak	Selig	500
7-8	A Jolt for the Janitor	Selig	500
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10-14	The Silver Grindstone	Selig	1,000
10-16	The Abduction of Pinkie	Selig	500
10-21	Dishwash Dick's Counterfeit	Selig	850
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3-26	Cupid's Caprice	Selig	1,000
3-27	The Story of Cupid	Selig	1,000
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EDUCATIONAL

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10-1	The Elephant as a Workman, Rangoon, India	Selig	300

SCENIC.

4-2	Chinese Temple	Selig	300
4-15	Hankow, China	Selig	225
4-21	Canton, China	Selig	250
4-29	Chinese Scenes	Selig	375
5-29	Scenes in Manila	Selig	400
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8-4	The Granite Dells, Prescott, Arizona	Selig	200
8-20	Scenes in Moroland	Selig	250
9-26	The Taj Mahal, Agra, India	Selig	300
10-10	A Ceylon Tea Estate	Selig	270
10-21	Surf and Sunset on the Indian Ocean	Selig	150
11-7	Views Along the Rhine	Selig	300
11-14	The Matterhorn, Switzerland	Selig	300
3-11	The Cathedral and Leaning Tower of Pisa	Selig	500

TOPICAL.

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5-19	Bunny's Birthday Surprise	Vitagraph	500
5-20	The Amateur Lion Tamer	Vitagraph	1,000
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5-22	A Lady and Her Maid	Vitagraph	1,000
5-23	The Midget's Revenge	Vitagraph	500
5-23	Going to Meet Papa	Vitagraph	500
5-24	Cupid Through the Keyhole	Vitagraph	1,000
5-26	Up and Down the Ladder	Vitagraph	1,000
5-27	Tricks of the Trade	Vitagraph	1,000
5-28	Cutey Plays Detective	Vitagraph	1,000
5-30	A Husband's Trick	Vitagraph	1,000
5-31	One Can't Always Tell	Vitagraph	500
5-31	If Dreams Came True, or Who'd Thunk It?	Vitagraph	500
6-3	Bunny As a Reporter	Vitagraph	500
6-3	Three to One	Vitagraph	500
6-5	The Heart of Mrs. Robins	Vitagraph	1,000
6-7	The Forgotten Latchkey	Vitagraph	1,000
6-10	Cutey Tries Reporting	Vitagraph	1,000
6-11	A Regiment of Two	Vitagraph	2,000
6-12	His Tired Uncle	Vitagraph	500
6-12	Capers of Cupid	Vitagraph	500
6-14	Does Advertising Pay	Vitagraph	1,000
6-17	The Coming of Gretchen	Vitagraph	1,000
6-19	Bunny's Dilemma	Vitagraph	1,000
6-20	Delayed Proposal	Vitagraph	500
6-24	No Sweets	Vitagraph	1,000
6-25	Jack's Chrysanthemum	Vitagraph	1,000
6-27	One Good Joke Deserves Another	Vitagraph	1,000
6-28	One Over on Cutey	Vitagraph	870
6-28	Cloisonne Ware	Vitagraph	130
6-30	Roughing the Cub	Vitagraph	1,000
7-1	Bingles and the Cabaret	Vitagraph	700
7-5	Love's Quarantine	Vitagraph	1,000
7-8	Count Barber	Vitagraph	1,000
7-9	A Millinery Bomb	Vitagraph	500
7-9	Solitaires	Vitagraph	500
7-14	O'Hara as a Guardian Angel	Vitagraph	1,000
7-15	My Lady of Idleness	Vitagraph	1,000
7-17	Hubby's Toothache	Vitagraph	500
7-17	Sandy and Shorty Work Together	Vitagraph	500
7-19	The Taming of Betty	Vitagraph	1,000
7-22	The Pickpocket	Vitagraph	1,000
7-23	An Error in Kidnapping	Vitagraph	1,000
7-25	The Tables Turned	Vitagraph	850
7-29	The Troublesome Daughters	Vitagraph	1,000
8-4	The Fortune Hunters of Hicksville	Vitagraph	500
8-6	The Late Mr. Jones	Vitagraph	1,000
8-7	The Penalties of Reputation	Vitagraph	1,000
8-8	A Gentleman of Fashion	Vitagraph	1,000
8-12	Bingles' Nightmare	Vitagraph	500
8-12	The Joys of a Jealous Wife	Vitagraph	500
8-14	Keeping Husband's Home	Vitagraph	1,000
8-19	Those Troublesome Tresses	Vitagraph	1,000
8-25	When Glasses Are Not Glasses	Vitagraph	1,000
8-27	Which Way Did He Go?	Vitagraph	1,000
8-28	He Fell in Love with His Mother-in-law	Vitagraph	500
9-2	His Lordship, Billy Smoke	Vitagraph	1,000
9-5	Pickwick	Vitagraph	500
9-6	When Women Go on the Warpath	Vitagraph	2,000
9-8	Cupid Versus Woman's Rights	Vitagraph	1,000
9-9	Old Moddington's Daughters	Vitagraph	1,000
9-12	Sauce for the Goose	Vitagraph	1,000
9-15	Pumps	Vitagraph	500
9-15	Sandy Gets Shorty a Job	Vitagraph	500
9-19	John Tobin's Sweetheart	Vitagraph	1,000
9-23	Extremities	Vitagraph	500
9-26	Bunny for the Cause	Vitagraph	1,000
9-30	Which?	Vitagraph	1,000
10-3	The Treasure of Desert Isle	Vitagraph	1,000
10-8	When Friendship Ceases	Vitagraph	1,000
10-10	Cutey's Waterloo	Vitagraph	1,000
10-13	Mrs. Upton's Device	Vitagraph	1,000
10-15	Master Fixit	Vitagraph	500
10-17	Matrimonial Manoeuvers	Vitagraph	1,000
10-22	Sleuth's Unawares	Vitagraph	500
10-24	On Their Wedding Eve	Vitagraph	1,000
10-29	Father's Hatband	Vitagraph	1,000
10-31	Fatty's Affair of Honor	Vitagraph	500
10-31	Peggy's Burglar	Vitagraph	500
11-5	The Hoodoo Umbrella	Vitagraph	500
11-7	Flaming Hearts	Vitagraph	1,000
11-12	An Elopement at Home	Vitagraph	1,000
11-14	Fanny's Conspiracy	Vitagraph	1,000
11-19	Why I Am Here	Vitagraph	500
11-21	The Schemers	Vitagraph	1,000
11-26	Fellow Voyagers	Vitagraph	500
11-28	Betty in the Lion's Den	Vitagraph	1,000
12-3	A Pair of Prodigals	Vitagraph	500
12-5	A Lesson in Jealousy	Vitagraph	1,000
12-9	Deception	Vitagraph	1,000
12-10	That Suit at Ten	Vitagraph	700
12-12	The Life Saver	Vitagraph	1,000
12-16	Up in a Balloon	Vitagraph	500
12-17	Any Port in a Storm	Vitagraph	1,000
12-19	The Girl at the Lunch Counter	Vitagraph	1,000
12-26	The Golf Game and the Bonnet	Vitagraph	1,000
12-30	His Second Wife	Vitagraph	500
1-3	The Street Singers	Vitagraph	2,000
1-2	The Misadventures of a Mighty Monarch	Vitagraph	1,000
1-8	Their Interest in Common	Vitagraph	500
1-9	Bunny's Mistake	Vitagraph	1,000
1-14	Timing Cupid	Vitagraph	1,000
1-15	The Brute	Vitagraph	500
1-16	Cutey's Vacation	Vitagraph	1,000
1-21	Love's Old Dream	Vitagraph	1,000
1-23	The Perplexed Bridegroom	Vitagraph	500
1-28	Scotland Forever	Vitagraph	1,000
1-30	The Lucky Elopement	Vitagraph	1,000
2-4	How Burke and Burke Made Good	Vitagraph	1,000
2-6	Marrying Sue	Vitagraph	1,000
2-11	Sonny Jim in Search of a Mother	Vitagraph	1,000
2-12	Some Steamer Scooping	Vitagraph	700
2-13	Bunny's Birthday	Vitagraph	1,000
2-17	Back to Broadway	Vitagraph	2,000
2-18	Fatty on the Job	Vitagraph	600
2-20	His Little Page	Vitagraph	1,000
2-24	Doctor Polly	Vitagraph	2,000
2-25	The Hero	Vitagraph	750
2-27	A Change in Baggage Checks	Vitagraph	1,000
3-4	A Pair of Frauds	Vitagraph	1,000
3-6	The Speeder's Revenge	Vitagraph	1,000
3-11	Art for a Heart	Vitagraph	1,000
3-13	Mrs. Maloney's Fortune	Vitagraph	1,000
3-18	The Ghosts	Vitagraph	1,000
3-20	A Model Young Man	Vitagraph	1,000
3-23	The Woman in Black	Vitagraph	1,000
3-25	The Hall Room Rivals	Vitagraph	1,000
3-27	Millions for Defense	Vitagraph	1,000
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DRAMA.

4-1	Checkmated	Vitagraph	1,000
4-2	Alixe, or The Test of Friendship	Vitagraph	1,000
4-4	The Golden Hoard or Buried Alive	Vitagraph	2,000
4-8	The Transition	Vitagraph	1,000
4-9	Out of the Storm	Vitagraph	1,000
4-11	The Web	Vitagraph	2,000
4-12	Mystery of the Stolen Child	Vitagraph	1,000
4-14	Mr. Mintern's Misadventures	Vitagraph	1,000
4-16	After the Honeymoon	Vitagraph	1,000
4-17	Sleuthing	Vitagraph	1,000
4-18	Playing with Fire	Vitagraph	1,000
4-21	The Artist's Great Madonna	Vitagraph	2,000
4-22	The Mystery of the Stolen Jewels	Vitagraph	800
4-24	The Power That Rules	Vitagraph	1,000
4-25	The Stronger Sex	Vitagraph	1,000
4-26	A Fighting Chance	Vitagraph	1,000
4-28	Hearts of the First Empire	Vitagraph	2,000
4-28	O'Hara and the Youthful Prodigal	Vitagraph	1,000

4-30	A Window on Washington Park	Vitagraph	1,000
5-2	Cinders	Vitagraph	1,000
5-3	Captain Mary Brown	Vitagraph	1,000
5-7	The Deerslayer	Vitagraph	2,000
5-8	The Wrath of Osaka	Vitagraph	1,000
5-10	The Sea Maiden	Vitagraph	1,000
5-14	A Soul in Bondage	Vitagraph	1,000
5-16	His Life for His Emperor	Vitagraph	1,000
5-16	The Vampire of the Desert	Vitagraph	2,000
5-24	The Still Voice	Vitagraph	2,000
5-29	The Only Veterman in Town	Vitagraph	1,000
5-31	The White Slave	Vitagraph	2,000
6-2	What God Hath Joined	Vitagraph	1,000
6-4	A Modern Psyche	Vitagraph	1,000
6-6	The Butler's Secret	Vitagraph	1,000
6-9	The Bachelor's Baby	Vitagraph	1,000
6-11	His House in Order	Vitagraph	1,000
6-13	An Infernal Tangle	Vitagraph	1,000
6-16	The Silver Cigarette Case	Vitagraph	1,000
6-18	The Drop of Blood	Vitagraph	1,000
6-21	'Arriet's Baby	Vitagraph	1,000
6-23	The Lion's Bride	Vitagraph	1,000
6-23	The Snare of Fate	Vitagraph	3,000
6-26	Her Sweetest Memory	Vitagraph	1,000
7-2	The Song Bird of the North	Vitagraph	1,000
7-2	The Tiger Lilly	Vitagraph	3,000
7-3	Sweet Deception	Vitagraph	1,000
7-4	An Unwritten Chapter	Vitagraph	1,000
7-7	The Glove	Vitagraph	1,000
7-10	The Carpenter	Vitagraph	1,000
7-11	A Spirit of the Orient	Vitagraph	1,000
7-12	The Moulding	Vitagraph	1,000
7-14	The Diamond Mystery	Vitagraph	2,000
7-16	The Master Painter	Vitagraph	1,000
7-18	The Yellow Streak	Vitagraph	1,000
7-21	The Only Way	Vitagraph	1,000
7-24	An Old Man's Love Story	Vitagraph	1,000
7-26	The Spell	Vitagraph	1,000
7-26	A Prince of Evil	Vitagraph	2,000
7-28	Dr. Crathern's Experiment	Vitagraph	1,000
7-30	The Sixth Commandment	Vitagraph	1,000
7-31	When Society Calls	Vitagraph	1,000
8-1	Courage of the Commonplace	Vitagraph	1,000
8-2	The Intruder	Vitagraph	2,000
8-5	A Faithful Servant	Vitagraph	1,000
8-9	The Line-Up	Vitagraph	2,000
8-11	When the Press Speaks	Vitagraph	1,000
8-13	The Flirt	Vitagraph	1,000
8-15	The Lady and the Glove	Vitagraph	1,000
8-16	The Line-Up	Vitagraph	2,000
8-18	Slim Driscoll Samaritan	Vitagraph	1,000
8-20	Better Days	Vitagraph	500
8-21	A Maid of Mandalay	Vitagraph	1,000
8-22	Playing the Pipers	Vitagraph	1,000
8-23	The Feudists	Vitagraph	2,000
8-26	A Doll for a Baby	Vitagraph	1,000
8-29	The Clown and the Prima Donna	Vitagraph	1,000
8-30	The Call	Vitagraph	2,000
9-1	The Passing of Joe Mary	Vitagraph	1,000
9-3	The Kiss of Retribution	Vitagraph	1,000
9-4	The Lonely Princess	Vitagraph	1,000
9-10	Fortune's Turn	Vitagraph	1,000
9-11	The Tiger	Vitagraph	1,000
9-13	The Lost Millionaire	Vitagraph	2,000
9-16	Their Mutual Friend	Vitagraph	1,000
9-17	The Hindoo Charm	Vitagraph	1,000
9-18	Sunny, or The Cattle Thief	Vitagraph	1,000
9-20	Our Wives	Vitagraph	2,000
9-22	Daddy's Soldier Boy	Vitagraph	1,000
9-24	The Other Woman	Vitagraph	1,000
9-25	The Race	Vitagraph	1,000
9-27	Under the Daisies	Vitagraph	2,000
9-29	When the West was Young	Vitagraph	1,000
10-1	Salvation Sal	Vitagraph	1,000
10-2	The Autocrat of Flapjack Junction	Vitagraph	1,000
10-4	The Mystery of the Silver Skull	Vitagraph	2,000
10-6	Ann of the Trails	Vitagraph	1,000
10-7	A Homespun Tragedy	Vitagraph	1,000
10-9	Heartbroken Shep	Vitagraph	1,000
10-11	The Test	Vitagraph	2,000
10-14	The Ballyhoo's Story	Vitagraph	1,000
10-16	The Outlaw	Vitagraph	1,000
10-18	The Pirates	Vitagraph	2,000
10-20	The White Feather	Vitagraph	1,000
10-21	Luella's Love Story	Vitagraph	1,000
10-23	The Doctor's Secret	Vitagraph	1,000
10-25	The Next Generation	Vitagraph	2,000
10-27	At the Sign of the Lost Angel	Vitagraph	1,000
10-28	In the Shadow	Vitagraph	1,000
10-30	Bianca	Vitagraph	1,000
11-1	The Warmakers	Vitagraph	2,000
11-3	The King's Man	Vitagraph	1,000
11-4	The Silver Bachelorhood	Vitagraph	1,000
11-6	A Broken Melody	Vitagraph	1,000
11-8	The Diver	Vitagraph	2,000
11-10	Thieves	Vitagraph	1,000
11-11	The Price of Thoughtlessness	Vitagraph	500
11-13	The Right Man	Vitagraph	1,000
11-15	Jerry's Mother-in-Law	Vitagraph	2,000
11-17	Tangles Threads	Vitagraph	1,000
11-18	His Last Fight	Vitagraph	1,000
11-20	The Sale of a Heart	Vitagraph	1,000
11-22	The Whimsical Threads of Destiny	Vitagraph	2,000
11-24	The Leading Lady	Vitagraph	1,000
11 25	Little Kaintuck	Vitagraph	1,000
11-27	The Cure	Vitagraph	1,000
11-29	The Golden Pathway	Vitagraph	2,000
12-1	A Game of Cards	Vitagraph	1,000
12-2	The Wreck	Vitagraph	3,000
12-4	The Swan Girl	Vitagraph	1,000
12-6	Beauty Unadorned	Vitagraph	2,000
12-8	'Mid Kentucky Hills	Vitagraph	1,000
12-11	Sacrifice	Vitagraph	1,000
12-13	Love's Sunset	Vitagraph	2,000
12-15	The Uprising of Ann	Vitagraph	1,000
12-18	The Face of Fear	Vitagraph	1,000
12-20	The Ancient Order of Goodfellows	Vitagraph	2,000
12-22	A Christmas Story	Vitagraph	1,000
12-23	Her Faith in the Flag	Vitagraph	1,000
12-24	The Honorable Algernon	Vitagraph	1,000
12-25	The Spirit of Christmas	Vitagraph	1,000
12-27	Heartease	Vitagraph	2,000
12-29	Her Husband's Friend	Vitagraph	1,000
12-31	The Education of Aunt Georgiana	Vitagraph	1,000
1-1	The Secret of the Bulb	Vitagraph	1,000
1-5	Francine	Vitagraph	1,000
1-6	Officer John Donovan	Vitagraph	2,000
1-7	Diana's Dress Reform	Vitagraph	1,000
1-10	Jerry's Uncle's Namesake	Vitagraph	2,000
1-12	The Right and the Wrong of It	Vitagraph	1,000
1-13	The Masked Dancer	Vitigraph	2,000
1-17	Local Color	Vitagraph	2,000
1-19	Quantrell's Son	Vitagraph	1,000
1-20	The Vavasour Ball	Vitagraph	2,000
1-22	Anne of the Golden Heart	Vitagraph	1,000
1-24	Hearts of Women	Vitagraph	2,000
1-26	The Return of Jack Bellew	Vitagraph	1,000
1-27	Pickles, Art and Sauerkraut	Vitagraph	2,000
1-29	The Little Bugler	Vitargaph	1,000
1-31	The Love of Tokiwa	Vitagraph	2,000
2-2	How God Came to Sunny Boy	Vitagraph	1,000
2-3	Caught with the Goods	Vitagraph	2,000
2-5	Lincoln the Lover	Vitagraph	1,000
2-7	Tainted Money	Vitagraph	2,000
2-9	The Winner Wins	Vitagraph	1,000
2-10	Master of the Mine	Vitagraph	2,000
2-14	Children of the Feud	Vitagraph	2,000
2-16	Sawdust and Salome	Vitagraph	1,000
2-19	The First Endorsement	Vitagraph	1,000
2-21	Iron and Steel	Vitagraph	2,000
2-23	In the Old Attic	Vitagraph	1,000
2-26	The Old Oak's Secret	Vitagraph	1,000
2-28	The Drudge	Vitagraph	2,000
3-2	Buffalo Jim	Vitagraph	1,000
3-3	The Sacrifice of Kathleen	Vitagraph	2,000
3-5	Silent Trails	Vitagraph	500
3-7	The Mischief Maker	Vitagraph	2,000
3-9	Ginger's Reign	Vitagraph	1,000
3-10	The Portrait	Vitagraph	2,000
3-12	The Way to Heaven	Vitagraph	1,000
3-14	An Officer and a Gentleman	Vitagraph	2,000
3-16	Auntie	Vitagraph	1,000
3-17	The Price of Vanity	Vitagraph	2,000
3-19	The Idler	Vitagraph	1,000
3-21	Old Reliable	Vitagraph	2,000
3-24	Her Husband	Vitagraph	2,000
3-26	Chanler Rao, Criminal Expert	Vitagraph	1,000
3-30	The Silver Snuff Box	Vitagraph	1,000
3-31	A Helpful Sisterhood	Vitagraph	2,000

EDUCATIONAL.

4-3	Our Coast Defenders	Vitagraph	400
4-9	Jean and Her Family	Vitagraph	300
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5-1	Uses of Dynamite by U. S. Engineering Corps	Vitagraph	400
6-20	Yokohama Fire Department	Vitagraph	500
9-5	The Baby Elephant	Vitagraph	500
10-15	Buddist Temples and Worshippers	Vitagraph	500
10-22	Low Caste Burmese	Vitagraph	500
11-19	Farming in Ancient Thebes	Vitagraph	500
12-10	Performing Lions	Vitagraph	300
12-16	Elephants at Work	Vitagraph	500
12-30	The Baby Show	Vitagraph	500
2-18	Lumbering in Sweden	Vitagraph	400
2-25	Crawfishing	Vitagraph	250
3-5	Scenes in Norsland	Vitagraph	1,000

SCENIC.

4-29	Street Scenes, Yokohama, Japan	Vitagraph	300
5-12	The Grand Canyon	Vitagraph	500
7-1	Sight Seeing in Japan	Vitagraph	300
7-24	Scenes in Honolulu	Vitagraph	150
8-4	The Celestial Republic	Vitagraph	500
8-20	In and About Calcutta	Vitagraph	500
8-28	Sights in Singapore	Vitagraph	500
9-23	Scenes in Singapore	Vitagraph	500
11-5	Ancient Temples of Karnak	Vitagraph	500
11-11	The Canals of Venice	Vitagraph	500
11 26	Temples and Statues of Rome	Vitagraph	500
12-3	The Coliseum of Rome	Vitagraph	500
2-12	Niagara Falls	Vitagraph	300

TOPICAL.

4-21	Gala Day Parade, Yokohama, Japan	Vitagraph	200
4-23	Crowds Attending Gods in Temple, Tokio, Japan	Vitagraph	
5-7	Inspection of the Quebec Police	Vitagraph	400
5-19	Vitagraphers at Kama Kura	Vitagraph	500
1-8	Montana State Fair	Vitagraph	500
1-15	Baseball Stars	Vitagraph	500
1-23	Decoration Day at Old Soldiers' Home	Vitagraph	500

MISCELLANEOUS FEATURES.

The Third Degree	Lubin Feature	5,000
The Lion and the Mouse	Lubin Feature	6,000
Lost in Mid-Ocean	Vitagraph	3,000
Juduth of Bethulia	Biograph	5,000

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INDEPENDENT FILMS.

American Film Manufacturing Company

6227 Evanston Ave., Chicago.

COMEDY.

1913.	Title.	Maker.	Length.
4-3	Matches	American	1,000
4-7	Cupid Throws a Brick	American	1,000
4-10	The Homestead Race	American	1,000
4-21	Boobs and Bricks	American	1,000
4-24	When Jim Returned	American	1,000
4-26	Calamity Anne's Trust	American	1,000
5-22	Calamity Anne's Parcel Post	American	1,000
6-26	Calamity Anne Takes a Trip	American	1,000
7-12	The Song of the Soup	American	795
8-30	Jack Meets His Waterloo	American	1,000
9-4	The Poisoned Chop	American	1,000
9-11	Through the Neighbor's Window	American	1,000
9-15	Calamity Anne, Heroine	American	1,000
9-20	Jim Takes a Chance	American	500
9-25	Mrs. Carter's Campaign	American	1,000
10-11	Calamity Anne's Sacrifice	American	1,000
10-13	Courage of Sorts	American	625
11-1	Follies of a Day and Night	American	1,000
11-13	An Assisted Proposal	American	1,000
11-20	The Tale of the Ticker	American	650
11-22	Calamity Anne's Dream	American	1,000
12-18	Personal Magnetism	American	1,000
1-26	A Blowout at Santa Banana	American	2,000
1-31	Calamity Anne in Society	American	1,000

DRAMA.

1913.			
4-5	The Mute Witness	American	1,000
4-12	Woman's Honor	American	1,000
4-14	Suspended Sentence	American	1,000
4-17	In Another's Nest	American	1,000
4-19	The Ways of Fate	American	1,000
4-28	Oil on Troubled Waters	American	2,000
5-1	The Tattooed Arm	American	1,000
5-3	The Road to Ruin	American	1,000
5-5	The Brothers	American	1,000
5-8	Human Kindness	American	1,000
5-10	Youth and Jealousy	American	1,000
5-12	The Angel of the Canyons	American	1,000
5-15	The Kiss	American	1,000
5-17	The Great Harmony	American	1,000
5-19	Her Innocent Marriage	American	1,000
5-24	The Modern Snare	American	1,000
5-26	Ashes of Three	American	2,000
5-29	On the Border	American	1,000
5-31	Her Big Story	American	1,000
6-2	When Luck Changes	American	1,000
6-5	The Wishing Seat	American	1,000
6-7	Via Cabaret	American	1,000
6-12	Hearts and Horses	American	1,000
6-14	The Reward of Courage	American	1,000
6-16	The Soul of a Thief	American	2,000
6-19	Unwritten Law of the West	American	1,000
6-21	Marine Law	American	1,000
6-23	A Husband's Mistake	American	1,000
6-28	Dead Men's Shoes	American	1,000
6-30	Quicksands	American	2,000
7-3	The Pride of Lonesome	American	1,000
7-5	Tale of Death Valley	American	1,000
7-10	The Foreign Spy	American	1,000
7-14	Truth in the Wilderness	American	2,000
7-17	To Err Is Human	American	1,000
7-19	At the Half Breed's Mercy	American	1,000
7-21	Jealousy's Trail	American	1,000
7-24	Tom Blake's Redemption	American	1,000
7-26	She Will Never Know	American	1,000
7-28	The Scapegoat	American	2,000
7-31	Mission Bells	American	1,000
8-2	Single Handed Jim	American	1,000
8-4	When Chemistry Counted	American	1,000
8-9	His Sister Lucia	American	1,000
8-11	The Adventures of Jacques	American	2,000
8-14	The Mystery of Tusa	American	1,000
8-16	An Even Exchinge	American	1,000
8-18	A Tide in the Affairs of Men	American	1,000
8-21	The Golden Heart	American	1,000
8-23	Flesh of His Flesh	American	1,000
8-25	For the Flag	American	2,000
8-28	From the Portals of Despair	American	1,000
9-1	While There's Life	American	1,000
9-6	Mysterious Eyes	American	1,000
9-8	For the Crown	American	2,000
9-13	Red Sweeney's Defeat	American	1,000
9-18	A Fall Into Luck	American	1,000
9-20	Travelers of the Road	American	500
9-22	The Ghost of the Hacienda	American	2,000
9-27	Master of Himself	American	1,000
9-29	The Flirt and the Bandit	American	1,000
10-2	The Badge of Honor	American	1,000
10-4	Crooks and Credulous	American	1,000
10-6	A Pitfall of the Installment Plan	American	2,000
10-9	Taming a Cowboy	American	1,000
10-16	The End of Black Bart	American	1,000
10-18	The Making of a Woman	Ameriian	1,000
10-20	In the Days of Trajan	American	2,000
10-23	The Step Brothers	American	1,000
10-25	In the Mountains of Virginia	American	1,000
10-27	In Three Hours	American	1,000
10-30	Hidden Treasure Ranch	American	1,000
11-3	The Girl and the Greaser	American	1,000
11-6	What Her Diary Told	American	1,000
11-8	The Haunted House	American	1,000
11-10	Martha's Decision	American	1,000
11-17	The Trail of the Lost Chord	American	2,000
11-24	The Occult	American	1,000
11-27	At Midnight	American	1,000
11-29	A Spartan Girl of the West	American	1,000
12-1	American Born	American	2,000
12-6	A Divorce Scandal	American	1,000
12-8	Trapped in a Forest Fire	American	1,000
12-11	His First Case	American	1,000
12-13	Armed Intervention	American	1,000
12-15	Where the Road Forks	American	2,000
12-20	Fate's Round-Up	American	1,000
12-22	The Shriner's Daughter	American	2,000
12-27	The Rose of San Juan	American	1,000
12-29	In the Firelight	American	2,000
1-3	The Miner's Policy	American	1,000
1-5	The Power of Light	American	2,000
1-10	The Son of Thomas Gray	American	1,000
1-12	Destinies Fulfilled	American	3,000
1-17	Unto the Weak	American	1,000
1-19	The Return of Helen Redmond	American	2,000
1-24	At the Potter's Wheel	American	1,000
2-2	The Hermit	American	2,000
2-5	True Western Hearts	American	1,000
2-9	The Lost Treasure	American	3,000
2-14	The Money Lender	American	1,000
2-16	The Cricket on the Hearth	American	2,000
2-21	The "Pote Lariat" of the "Flying A"	American	1,000
2-23	The Dream Child	American	2,000
2-28	The Carbon Copy	American	1,000
3-2	The Crucible	American	1,000
3-5	The Pursuer Pursued	American	1,000
3-7	A Child of the Desert	American	1,000
3-9	The Call of the Traumerei	American	3,000
3-14	A Story of Little Italy	American	1,000
3-16	A Modern Free Lance	American	2,000
3-18	The Coming of the Padres	American	1,000
3-23	The Turning Point	American	2,000
3-25	The Decree of Justice	American	1,000
3-30	The Town of Nazareth	American	2.000

EDUCATIONAL.

6-9	California Poultry	American	1,000
7-12	A Garden Party in California	American	205
10-13	Making Pig Iron	American	375
11-20	Modern Steel Plant	American	350

SCENIC.

7-7	San Francisco, The Dauntless City	Amercan	1,000

TOPICAL.

8-7	Golden Gate Park and Environs	American	1,000
11-15	The Drummer's Honeymoon	American	1,000

Beauty

COMEDY.

1-21	Fooling Uncle	Beauty	1,000
2-4	Sally's Elopement	Beauty	1.000

DRAMA.

1-14	Withering Roses	Beauty	1,000
1-28	Bess, the Outcast	Beauty	1,000
2-11	The Wife	Beauty	1,000
2-18	The Sacrifice	Beauty	1,000
2-25	The Professor's Awakening	Beauty	1,000
3-4	Italian Love	Beauty	1,000
3-11	Closed at Ten	Beauty	1,000
3-17	The Girl Who Dared	Beauty	1,000
3-24	The Peacock Feather Fan	Beauty	1,000
3-31	Sweet Land of Liberty	Beauty	1.000

Apollo Film Company

New Rochelle, N. Y.

COMEDY

10-5	The Rube Boss	Apollo	1,000
10-12	Catchem and Killem	Apollo	1,000
10-19	One Round O'Brien Comes East	Apollo	1,000
10-26	Football Fred and Teeth	Apollo	1,000
11-2	His Nobs the Plummer	Apollo	1,000
11-9	Freddy Loosebelt from Africa	Apollo	1,000
11-16	Fred's Waterloo	Apollo	1,000
11-23	The Mexican Fleet Producer	Apollo	1,000
11-30	Her Husband and My Wife	Apollo	1,000
12-7	Fred Goes in For Horses	Apollo	1,000
12-21	Fred's I. O. U.	Apollo	1,000
12-28	The Fresh Freshman	Apollo	1,000
1-4	The Tale of a Shirt	Apollo	1,000
1-11	A Swell Dish	Apollo	1,000
1-18	In Union There Is Strength	Apollo	500
1-18	Whose Baby Are You?	Apollo	500
1-25	It's a Bear	Apollo	1,000
2-8	One Round O'Brien in the Ring Again	Apollo	1,000
2-22	Up in the Air Over Sadie	Apollo	1,000
3-1	Village School Days	Apollo	1,000
3-8	Rafferty's Raffle	Apollo	1.000
3-15	Dad's Terrible Match	Apollo	1.000
3-22	A Parcels Post Auto	Apollo	1.000
3-29	The Battle of Chili and Bean	Apollo	1,000

TOPICAL.

12-14	The Portola Festival	Apollo	500
12-14	Los Angeles Police Parade	Apollo	500

Gaumont Company

110 W. 40th St., New York, N. Y.

COMEDY.

4-3	Marriage by the Wholesale	Gaumont	1.000
4-15	Lobsters, All Styles	Gaumont	1.000
4-17	When Scandal Threatened	Gaumont	1.000
5-1	The Shoe on the Other Foot	Gaumont	1,000
5-8	It's Great to Be Great	Gaumont	1.000

5-15	Sweets to the Sweet	Gaumont	1,000
6-3	When the Leopard Laughed	Gaumont	500
6-17	Mixed Pickles	Gaumont	500
6-26	When the Cat's Away	Gaumont	1,000
7-1	Sauce for the Goose	Gaumont	500
7-3	Tricks in All Trades	Gaumont	1,000
7-8	His Master's Voice	Gaumont	500
7-10	The Trombone Marathon	Gaumont	1,000
7-29	A Hair Raising Affair	Gaumont	1,000
7-31	A Resourceful Lothario	Gaumont	500
8-5	A Honeymoon Hoax	Gaumont	1,000
8-7	Shoving the Wooer	Gaumont	500
8-12	Tiny Tim and the Adventures of His Elephant	Gaumont	500
8-14	His Stomach and His Heart	Gaumont	500
8-21	A Tree-mendous Proposition	Gaumont	1,000
8-28	Two Jilted Lovers	Gaumont	1,000
9-4	"Some" Fireman	Gaumont	1,000
9-11	Love Me, Love My Animals	Gaumont	1,000
9-18	Tiny Tim's Elopement	Gaumont	1,000
9-23	Tiny Tim Kidnaps a Baby	Gaumont	1,000
9-25	An Awful Relapse	Gaumont	1,000
10-2	Tiny Tim in Society	Gaumont	500
10-9	A Matrimonial Raffle	Gaumont	500
10-16	Simple Simon's Grisley Hug	Gaumont	1,000
10-23	Tiny Tim Kidnaps a Baby	Gaumont	1,000
11-6	Monty and Mollie Seek a Divorce	Gaumont	1,000
11-18	Leonce and the Milkmaid	Gaumont	1,000
11-20	Oscar Finances a Theater	Gaumont	1,000
11-27	Gymnastics	Gaumont	500
12-4	Oscar the Hermit	Gaumont	1,000
12-11	Poupette's Mean Revenge	Gaumont	1,000
12-18	Oscar in Search of a Wife	Gaumont	1,000
12-23	Dollar Bills at a Cent Apiece	Gaumont	1,000
12-25	Leonce and His Guardian	Gaumont	1,000
12-30	Simple Simon Has a Fright	Gaumont	1,000
1-1	The Suffragette's Revenge	Gaumont	500
1-1	Tiny Tim Frightens His Mother	Gaumont	500
1-6	An Amateur Sportsman	Gaumont	1,000
1-8	Tiny Tim's Sweetheart	Gaumont	1,000
1-13	Mother-in-law Pays a Visit	Gaumont	1,000
1-15	Simple Simon's Honeymoon	Gaumont	500
1-15	Tiny Tim the Fisherman	Gaumont	500
1-27	Calino as a Stage Prompter	Gaumont	1,000
1-29	Miss America	Gaumont	1,000
2-5	Oscar Wins the Shopgirl	Gaumont	1,000

DRAMA.

4-1	The Quality of Kindness	Gaumont	1,000
4-8	The Angel of Mercy	Gaumont	1,000
4-22	O Komo San	Gaumont	1,000
5-6	An Eye for an Eye	Gaumont	1,000
5-13	In the Wake of the Brainstorm	Gaumont	500
5-20	Eyes That Would Not Close (Hand colored)	Gaumont	1,000
5-22	For Two Pins	Gaumont	1,000
5-27	The Light That Kills	Gaumont	1,000
5-29	A Problem in Reduction	Gaumont	1,000
6-5	A Passing Cloud	Gaumont	1,000
6-10	The Honor of Lucrece	Gaumont	1,000
6-12	Men Were Deceivers Ever	Gaumont	1,000
6-19	The Great Unwashed	Gaumont	1,000
6-24	The Demon of Destruction	Gaumont	2,000
7-15	With Honor at Stake	Gaumont	2,000
7-17	The Tiny Troubadour	Gaumont	1,000
7-22	Palmistry	Gaumont	1,000
7-24	When the Cards Were Shuffled	Gaumont	500
8-19	An Explorer's Tragedy	Gaumont	1,000
8-26	Saved By His Child	Gaumont	1,000
9-2	The Fatal Bell	Gaumont	1,000
9-9	An Actor's Adventure	Gaumont	1,000
9-16	The Lion Hunters	Gaumont	2,000
9-30	The Doctor's Sacrifice	Gaumont	1,000
10-7	A Chorus Girl's Romance	Gaumont	1,000
10-14	Snatched from Death	Gaumont	1,000
10-21	Dolly's Stratagem	Gaumont	1,000
10-25	The Gambler's Ruin	Gaumont	2,000
10-28	The Accusing Eyes	Gaumont	1,000
10-30	Mexican Pearl Smugglers	Gaumont	1,000
11-4	The Interrupted Message	Gaumont	1,000
11-8	The Duke's Heiress	Gaumont	2,000
11-11	The Bank Messenger	Gaumont	1,000
11-13	The Heart of a Doll	Gaumont	1,000
11-25	Mary Saves the Sculptor	Gaumont	1,000
11-27	The Little Peacemaker	Gaumont	500
12-2	The Living Doll	Gaumont	1,000
12-9	Dolly Saves Her Grandmother	Gaumont	1,000
12-16	A Terrible Dream	Gaumont	1,000
2-3	The Obsession	Gaumont	1,000

EDUCATIONAL.

4-1	By Waters Beautiful	Gaumont	1,000
4-3	Exotic Fish	Gaumont	1,000
6-3	The Problem of Aviation	Gaumont	500
7-1	Atom Life in the Deep	Gaumont	500
7-8	The Making of Tapestry	Gaumont	500
7-31	In the Land of Dates	Gaumont	500
1-27	Excursion in Old Paris	Gaumont	1,000

SCENIC.

4-22	The River Romantic	Gaumont	500
6-17	By the Sad Sea Waves	Gaumont	500
7-24	Through Mountains Majestic	Gaumont	500
8-7	Up Mt. Blanc	Gaumont	500
8-12	The Lakes of Salzburg	Gaumont	500
10-9	Casblance, in Picturesque Morocco	Gaumont	500

Great Northern Film Company

110 W. 40th St., New York.

COMEDY.

4-5	A Skipper's Story	Great Northern	559
4-12	The Bewitched Rubber Shoes	Great Northern	588
4-19	The Two Convicts	Great Northern	1,000
4-26	Told in Confidence	Great Northern	721
5-3	Who Is Most to Blame	Great Northern	1,004
5-10	Her First Love Affair	Great Northern	708
5-24	The Professor's Traveling Adventures	Great Northern	771
5-31	Where Is Doggy	Great Northern	759
6-7	The Suffragettes	Great Northern	787
6-14	An Unwelcome Wedding Gift	Great Northern	953
6-28	Cupid's Score	Great Northern	1,007
7-5	Winning a Prize	Great Northern	764
7-12	The Jolly Recruits	Great Northern	695
7-19	A Country Cousin	Great Northern	551
8-9	The Five Copies	Great Northern	1,004
8-16	Mistaken Identity	Great Northern	1,000
8 23	The Hypnotist	Great Northern	562
8-30	Faded Beauties	Great Northern	1,000
9-6	A Girl Graduate	Great Northern	1,000
9-13	For Sale by Auction	Great Northern	613
9-20	Convict 337	Great Northern	984
10-4	A Good Catch	Great Northern	1,000
10-11	Caught in His Own Trap	Great Northern	500
10-18	A Husband's Strategy	Great Northern	960
10-25	A Family Mixup	Great Northern	982
11-8	A Bogus Hero	Great Northern	998
11-16	A Bogus Hero	Great Northern	1,000
11-22	Hard Luck	Great Northern	1,000

DRAMA.

5-17	The Three Comrades	Great Northern	1,017
6-21	Shanghaied	Great Northern	994
8-2	A Shot in the Dark	Great Northern	930
11-1	A Dilemma	Great Northern	777

EDUCATIONAL.

4-5	Under Southern Skies	Great Northern	410
4-12	Spanish Towns	Great Northern	384
4-26	Toward Eternal Snows	Great Northern	278
5-10	The Harz Mountains	Great Northern	295
5-24	Scenes on Balkan Frontier	Great Northern	443
5-31	Loch Lomand, Scotland	Great Northern	243
6-7	Mjosen, Lake in Norway	Great Northern	211
7-5	Trondhjem Railway, Norway	Great Northern	233
7-12	Spanish Landscapes	Great Northern	298
7-19	The Skaw, Denmark	Great Northern	449
8-23	From the South of Sweden	Great Northern	391
9-13	Under the Danish Beeches	Great Northern	390
10-11	The Baltic Sea	Great Northern	500
11-1	An Isle in the Baltic Sea	Great Northern	223

Komic Film Company

New Rochelle, N. Y.

COMEDY.

10-2	It Happened in Haverstraw	Komic	1,000
10-9	An Overall Outing	Komic	500
10-9	Dobbs Forgot the Coal	Komic	500
10-16	The Birthday Party	Komic	500
10-16	Old Heads and Young Hearts	Komic	500
10-23	Caught in His Own Net	Komic	500
10-23	Deceiving Dad	Komic	500
10-30	Father and the Flies	Komic	500
10-30	The New Curate	Komic	500
11-6	Poor John	Komic	500
11-6	Caused by a Clock	Comic	500
11-13	An Affair of Honor	Komic	500
11-13	Biddy on Her Mettle	Komic	500
11-20	Making Himself a Hero	Komic	500
11-20	Murphy's New High Hat	Komic	500
11-27	A Method in His Illness	Komic	500
11-27	The Man With a Razor	Komic	500
12-4	How He Won	Komic	500
12-4	The Actor Book Agent	Komic	500
12-11	How it Worked	Komic	500
12-11	The Wild Indian	Komic	500
1-1	The Bad Man from the East	Komic	500
1-1	Levi's Luck	Komic	500
1-8	Chasing Gloom	Komic	500
1-8	The Servant Problem	Komic	500
1-22	What the Burglar Got	Komic	500
1-22	The Wild Man from Borneo	Komic	500
1-29	The Physical Culture Bug	Komic	500
1-29	The Scheme That Failed	Komic	500
2-5	My Wife's Away	Komic	500
2-5	The Sleepy Head	Komic	500
2-12	That Spring Lock	Komic	500
2-12	The Plumber and Percy	Komic	500
2-19	A Birthday Present	Komic	500
2-19	Getting a Suit Pressed	Komic	500
3-5	The Imposter	Komic	1,000
3-12	The Yegg and the Eggs	Komic	1,000
3-18	He Who Laughs Last—Snowball Pete	Komic	1,000
3-25	After Her Dough	Komic	1,000

TOPICAL.

1-20	The Physical Culture Bug	Komic	500

Majestic Motion Picture Company

New Rochelle, New York.

COMEDY.

4-13	Billy's New Watch	Majestic	
4-20	I Love You	Majestic	500
4-22	Not for Mine	Majestic	1,000
4-27	Old Mammy's Charge	Majestic	1,000
5-11	My Lady's Boot	Majestic	1,000
5-18	The Rivals Outwitted	Majestic	500
5-27	Her Fairy Godfather	Majestic	500
6-8	Mimosa's Sweetheart	Majestic	1,000
6-15	The Pen Mark	Majestic	1,000
6-17	Beautiful Bismark	Majestic	1,000
6-22	Sidetracked by Sister	Majestic	1,000

6-29	One Round O'Brien Comes Back	Majestic	1,000
7-5	Gaffney's Gladiator	Majestic	1,000
7-15	The Japanese Question	Majestic	500
7-15	A Japanese Courtship	Majestic	500
7-19	His Way of Winning Her	Majestic	500
7-19	Gold Creek Mining	Majestic	500
7-22	The Adventurous Girls	Majestic	1,000
7-26	The Mighty Hunter	Majestic	1,000
8-5	Hearts and Hoofs	Majestic	1,000
8-9	The Devilish Doctor	Majestic	1,000
8-12	The Doctor's Ruse	Majestic	1,000
8-16	A Fickle Tramp	Majestic	500
8-16	A Horse on Fred	Majestic	500
8-23	Bashful Bachelor Billie	Majestic	1,000
8-24	The Lady Killer	Majestic	1,000
8-26	One-Round O'Brien's Flirtation	Majestic	1,000
9-6	The Turkish Bath	Majestic	1,000
9-13	The Winning Loser	Majestic	1,000
9-23	The Baseball Umpire	Majestic	500
9-23	An Aesthetic Match	Majestic	500
9-27	A Slight Misunderstanding	Majestic	1,000
10-11	The Iceman	Majestic	1,000
10-12	The Wedding Writeup	Majestic	1,000
10-18	The Wedding Write-up	Majestic	1,000
10-21	Always Together	Majestic	1,000
10-26	The Scenario Writer	Majestic	1,000
11-8	Levinsky's Holiday	Majestic	1,000
11-9	The Bravest Man	Majestic	1,000
11-25	A Warm Welcome	Majestic	1,000
12-14	The Rival Pitchers	Majestic	1,000
12-23	Mrs. Brown's Burglar	Majestic	1,000
12-27	The Pride of the Force	Majestic	1,000
12-28	Helen's Stratagem	Majestic	1,000
12-30	The Baby	Majestic	1,000
1-3	Educating His Daughters	Majestic	1,000
1-10	The Sorority Invitation	Majestic	1,000
1-13	Jake's Hoodoo	Majestic	1,000
1-31	A Riot in Rubeville	Majestic	1,000
2-28	The Rival Barbers	Majestic	1,000

DRAMA.

4-1	A Study in Sociology	Majestic	
4-6	The Half Orphans	Majestic	
4-8	The Night Riders	Majestic	
4-15	Pedro's Revenge	Majestic	
4-29	The Whim of Destiny	Majestic	1,000
5-4	A Country Maid's Romance	Majestic	1,000
5-6	Children of St. Anne	Majestic	2,000
5-13	My Lady's Boot	Majestic	1,000
5-20	Shep, the Hero	Majestic	1,000
5-25	Legally Right	Majestic	1,000
6-1	The Fraternity Pin	Majestic	1,000
6-1	The Message of the Flowers	Majestic	1,000
6-3	Queen of the Sea Nymphs	Majestic	1,000
6-10	The Message of the Flowers	Majestic	1,000
6-20	The Banker's Sons	Majestic	1,000
6-24	The Politician	Majestic	1,000
6-28	Dora	Majestic	1,000
7-6	The Shadows of the Past	Majestic	1,000
7-8	One of the Finest	Majestic	1,000
7-12	The Ingrate	Majestic	1,000
7-13	Impulse	Majestic	1,000
7-29	The Toy	Majestic	1,000
8-2	Tempesta	Majestic	1,000
8-10	The Greater Love	Majestic	1,000
8-19	The Other Side of the Fence	Majestic	1,000
8-31	A Chapter of His Life	Majestic	1,000
9-2	The Perilous Ride	Majestic	500
9-7	The Heart of a Fool	Majestic	1,000
9-14	The Race for Love	Majestic	1,000
9-16	Playmates	Majestic	1,000
9-20	His Last Deal	Majestic	1,000
9-21	The Shoemaker and the Doll	Majestic	1,000
9-28	The Love of Conchita	Majestic	1,000
9-30	When the Debt was Paid	Majestic	1,000
10-4	The Man of the Wilderness	Majestic	1.000
10-7	The Heritage	Majestic	1,000
10-12	The Van Warden Rubies	Majestic	1,000
10-19	Through the Sluice Gates	Majestic	1,000
10-25	Revenge	Majestic	1,000
10-28	The Oath of O Tsuru San	Majestic	2,000
11-2	The Marriage of Niatana	Majestic	1,000
11-4	Ward of the Senior Class	Majestic	1,000
11-11	The Rivals	Majestic	1,000
11-15	The Pitch That Defiles	Majestic	1,000
11-16	The Tom-boy's Race	Majestic	1,000
11-18	Article 47	Majestic	2,000
11-23	The House on the Tree	Majestic	1,000
11-29	A Woman's Wit	Majestic	1,000
11-30	Hendrick's Divorce	Majestic	1,000
12-2	The Padre's Sacrifice	Majestic	1,000
12-6	The Helping Hand	Majestic	1,000
12-7	Rick's Redemption	Majestic	1,000
12-9	Romance and Duty	Majestic	1,000
12-16	The God of To-Morrow	Majestic	1,000
12-20	Man's Awakening	Majestic	1,000
12-21	The Prisoner of the Mountains	Majestic	1,000
1-4	Mollie and the Oil King	Majestic	1,000
1-6	The Ten of Spades	Majestic	1,000
1-11	A Ticket to Red Gulch	Majestic	1,000
1-17	The Lackay	Majestic	1,000
1-18	What the Crystal Told	Majestic	1,000
1-20	The Ring	Majestic	1,000
1-24	The Power of Mind	Majestic	1,000
2-1	The Vengeance of Najerra	Majestic	1,000
2-3	The Portrait of Anita	Majestic	2,000
2-8	A Turn of the Cards	Majestic	1.000
2-10	Just a Song at Twilight	Majestic	1,000
2-14	Fate's Decree	Majestic	1,000
2-15	The Orange Bandit	Majestic	1,000
2-17	The Clerk	Majestic	1,000
2-21	Higher Law	Majestic	1.000
3-3	The Glory of Whiney Durkel	Majestic	1,000
3-7	The Rector's Story	Majestic	1,000
3-8	The Stronger Hand	Majestic	2,000
3-10	His First Love	Majestic	1,000
3-14	The Moonshiner's Daughter	Majestic	1,000
3-15	His Little Pal	Majestic	1,000
3-17	The Woman Without a Soul	Majestic	1,000
3-21	The Coming of the Real Prince	Majestic	2,000
3-22	Atonement	Majestic	2,000
3-24	They Who Dig Pits	Majestic	1,000
3-27	The Warning Cry	Majestic	1,000
3-29	The Surgeon's Experiment	Majestic	1,000
3-31	In the Spider's Web	Majestic	1,000

EDUCATIONAL.

5-18	Oysters	Majestic	500
5-27	Life Among the Navahoes	Majestic	500

SCENIC.

4-20	Pisa, Italy	Majestic	500

TOPICAL.

7-1	The Golden Jubilee	Majestic	1,000
9-2	The Great Santa Monica Road Race	Majestic	500

Mutual Film Corporation

71 West 23rd St., New York, N. Y.

COMEDY.

4-3	Willy and the Faithful Servant	Mutual	
4-10	Willie Prefers Liberty to Wealth	Mutual	
4-17	Willie and the Conjurer	Mutual	
4-24	Funnicus is Tired of Life	Mutual	500
5-1	The Old Invalid	Mutual	500
5-8	The Old Clock	Mutual	500
5-15	His Master's Rival	Mutual	500
5-22	Petronella Wins the Steeple Chase	Mutual	500
5-29	Gontran, Apostle of Peace	Mutual	500
6-5	Willy and the Captain's Horse	Mutual	500
6-12	Gontran, Snake Charmer	Mutual	500
6-19	Willie Wants to Ride a Horse	Mutual	500
6-26	Funnicus Tries His Luck at Love	Mutual	500
7-3	Funnicus at the Fire	Mutual	500
7-10	Funnicus and His Mother-in-Law	Mutual	500
7-17	Funnicus at Luna Park	Mutual	500
7-24	Does Gontran Snore?	Mutual	500
7-31	Funnicus Wins the Race	Mutual	500

EDUCATIONAL.

4-3	Winter Sports in Norway	Mutual	
4-17	Village Customs in Ceylon, India	Mutual	
4-24	Electrical Phenomena	Mutual	500
6-5	A Child's Day	Mutual	500
6-12	Gathering Tea in Indo-China	Mutual	500
7-17	The Star Fish	Mutual	500
7-31	Microscopic Animalculae	Mutual	500

SCENIC.

4-10	The Golden Horn, Turkey	Mutual	
5-1	Tachkent, Asiatic Russia	Mutual	
5-8	Mosques and Tombs, Egypt	Mutual	500
5-15	Albula, Switzerland	Mutual	500
5-22	Rivers of Indo China	Mutual	500
5-29	Glimpses of Hawaii	Mutual	500
6-19	Through Greece	Mutual	500
6-26	Through the Land of Sugar Cane	Mutual	500
7-3	A Japanese Garden	Mutual	500
7-10	Saigon	Mutual	500
7-24	Through Turkey	Mutual	500

TOPICAL.

The Mutual Weekly, approximating 1,000 feet in length, released Thursday of each week, Nos. 14 to 65 inclusive, April 1, 1913, to March 26, 1914.

New York Motion Picture Company

Longacre Bldg., New York, N. Y.

COMEDY

3-18	Adventures of Shorty	Broncho	1,000

DRAMA.

4-2	Sinews of War	Broncho	2,000
4-9	The Grey Sentinel	Broncho	2,000
4-16	A Southern Cinderella	Broncho	3,000
4-23	Retrogression	Broncho	2,000
4-30	Bread Cast Upon the Waters	Broncho	2,180
5-7	The Way of a Mother	Broncho	2,000
5-14	A Slave's Devotion	Broncho	2,000
5-21	The Sea Dog	Broncho	2,000
5-28	The Drummer of the 8th	Broncho	2,000
6-4	A Dixie Mother	Broncho	2,000
6-11	An Indian's Gratitude	Broncho	1,000
6-18	From the Shadows	Broncho	2,000
6-25	The Transgressor	Broncho	2,000
7-2	All Rivers Meet at Sea	Broncho	1,000
7-9	Heart Throbs	Broncho	2,000
7-16	Old Mammy's Secret Code	Broncho	3,000
7-23	Grand-Dad	Broncho	2,000
7-30	A War Time Mother's Sacrifice	Broncho	2,000
8-6	Joe Hibbard's Claim	Broncho	1,000
8-13	The Quakeress	Broncho	2,000
8-20	The Heritage of Eve	Broncho	2.000
8-27	The Madcap	Broncho	2,000
8-31	The Broken Thread	Broncho	1,000
9-3	The Gambler's Pal	Broncho	1,000
9-7	May and December	Broncho	1,000
9-10	The Judge's Son	Broncho	1,000
9-17	The Land of Dead Things	Broncho	2,000
9-24	The Silent Hero	Broncho	2,000
10-1	The Greenhorn	Broncho	2.000
10-8	A Forgotten Melody	Broncho	2,000
10-15	The Reaping	Broncho	2,000
10-22	The Black Sheep	Broncho	2,000

10-29	From Out of the Storm	Broncho	2,000
11-5	The Veteran	Broncho	2,000
11-12	The Imposter	Broncho	2,000
11-19	The War Correspondent	Broncho	2,000
11-26	The Reformation	Broncho	1,000
12-3	The Frame-Up	Broncho	1,000
12-10	The Woman	Broncho	2,000
12-17	The Open Door	Broncho	2,000
12-24	Her Father's Story	Broncho	2,000
12-31	The Woman	Broncho	2,000
1-7	A Military Judas	Broncho	3,000
1-14	The Cure	Broncho	1,000
1-21	Conscience	Broncho	2,000
1-28	Romance of Sunshine Alley	Broncho	1,000
2-4	New England Idyl	Broncho	2,000
2-11	Romance of the Sea	Broncho	2,000
2-18	Yellow Flame	Broncho	2,000
2-25	Repaid	Broncho	2,000
3-4	Mario	Broncho	2,000
3-11	The Barrier Royal	Broncho	2,000
3-25	The Relic	Broncho	2,000

DRAMA.

10-9	God of Chance	Domino	2,000
10-16	Romance of Erin	Domino	2,000
10-23	The Heart of Kathleen	Domino	3,000
10-30	Widow Maloney's Faith	Domino	2,000
11-6	The Judgment	Domino	2,000
11-13	The Ghost	Domino	2,000
11-20	The Witch of Salem	Domino	2,000
11-27	The Belle of Yorktown	Domino	3,000
12-4	The Filly	Domino	2,000
12-11	Devotion	Domino	2,000
12-18	The Curse	Domino	2,000
12-25	Eileen of Erin	Domino	2,000
1-1	True Irish Hearts	Domino	3,000
1-8	The Harp of Tara	Domino	2,000
1-15	The Primitive Call	Domino	3,000
1-22	The Informer	Domino	2,000
1-29	Heart of Woman	Domino	2,000
2-5	O Mimi San	Domino	1,000
2-12	The Mystery Lady	Domino	2,000
2-19	The Play's the Thing	Domino	2,000
2-26	The Courtship of O San	Domino	2,000
3-5	The Wearing of the Green	Domino	2,000
3-12	The Silent Mesenger	Domino	2,000
3-19	The Bells of Austi	Domino	2,000
3-26	The Silent Messenger	Domino	2,000

COMEDY.

9-19	Cowtown Reformation	Kay-Bee	1,000

DRAMA.

4-4	With Lee in Virginia	Kay Bee	2,000
4-11	On Fortune's Wheel	Kay-Bee	2,000
4-18	The Runaways	Kay Bee	1,000
4-25	Will o' the Wisp	Kay Bee	2,000
5-2	A Black Conspiracy	Kay Bee	2,000
5-9	Past Redemption	Kay Bee	2,000
5-16	For Love of the Flag	Kay Bee	2,000
5-23	The Miser	Kay-Bee	2,000
5-30	A Child of War	Kay-Bee	2,000
6-6	A True Believer	Kay Bee	2,000
6-13	The Boomerang	Kay Bee	3,000
6-20	The Failure of Success	Kay Bee	2,000
6-27	The Seal of Silence	Kay Bee	2,000
7-4	The Crimson Stain	Kay Bee	3,000
7-11	The Banshee	Kay Bee	2,000
7-18	The Red Mask	Kay Bee	1,000
7-25	Flotsam	Kay-Bee	2,000
8-1	Banzai	Kay Bee	2,000
8-8	The House of Bondage	Kay Bee	3,000
8-15	The Flame in the Ashes	Kay Bee	2,000
8-22	An Orphan of War	Kay Bee	2,000
8-29	The Green Shadow	Kay-Bee	2,000
9-5	The Ironmaster	Kay-Bee	2,000
9-12	The Waif	Kay-Bee	1,000
9-19	Cowtown Reformation	Kay-Bee	1,000
9-26	The Forlorn Hope	Kay-Bee	1,000
10-3	The Loaded Dice	Kay Bee	1,000
10-10	The Bully	Kay Bee	1,000
10-17	A Venetian Romance	Kay Bee	1,000
10-24	A Woman's Wit	Kay Bee	1,000
10-31	Borrowed Gold	Kay Bee	1,000
11-7	An Indian's Honor	Kay-Bee	1,000
11-14	The Efficacy of Prayer	Kay-Bee	1,000
11-18	The Claim Jumper	Kay-Bee	1,000
11-21	The Days of '49	Kay-Bee	1,000
11-25	The Maelstrom	Kay-Bee	1,000
11-28	The Sign of the Snake	Kay-Bee	1,000
12-2	The Revelation	Kay Bee	1,000
12-5	The Long Portage	Kay-Bee	1,000
12-9	Her Legacy	Kay-Bee	1,000
12-12	Soul of the South	Kay-Bee	2,000
12-19	The Pitfall	Kay-Bee	2,000
12-26	The Harvest of Sin	Kay-Bee	2,000
1-2	Prince	Kay Bee	1,000
1-9	The Narcotic Spectre	Kay Bee	2,000
1-16	The Circle of Fate	Kay Bee	2,000
1-23	Kentucky Romance	Kay Bee	1,000
1-27	For Her Brother's Sake	Kay Bee	1,000
1-30	Divorce	Kay-Bee	2,000
2-6	The Secret Lode	Kay-Bee	1,000
2-10	The Colonel's Adopted Daughter	Kay-Bee	1,000
2-13	The Arrowmaker's Daughter	Kay-Bee	2,000
2-20	The Raiders	Kay-Bee	2,000
2-27	North of 53°	Kay-Bee	2,000
3-6	The Path of Genius	Kay-Bee	1,000
3-13	Desert Gold	Kay-Bee	2,000
3-20	The Trap	Kay-Bee	2,000
3-27	The Gringo	Kay-Bee	2,000

COMEDY.

4-3	The Land Salesman	Keystone	500
4-3	Hide and Seek	Keystone	500
4-7	Those Good Old Days	Keystone	1,000
4-10	A Game of Poker	Keystone	500
4-10	Father's Choice	Keystone	500
4-14	A Life in the Balance	Keystone	1,000
4-17	A Dollar Did It	Keystone	500
4-17	Murphy's I. O. U.	Keystone	500
4-21	Cupid in a Dental Parlor	Keystone	1,000
4-24	A Fishy Affair	Keystone	500
4-24	The Bangville Police	Keystone	500
4-28	The New Conductor	Keystone	500
4-28	His Chum the Baron	Keystone	500
5-1	That Ragtime Band	Keystone	1,000
5-5	Algie on the Force	Keystone	500
5-5	His Ups and Downs	Keystone	500
5-8	The Dark Town Belle	Keystone	500
5-8	A Little Hero	Keystone	500
5-12	Mabel's Awful Mistake	Keystone	1,000
5-15	Their First Execution	Keystone	2,000
5-19	Hubby's Job	Keystone	500
5-19	Twixt Love and Fire	Keystone	500
5-22	The Foreman of the Jury	Keystone	1,000
5-26	Toplitsky & Co.	Keystone	1,000
5-29	The Gangsters	Keystone	1,000
6-2	Barney Oldfield's Race for Life	Keystone	1,000
6-5	Passions He Had Three	Keystone	500
6-5	Help! Help! Hydrophobia	Keystone	500
6-9	The Hansom Driver	Keystone	800
6-12	The Speed Queen	Keystone	1,000
6-16	The Waiter's Picnic	Keystone	1,000
6-19	The Tale of a Blackeye	Keystone	500
6-19	Out and In	Keystone	500
6-23	A Bandit	Keystone	500
6-23	Peeping Pete	Keystone	500
6-26	His Crooked Career	Keystone	800
6-30	For the Love of Mabel	Keystone	1,000
7-3	Rastus and the Game Cock	Keystone	1,000
7-7	Safe in Jail	Keystone	1,000
7-10	The Tell-Tale Light	Keystone	1,000
7-14	Love and Rubbish	Keystone	1,000
7-17	A Noise From the Deep	Keystone	1,000
7-21	The Peddler	Keystone	500
7-21	Love and Courage	Keystone	500
7-24	Get Rich Quick	Keystone	1,000
7-28	Just Kids	Keystone	1,000
7-31	Prof. Bean's Removal	Keystone	1,000
8-4	Cohen's Outing	Keystone	1,000
8-7	A Game of Pool	Keystone	500
8-11	The Riot	Keystone	1,000
8-14	A Chip Off the Old Block	Keystone	1,000
8-21	The Firebugs	Keystone	2,000
8-25	Baby Days	Keystone	500
8-28	Mabel's New Hero	Keystone	1,000
9-1	Fatty's Day Off	Keystone	500
9-4	The New Baby	Keystone	1,000
9-8	Mabel's Dramatic Career	Keystone	1,000
9-11	Gypsy Queen	Keystone	1,000
9-15	What Father Saw	Keystone	500
9-15	Willie Minds the Dog	Keystone	500
9-18	The Fatal Taxicab	Keystone	1,000
9-22	When Dreams Come True	Keystone	1,000
9-29	The Bowling Match	Keystone	1,000
10-2	Billy Dodge's Bills	Keystone	1,000
10-6	Across the Alley	Keystone	500
10-9	Schnitz, the Tailor	Peystone	1,000
10-13	Their Husbands	Keystone	1,000
10-16	A Healthy Neighborhood	Keystone	1,000
10-20	Two Old Tars	Keystone	1,000
10-23	A Quiet Little Wedding	Keystone	1,000
10-27	The Janitor	Keystone	500
10-30	The Speed King	Keystone	1,000
11-3	Fatty at San Diego	Keystone	1,000
11-6	Love Sickness at Sea	Keystone	1,000
11-10	A Small Town Act	Keystone	500
11-13	Wine	Keystone	1,000
11-17	Our Children	Keystone	1,000
11-20	A Muddy Romance	Keystone	1,000
11-24	Fatty Joins the Force	Keystone	1,000
11-27	Cohan Saves the Flag	Keystone	1,000
12-1	The Woman Haters	Keystone	1,000
12-4	The Rogue's Gallery	Keystone	500
12-8	A Ride For a Bride	Keystone	1,000
12-11	The Horse Thief	Keystone	1,000
12-15	The Gusher	Keystone	1,000
12-18	Fatty's Flirtation	Keystone	500
12-20	His Sister's Kids	Keystone	1,000
12-22	A Bad Game	Keystone	1,000
12-25	Some Nerve	Keystone	1,000
12-27	The Champion	Keystone	1,000
12-29	He Would a Hunting Go	Keystone	1,000
1-1	A Misplaced Foot	Keystone	500
1-3	Love and Dynamite	Keystone	1,000
1-5	Mabel's Stormy Love Affair	Keystone	1,000
1-8	The Under Sheriff	Keystone	1,000
1-12	A Flirt's Mistake	Keystone	1,000
1-15	Mabel's Stormy Love Affair	Keystone	1,000
1-15	How Motion Pictures Are Made	Keystone	1,000
1-19	Too Many Brides	Keystone	1,000
1-22	Won in a Closet	Keystone	1,000
1-24	Rebecca's Wedding Day	Keystone	1,000
1-26	Double Crossed	Keystone	1,000
1-29	Little Billie's Triumphs	Keystone	1,000
1-31	Mabel's Bare Escape	Keystone	1,000
2-2	Making a Living	Keystone	1,000
2-9	Mabel's Strange Predicament	Keystone	1,000
2-12	A Robust Romeo	Keystone	1,000
2-16	Raffles, Gentleman Burglar	Keystone	2,000
2-19	A Thief Catcher	Keystone	1,000
2-23	Twixt Love and Fire	Keystone	1,000
2-26	Little Billie's City Cousin	Keystone	1,000
2-28	Between Showers	Keystone	1,000
3-2	A Film Johnnie	Keystone	1,000

3-9	Tango Tangle	Keystone	1,000
3-12	His Favorite Pastime	Keystone	1,000
3-14	A Rural Demon	Keystone	1,000
3-16	His Favorite Pastime	Keystone	1,000
3-23	Across the Hall	Keystone	1,000
3-26	Cruel, Cruel Love	Keystone	1,000
3-30	A Back Yard Theater	Keystone	1,000

EDUCATIONAL.

6-9	Feeding Time	Keystone	200
8-7	The Latest in Life Saving	Keystone	500
8-25	The Kelp Industry	Keystone	500
10-6	The Abelone Industry	Keystone	500
10-27	Making an Automobile Tire	Keystone	500
11-10	Milk We Drink	Keystone	500

SCENIC.

9-1	Los Angeles Harbor	Keystone	500
1-1	A Glimpse of Los Angeles	Keystone	500

TOPICAL.

12-4	The San Francisco Celebration	Keystone	500
12-18	Protecting San Francisco from Fire	Keystone	500

R. Prieur

110 W. 40th St., New York.

COMEDY.

4-4	Too Polite	Lux	475
4-4	More Than She Bargained For	Lux	508
4-25	A Truant Husband	Lux	500
4-25	Safeguard for Bachelors	Lux	500
5-2	The Invisible Hand	Lux	235
5-16	A Mighty Hunter	Luz	500
5-16	Pat Moves in Diplomatic Circles	Lux	500
5-30	The Dog and the Goat	Lux	500
5-30	Pat the Electrician	Lux	500
6-27	Sammy, the Scorcher	Lux	455
6-27	Oh! You Unbreakable Doll	Lux	495
7-4	Pat Gets on the Trail	Lux	410
7-4	An Easy Day	Lux	537
7-25	Pat's Fancy Dress	Lux	500
7-25	You Never Can Tell	Lux	500
8-1	Oh, Wat'er Wet Day	Lux	535
8-1	The Girl I Left Behind Me	Lux	436
8-22	Over the Garden Wall	Lux	500
9-12	The Tax on Bachelors	Lux	500
9-12	Arabella's Rivals	Lux	500
10-3	Mary's Neighbor	Lux	895

DRAMA.

4-11	Sacrificed to the Lions	Lux	
4-18	The Leopard Avenger	Lux	1,000
5-2	The Miller's Daughter	Lux	
5-9	Saved from the Grip of Alcohol	Lux	1,000
5-23	Playing with Fire	Lux	1,000
6-6	By the Aid of Wireless	Lux	1,000
6-13	Engulfed	Lux	1,000
6-20	Cast Thy Bread Upon the Waters	Lux	940
7-11	The Train on Fire	Lux	1,000
7-18	Fate and the Man	Lux	1,000
8-8	The Triumph of Love	Lux	535
8-22	The Registered Letter	Lux	500
8-29	His Chance	Lux	1,000
9-5	A Timely Reminder	Lux	1,000
10-10	The New Governor	Lux	1,000

Princess Film Company

New Rochelle, N. Y.

COMEDY.

10-24	Lobster Salad and Milk	Princess	1,000
10-31	Algy's Awful Auto	Princess	1,000
11-7	Friday the Thirteenth	Princess	1,000
11-14	Bread upon the Waters	Princess	1,000
11-21	A Shot Gun Cupid	Princess	1,000
12-12	His Imaginary Family	Princess	1,000
12-26	Cupid's Lieutenant	Princess	1,000
1-2	A Rural Free Delivery Romance	Princess	1,000
1-16	When the Cat Came Back	Princess	1,000
2-13	The Tangled Cat	Princess	1,000
2-20	All's Well That Ends Well	Princess	1,000
3-13	Billy's Ruse	Princess	1,000

DRAMA.

11-28	Her Right to Happiness	Princess	1,000
12-5	The Little Church Around the Corner	Princess	1,000
12-19	The Law of Humanity	Princess	1,000
1-9	A Circumstantial Nurse	Princess	1,000
1-23	The Vacant Chair	Princess	1,000
1-30	The Purse and the Girl	Princess	1,000
2-6	Where Paths Diverge	Princess	1,000
2-27	The Hold-Up	Princess	1,000
3-6	Her Way	Princess	1,000
3-20	The Grand Passion	Princess	1,000
3-27	Beautiful Snow	Princess	1,000

TOPICAL.

10-17	The Final Game	Princess	1,000

Ramo Films, Inc.,

47th St. and Seventh Ave., New York, N. Y.

COMEDY.

4-2	The Last Old Lady	Ramo	1,000
7-2	I'm No Counterfeiter	Ramo	1,000
7-16	A Dog-gone Baron	Ramo	1,000
7-30	I Should Worry	Ramo	1,000

DRAMA.

6-11	The Helping Hand	Ramo	1,000
6-18	The Call of the Road	Ramo	1,000
6-25	The Worth of Man	Ramo	1,000
7-9	Man and Woman	Ramo	2,000
7-23	The Silent House	Ramo	1,000
8-6	Checkered Lives	Ramo	1,000
8-13	Love and Gold	Ramo	1,000
8-20	Dangerous Sympathy	Ramo	1,000
8-27	The Springtime of Love	Ramo	1,000
9-3	The Black Opal	Ramo	1,000

EDUCATIONAL.

4-2	Rapid Transit in New York	Ramo	1,000

Carlton Motion Picture Laboratories

537 Riverdale Ave., Yonkers, N. Y.

COMEDY.

8-6	The Silly Sex	Reliance	1,000
9-1	Feeney's Social Experiment	Reliance	1,000
10-20	Oh What a Night	Reliance	500
10-20	Two Men and a Mule (Series 1)	Reliance	500
10-29	Two Men and a Mule (Series 2)	Reliance	1,000
11-3	A Sure Cure	Reliance	1,000
11-8	Two Men and a Mule (Series 3)	Reliance	1,000
11-17	Two Men and a Mule (Series 4)	Reliance	1,000
12-31	His Awful Vengeance	Reliance	500
12-31	Seeing Stars and Stripes	Reliance	500
1-3	Some Rogues and a Girl	Reliance	1,000
2-7	For His Master	Reliance	2,000
2-11	Pat Flannagan's Family	Reliance	1,000
2-14	The Idler	Reliance	1,000

DRAMA.

4-2	The Judge's Vindication	Reliance	2,000
4-5	The Penalty	Reliance	1,000
4-9	The Woman Who Knew	Reliance	1,000
4-12	The She-Wolf	Reliance	1,000
4-16	Held for Ransom	Reliance	2,000
4-19	The Good Within	Reliance	1,000
4-23	The Hoodoo Pearls	Reliance	1,000
4-26	The Woman Hater's Defeat	Reliance	1,000
4-30	The Bawlerout	Reliance	3,000
5-3	The Good Within	Reliance	1,000
5-7	A Cruel Suspicion	Reliance	1,000
5-10	The Sheriff	Reliance	1,000
5-12	The Eternal Sacrifice	Reliance	1,000
5-14	The Big Boss	Reliance	2,000
5-17	After the Massacre	Reliance	1,000
5-19	London Assurance	Reliance	1,000
5-21	Early Oklahoma	Reliance	1,000
5-24	Runa and the Black Hand	Reliance	1,000
5-26	Hearth Lights	Reliance	1,000
5-28	A Texas Feud	Reliance	1,000
5-31	The Master Cracksman	Reliance	2,000
6-2	Italian Love	Reliance	1,000
6-4	Faithful Shep	Reliance	1,000
6-7	The Madcap of the Hills	Reliance	1,000
6-9	His Uncle's Heir	Reliance	1,000
6-14	Half a Chance	Reliance	2,000
6-16	Annie Laurie	Reliance	1,000
6-18	The Dream Home	Reliance	1,000
6-21	Wallingford's Wallet	Reliance	1,000
6-23	The House of Pretense	Reliance	1,000
6-28	The Tangled Web	Reliance	3,000
6-30	Her Father's Choice	Reliance	1,000
7-2	Dick's Turning	Reliance	1,000
7-5	Death's Short Cut	Reliance	1,000
7-7	A Rural Romance	Reliance	1,000
7-9	The Wager	Reliance	1,000
7-12	Ashes	Reliance	2,000
7-14	The Fisherman's Fortune	Reliance	1,000
7-16	Her Rosary	Reliance	1,000
7-19	The Strange Way	Reliance	1,000
7-21	A Hospital Romance	Reliance	1,000
7-23	Maria Roma	Reliance	1,000
7-26	The Higher Justice	Reliance	1,000
7-28	Below the Dead Line	Reliance	1,000
7-30	Rosita's Cross of Gold	Reliance	1,000
8-2	The Little Pirate	Reliance	1,000
8-4	The Doctor's Dilemma	Reliance	1,000
8-9	The Fight for Right	Reliance	2,000
8-11	Kentucky Foes	Reliance	1,000
8-13	Runa Plays Cupid	Reliance	1,000
8-16	Of Such is the Kingdom	Reliance	1,000
8-16	The Smuggler's Sister	Reliance	1,000
8-20	The Counsel for the Defense	Reliance	1,000
8-23	Success	Reliance	2,000
8-25	The Girl Spy's Atonement	Reliance	1,000
8-27	Peg of the Polly P	Reliance	1,000
8-30	The Social Secretary	Reliance	1,000
9-3	Between Home and Country	Reliance	1,000
9-6	The Glow Worm	Reliance	2,000
9-8	The Hardest Way	Reliance	1,000
9-12	The Clown's Daughter	Reliance	2,000
9-15	Twickenham Ferry	Reliance	1,000
9-17	The Disguise	Reliance	1,000
9-20	The Stolen Woman	Reliance	2,000
9-24	The Missing Ring	Reliance	1,000
9-27	The Original Will	Reliance	1,000
9-29	Hearts of the Dark	Reliance	1,000
10-1	Makers and Spenders	Reliance	1,000
10-4	Targets of Fate	Reliance	2,000
10-6	The Buffer	Reliance	1,000
10-8	Once Upon a Time	Reliance	1,000
10-11	The Rebellious Pupil	Reliance	1,000
10-13	Poor Old Mother	Reliance	1,000
10-15	The Flirt	Reliance	1,000
10-18	A Knight Errant	Reliance	1,000
10-22	The Heart of a Rose	Reliance	1,000
10-25	Hearts	Reliance	2,000
10-27	The Real Mother	Reliance	1,000
11-1	The Colonel's Oath	Reliance	1,000
11-5	The Dress of Lolita	Reliance	1,000
11-10	The Power of the Sea	Reliance	1,000
11-12	The Bracelet	Reliance	1,000
11-15	For Love of a Man	Reliance	2,000
11-19	A Man and a Woman	Reliance	1,000
11-22	Her Father's Daughter	Reliance	1,000

11-24	The Other Woman	Reliance	1,000
11-26	A Rough Diamond	Reliance	1,000
11-29	The Reporter's Scoop	Reliance	1,000
12-1	Tony's Sacrifice	Reliance	1,000
12-3	A Woman of Sin	Reliance	1,000
12-6	For Another's Crime	Reliance	2,000
12-8	Two Girls of the Hills	Reliance	1,000
12-10	Five $100 Bills	Reliance	1,000
12-13	"A Man's a Man"	Reliance	1,000
12-15	The Mighty Atom	Reliance	1,000
12-17	The Pseudo Prodigal	Reliance	1,000
12-22	The Fly Leaf of Fate	Reliance	1,000
12-24	The Alternative	Reliance	1,000
12-27	Giovanni's Gratitude	Reliance	2,000
12-29	Daybreak	Reliance	1,000
1-7	The Loafer	Reliance	1,000
1-10	All for Virtue	Reliance	1,000
1-12	Slim Hogan's Getaway	Reliance	1,000
1-14	The Two Slaves	Reliance	1,000
1-17	The Faith of Her Fathers	Reliance	2,000
1-19	The Mutual Girl No. 1	Reliance	1,000
1-21	The Man	Reliance	1,000
1-24	The Hidden Clue	Reliance	1,000
1-26	Our Mutual Girl No. 2	Reliance	1,000
1-28	Tricked by a Photograph	Reliance	1,000
1-31	Too Proud to Beg	Reliance	1,000
2-2	Our Mutual Girl, No. 3	Reliance	1,000
2-4	The Janitor	Reliance	1,000
2-9	Our Mutual Girl, No. 4	Reliance	1,000
2-16	Our Mutual Girl, No. 5	Reliance	1,000
2-18	A Working Girl's Romance	Reliance	1,000
2-21	An Interrupted Seance	Reliance	1,000
2-23	Our Mutual Girl, No. 6	Reliance	1,000
2-25	The Musician's Wife	Reliance	1,000
2-28	The Green Eyed Devil	Reliance	2,000
3-2	Our Mutual Girl, No. 7	Reliance	1,000
3-4	A Lesson in Bridge	Reliance	1,000
3-7	When Fate Frowns	Reliance	1,000
3-9	Our Mutual Girl No. 8	Reliance	1,000
3-11	Caught in the Web	Reliance	1,000
3-14	Red the Mediator	Reliance	1,000
3-16	Our Mutual Girl No. 9	Reliance	1,000
3-20	Messenger No. 845	Reliance	1,000
3-23	Our Mutual Girl, No. 10	Reliance	1,000
3-28	The Smugglers of Sligo	Reliance	2,000
3-30	Our Mutual Girl, No. 11	Reliance	1,000

Solax Company

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COMEDY.

4-2	The Bachelor's Housekeeper	Solax	1,000
4-9	The Lady Doctor	Solax	1,000
4-16	The Mystery of the Lost Hat	Solax	1,000
4-23	His Wife's Affinity	Solax	1,000
4-25	A Severe Test	Solax	1,000
5-7	The Case of the Missing Girl	Solax	1,000
5-14	Dad's Orders	Solax	1,000
5-21	The Amateur Highwayman	Solax	1,000
5-28	The Henpecked Burglar	Solax	1,000
6-4	The Hopes of Belinda	Solax	1,000
6-11	Matrimony's Speed Limit	Solax	1,000
6-18	Romeo in Pajamas	Solax	1,000
6-25	The Merry Widow	Solax	500
6-25	The Dynamited Dog	Solax	500
7-2	An Unexpected Meeting	Solax	1,000
7-9	The Flea Circus	Solax	1,000
7-16	Looking for Trouble	Solax	1,000
7-23	That Dog	Solax	1,000
7-30	The Coat That Came Back	Solax	1,000
8-6	The Heavenly Widow	Solax	1,000
8-13	Four Fools and a Maid	Solax	1,000
8-27	A Terrible Night	Solax	1,000
9-3	Men and Muslin	Solax	1,000
9-10	Dooley and His Dog	Solax	1,000
9-17	Invisible Ink	Solax	1,000
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10-24	Ish Ga Bibble	Solax	1,000
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DRAMA.

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6-13	Mother's Picture	Solax	1,000
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9-5	Retribution	Solax	1,000
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Thanhouser Company

New Rochelle, N. Y.

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9-14	When the Worm Turned	Thanhouser	1,000
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9-28	The Farmer's Daughters	Thanhouser	1,000
10-3	The Twins and the Other Girl	Thanhouser	1,000
10-5	Louie the Life Saver	Thanhouser	1,000
10-12	The Deep Sea Liar	Thanhouser	1,000
10-26	The Silver-Tongued Orator	Thanhouser	1,000
10-28	How Filmy Won His Sweetheart	Thanhouser	1,000
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11-23	Their Great Big Beautiful Doll	Thanhouser	1,000
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12-7	The Milkman's Revenge	Thanhouser	1,000
12-9	A Beauty Parlor Graduate	Thanhouser	1,000
12-12	Uncle's Namesake	Thanhouser	1,000
12-14	Lawyer, Dog and Baby	Thanhouser	1,000
12-19	The Bushleaguer's Dream	Thanhouser	500
12-26	His Father's Wife	Thanhouser	1,000
12-29	The Head Waiter	Thanhouser	1,000
12-30	An Amateur Animal Tamer	Thanhouser	1,000
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1-11	Two Little Dromios	Thanhouser	1,000
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DRAMA.

4-15	The Girl and the Grafter	Thanhouser	1,000
4-18	Retribution	Thanhouser	1,000
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5-9	The Other Girl	Thanhouser	1,000
5-13	The Marble Heart	Thanhouser	2,000
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5-27	Carmen	Thanhouser	3,000
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6-27	The Lost Combination	Thanhouser	1,000
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1-2	Their Golden Wedding	Thanhouser	1,000
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2-6	The Success of Selfishness	Thanhouser	1,000

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4-8	Bedford's Hope	Bison	3,000
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7-22	The Lawbreakers	Bison	2,000
7-29	Robinson Crusoe	Bison	3,000
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COMEDY.

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DRAMA.

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DRAMA.

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6-11	When Light Came Back	Eclair	2,000
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EDUCATIONAL.

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TOPICAL.

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DRAMA.

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7-28	Stars in My Crown	Gem	1,000

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SCENIC.

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TOPICAL.

8-18	The Elks at Rochester	Gem	500

DRAMA.

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12-23	Bloodhounds of the North	Gold Seal	2,000
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1-6	The Lie	Gold Seal	2,000
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8-7	A Modern Romance	Imp	1,000
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8-23	Pen Laughs by Hy Mayer	Imp	500
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9-30	Hy Mayer—His Merry Pen	Imp	500
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DRAMA.

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4-14	Blood Will Tell	Imp	1,000
4-17	The Leader of His Flock	Imp	2,000
4-21	The Regeneration of John Storm	Imp	1,000
4-28	The Cub	Imp	1,000
5-1	The Rise of Officer 174	Imp	2,000
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5-8	The Whole Truth	Imp	1,000
5-12	A Woman Loved	Imp	1,000
5-15	A Cry from the Dumb	Imp	1,000
5-19	The Twins	Imp	1,000
5-22	She Never Knew	Imp	1,000
5-26	Secret Service Sam	Imp	2,000
5-29	The Heart That Sees	Imp	1,000
6-5	Self Accused	Imp	1,000
6-9	The Comedian's Mask	Imp	2,000
6-12	The Higher Law	Imp	1,000
6-19	The Sorrows of Israel	Imp	3,000
6-23	His Mother's Love	Imp	1,000
6-26	The Angel of Death	Imp	1,000
6-30	The Old Melody	Imp	2,000
7-7	His Mother's Birthday	Imp	1,000
7-10	The Wop	Imp	1,000
7-14	A Possibility	Imp	2,000
7-17	Her Nerve	Imp	1,000
7-21	The Yogi	Imp	1,000
7-24	The Last of the Madisons	Imp	1,000
7-28	The Stranger	Imp	2,000
8-4	United at Gettysburg	Imp	1,000
8-11	Mating	Imp	2,000
8 14	'Lisbeth	Imp	1,000
8-18	The Flower Girl and the Counterfeiter	Imp	1,000
8-25	Uncle Tom's Cabin	Imp	3,000
8-28	His Mother's Song	Imp	1,000
9-1	The Trail of the Serpent	Imp	1,000
9-8	Robespierre	Imp	3,000
9-11	The Shells	Imp	1,000
9-15	The Fatal Verdict	Imp	1,000
9-18	Escaped from the Asylum	Imp	2,000
9-22	Ivanhoe	Imp	4,000
9-25	The Miser's Son	Imp	1,000
9-29	In Peril of the Sea	Imp	1,000
10-2	Bleeding Hearts	Imp	3,000
10-6	The Stolen Love	Imp	2,000
10-9	Their Parents	Imp	1,000
10-13	Hidden Fires	Imp	1,000
10-16	The Daredevil Mountaineer	Imp	2,000
10-20	The Big Sister	Imp	2,000
10-23	The Anarchist	Imp	1,000
10-30	His Hour of Triumph	Imp	2,000
11-3	The Temptation of Jane	Imp	2,000
11-6	The Old Parlor	Imp	1,000
11-10	On Pine Mountains	Imp	1,000
11-17	Who Killed Olga Carew?	Imp	2,000
11-20	The Child Stealers of Paris	Imp	1,000
11-24	Jane's Brother, the Paranoiac	Imp	1,000
11-27	Night Shadows of New York	Imp	3,000
12-1	Love Versus Law	Imp	2,000
12-4	Plain Jane	Imp	1,000
12-8	The Return of Tony	Imp	1,000
12-11	Time is Money	Imp	2,000
12-15	The Story of David Graig	Imp	2,000
12-22	The Actor's Christmas	Imp	1,000
12-25	Love or a Throne	Imp	2,000
12-29	King, the Detective in the Jarvis Case	Imp	2,000
1-8	The Watchdog of the Deep	Imp	2,000
1-12	The Militant	Imp	3,000
1-26	A Doctor's Deceit	Imp	2,000
2-5	King, the Detective in Formula 879	Imp	2,000
2-9	Jane Eyre	Imp	2,000
2-19	The Price of Sacrilege	Imp	3,000
2-23	The Touch of a Child	Imp	2,000
3-5	The Opal Ring	Imp	2,000
3-9	The Flaming Diagram	Imp	2,000
3-19	The Silver Loving Cup	Imp	2,000
3-23	King, the Detective in the Marine Mystery	Imp	2,000
3-30	Forgetting	Imp	1,000

EDUCATIONAL.

4-19	On An Alligator Farm	Imp	500
5-3	The Pottery Industry	Imp	500
5-10	The Oyster Industry	Imp	500
6-14	The War of the Beetles	Imp	500

TOPICAL

4-26	Opening of the 1913 Baseball Season	Imp	1,000

COMEDY

10-25	The Cheese Special	Joker	1,000
10-29	The Tramp Dentists	Joker	1,000
11-1	Throwing the Bull	Joker	1,000
11-5	Mike and Jake at College	Joker	1,000
11-8	Love and Limburger	Joker	1,000
11-12	Mike and Jake Among the Cannibals	Joker	1,000
11-15	Almost an Actress	Joker	1,000
11-19	Mike and Jake at the Beach	Joker	1,000

WHY

The Strand Theatre Uses

Simplex

This wonderful Broadway Theatre (largest in the world) represents the very latest knowledge in picture theatre construction. In each of its many departments, no expense has been spared to obtain THE BEST RESULTS.

We quote from the Strand program, the reasons for installing SIMPLEX.

"Realizing that only the highest possible grade of projection will suffice for our patrons, we have made many exacting tests of motion picture machines with the result that these pictures are projected by the well known Simplex Projector, the product of the Precision Machine Company of New York City.

"Our experimental tests have convinced us that this machine represents the very best in motion picture construction, its projection being rock steady and without flicker. As it is the only entirely enclosed machine on the market, we believe its claims for absolute fireproofness are amply justified.

"Our operating room is at all times under their expert supervision, and is replete with every appliance which modern scientific knowledge affords."

The Strand projection is the best on earth. You can have the same by installing a

Simplex

PEERLESS PROJECTOR

Made and Guaranteed by

Precision Machine Co.

317 East 34th St., New York

Illustrated Catalogue N on request

11-22	The Stinger Stung	Joker	1,000
11-26	Mike and Jake Go Fishing	Joker	500
11 29	Lazy Louis	Joker	1,000
12-3	Mike and Jake in the Wild West	Joker	1,000
12-6	A Pair of Bears	Joker	500
12-10	Mike and Jake in Mexico	Joker	1,000
12-13	The Joy Riders	Joker	500
12-17	Mike and Jake as Heroes	Joker	1,000
12-20	For Art and Love	Joker	500
12-24	Mike and Jake as Pugilists	Joker	1,000
12-27	She Should Worry	Joker	500
12-31	Mike and Jake in Society	Joker	1,000
1-3	Their Little Ones	Joker	500
1-7	Mike and Jake Close to Nature	Joker	1,000
1-10	Some Nightmare	Joker	1,000
1-14	Saving the Child	Joker	1,000
1-17	The Mystery of the Taxicab	Joker	1,000
1-21	Mike and Jake Join the Army	Joker	1,000
1-24	Heaven Will Protect the Working Girl	Joker	1,000
1-28	A Freak Temperance Wave	Joker	1,000
1-31	In the Year 2014	Joker	500
2-4	Love and Politics	Joker	1,000
2-7	A Midnight Alarm	Joker	1,000
2-14	The Chicken Chasers	Joker	1,000
2-18	The Lightweight Champion	Joker	500
2-20	Scooped by a Hen-Coop	Joker	1,000
2-21	The Tender-Hearted Sheriff	Joker	1,000
2-25	Pa and Ma Play Poker	Joker	1,000
2-28	Traffic in Soles	Joker	1,000
3-4	Sheridan's Pride	Joker	1,000
3-7	A Mexican Mix	Joker	1,000
3-14	Tom's Choice	Joker	1,000
3-18	Won in the First	Joker	500
3-21	Mike and Jake Go in for Matrimony	Joker	1,000
3-25	Pay the Rent	Joker	1,000
3-28	The Head Waiter	Joker	1,000

EDUCATIONAL.

2-18	Fishing Industry of the Great Lakes	Joker	500

SCENIC.

12-6	Views of Yellowstone Park	Joker	500
12-13	Waterfalls of Yosemite Valley	Joker	500
11-26	The Bally Bunion in Ireland	Joker	500
12-20	Impressions of Corsica	Joker	500
12-27	St. Milo to Dinan	Joker	500
1-3	The Gorges of the Bowne	Joker	500
1-31	Historic Bremen	Joker	500
3-18	A Visit to Mt. St. Michael—France	Joker	500

COMEDY.

4-7	The Maid and the Milkman	Nestor	500
4-9	How Fatty Got Even	Nestor	1,000
4-14	A Night of the Garter	Nestor	500
4-14	Dad's Surprise	Nestor	500
4-21	His Friend Jimmy	Nestor	1,000
4-28	When Father Was Kidnapped	Nestor	1,000
5-5	The Country Cousin	Nestor	1,000
5-12	The Squashville Ladies' Fire Brigade	Nestor	1,000
5-19	Her Hero's Predicament	Nestor	1,000
5-26	On Cupid's Highway	Nestor	1,000
6-2	A Mix-up in Bandits	Nestor	1,000
6-13	The Knight of Her Dreams	Nestor	1,000
6-20	Aladdin's Awakening	Nestor	500
6-27	Professional Jealousy	Nestor	1,000
7-4	He and Himself	Nestor	500
7-4	To the Brave Belong the Fair	Nestor	500
7-11	Four Queens and a Jack	Nestor	500
7-11	When He Wore the Blue	Nestor	500
7-18	The Tale of a Hat	Nestor	500
7-18	When His Courage Failed	Nestor	500
7-25	Their Lucky Day	Nestor	1,000
8-1	His Friend the Undertaker	Nestor	1,000
8-8	The Girls and Dad	Nestor	500
8-8	Almost a Rescue	Nestor	500
8-15	Hawkeye to the Rescue	Nestor	1,000
8-22	When Cupid Won	Nestor	500
8-22	Some Runner	Nestor	500
8-29	Two Hearts and a Thief	Nestor	500
8-29	Cupid's Bad Aim	Nestor	500
9-5	Won by a Skirt	Nestor	1,000
9-10	Algy Forfeits His Claim	Nestor	500
9-12	The Girl Ranchers	Nestor	1,000
9-19	The Battle of Bull Con	Nestor	1,000
9-26	His Crazy Job	Nestor	1,000
10-3	His Brothers' Wives	Nestor	1.000
10-10	The Simple Life	Nestor	1,000
10-15	Patsy's Luck	Nestor	1,000
10-17	Their Two Kids	Nestor	1,000
10-24	Hawkeye's Great Capture	Nestor	500
10-24	What the Wild Waves Did	Nestor	500
10-31	"Curses" Said the Villain	Nestor	1,000
11-7	His Wife's Burglar	Nestor	1,000
11-14	Love, Luck and a Paint Brush	Nestor	1,000
11-21	An Elephant on His Hands	Nestor	1,000
11-26	When He Lost to Win	Nestor	1,000
12-5	Locked Out at Twelve	Nestor	1,000
12-12	Her Friend, the Butler	Nestor	1,000
12-19	Teaching Dad a Lesson	Nestor	1,000
1-2	And the Villain Still Pursued Her	Nestor	1,000
1-9	When Ursus Threw the Bull	Nestor	1,000
1-16	Cupid's Close Shave	Nestor	1,000
1-30	When Billy Proposed	Nestor	1,000
2-6	'Twixt Love and Flour	Nestor	1,000
2-13	His Royal Pants	Nestor	1,000
2-27	One of the Finest	Nestor	1,000
3-13	What a Baby Did	Nestor	1,000
3-20	Those Persistent Old Maids	Nestor	1.000
3-27	The Wrong Miss Wright	Nestor	1,000

DRAMA.

4-2	The Widow's Folly	Nestor	1,000
4-4	A Providential Tragedy	Nestor	1,000
4-11	The Forgotten Letter	Nestor	1,000
4-16	An Affair of Honor	Nestor	1,000
4-18	Paying for Silence	Nestor	1,000
4-23	The Sheriff's Warning	Nestor	1,000
4-25	For Her Sake	Nestor	1,000
4-30	The Greater Love	Nestor	1,000
5-2	The Ingrate	Nestor	1,000
5-7	The Awakening of Papita	Nestor	1,000
5-9	Miss Nobody	Nestor	1,000
5-14	The Clean-Up	Nestor	1,000
5-16	An Eye for an Eye	Nestor	1,000
5-21	The Boy Scouts to the Rescue	Nestor	1,000
5-23	A Mine and a Marathon	Nestor	1,000
5-28	A Double Sacrifice	Nestor	1,000
5-30	Be It Ever So Humble	Nestor	1,000
6-4	The Idol of Bonanza Camp	Nestor	1,000
6-6	Owana, the Devil Woman	Nestor	1,000
6-9	The Spring in the Desert	Nestor	1,000
6-11	The Man Who Tried to Forget	Nestor	1,000
6-16	Without Reward	Nestor	1,000
6-18	Apache Love	Nestor	1,000
6-23	Poleon, the Trapper	Nestor	1,000
6-25	Partners	Nestor	1,000
6-30	An Indian Nemesis	Nestor	1,000
7-2	The Range Dead Line	Nestor	1,000
7-7	The Proof of the Man	Nestor	1,000
7-9	John, the Wagoner	Nestor	1,000
7-14	The Grit of the Gringo	Nestor	1,000
7-16	The Operator and the Superintendent	Nestor	1,000
7-21	The Princess of the Valley	Nestor	1,000
7-23	Behind the Gun	Nestor	1,000
7-28	The Proof	Nestor	1,000
7-30	Comrades	Nestor	1,000
8-4	The Second Home Coming	Nestor	1,000
8-6	Mona	Nestor	1,000
8-11	Darkfeather's Sacrifice	Nestor	1,000
8-13	Juanita	Nestor	1,000
8-16	The Maid of the Mountains	Nestor	1,000
8-20	When the Blood Calls	Nestor	1,000
8-25	Weighed In the Balance	Nestor	1,000
8 27	The Renunciation	Nestor	1,000
9-1	The Oath of Conchita	Nestor	2,000
9-3	Gold and Water	Nestor	1,000
9-8	Poisoned Waters	Nestor	1,000
9-15	Beauty and the Ugly One	Nestor	1,000
9-17	The Stepson	Nestor	1,000
9-22	For the Peace of Bear Valley	Nestor	1,000
9-24	The Heart of a Vacquero	Nestor	1,000
9-29	Justice of the Wild	Nestor	2,000
10-1	Beyond the Law	Nestor	1,000
10-6	The Trail of the Lonesome Mine	Nestor	1,000
10-8	The Love Trail	Nestor	1,000
10-13	Roger, the Pride of the Ranch	Nestor	1,000
10-20	The Outlaw's Sister	Nestor	1.000
10-22	Under Western Skies	Nestor	1,000
10-29	A Man of the People	Nestor	1,000
11-5	Western Hearts	Nestor	1,000
11-12	In the End	Nestor	1,000
11-19	The Golden Princess Mine	Nestor	1,000
11-26	Hilda of the Mountains	Nestor	1.000
12-3	The Brothers	Nestor	1,000
12-10	Retribution	Nestor	1,000
12-17	A Woman's Story	Nestor	1,000
12-24	The Lightning Bolt	Nestor	1,000
12-26	A Tale of the West	Nestor	1,000
12-31	A Hopi Legend	Nestor	1,000
1-7	The Dead Line	Nestor	1,000
1-14	The Intruder	Nestor	1,000
1-21	Countess Betty's Mine	Nestor	1,000
1-23	The Snobbery	Nestor	1,000
1-28	The Wheel of Life	Nestor	1,000
2-4	Fires of Conscience	Nestor	1,000
2-11	The Greater Devotion	Nestor	1,000
2-18	A Flash in the Dark	Nestor	1.000
2-25	Breed o' the Mountains	Nestor	1.000
3-4	The Voice of the Viola	Nestor	1,000
3-6	She Was Only a Working Girl	Nestor	2,000
3-11	The Mexican's Last Raid	Nestor	1.000
3-18	The Way of a Woman	Nestor	1.000
3-25	The Mountaineer	Nestor	1,000

SCENIC.

4-7	River Rhine, Germany	Nestor	500
9-10	Views of Stockholm	Nestor	500

COMEDY.

4-2	Do It Now	Powers	1,000
4-4	Bachelor Bill's Birthday Present	Powers	1,000
4-9	The Elixir of Youth	Powers	1,000
4-16	The Lesson	Powers	500
4-23	When Dolly Died	Powers	500
4-25	The Sham Suffragette	Powers	1,000
5-2	Neighbors	Powers	1,000
5-7	The Black Smallpox Scare	Powers	1,000
5-9	Bozo Arrives	Powers	1,000
5-21	The Curate's Outing	Powers	1,000
5-28	Cheating	Powers	1,000
6-4	Dolly and the Burglar	Powers	1,000
6-6	Why Grand-Daddy Went to Sea	Powers	1,000
6-11	Mrs. Lacey's Legacy	Powers	1,000
6-18	Friendly Neighbors	Powers	1,000
6-25	It Happened at the Beach	Powers	500
6-25	The $10,000 Bride	Powers	500
7-2	The Quarter Meter	Powers	500
7-9	Elsa's Aunt	Powers	1,000
7-16	Why Rags Left Home	Powers	1,000
7-23	Bobby's Magic Nickel	Powers	1,000
7-30	While the Children Slept	Powers	1,000
8-13	The Great Towel Robbery	Powers	1,000
8-27	Everybody's Wearing Them	Powers	1,000
9-17	The Pearl of the Golden West	Powers	1,000
9-24	Twiddledum Insures His Life	Powers	500
9-24	A Painter's Purse	Powers	500

10-1	A House Boat Elopement	Powers	1,000
10-8	Chivalry Days	Powers	1,000
10-22	The Kid	Powers	1,000
11-3	The Lesson the Children Taught	Powers	1,000
11-17	The Doctor's Orders	Powers	500
11-24	Jimmy's Deception	Powers	1,000
12-1	When Joe Went West	Powers	1,000
12-8	How Freckles Won His Bride	Powers	1,000
12-15	Freckles Fight for His Bride	Powers	1,000
12-22	What Happened to Freckles	Powers	1,000
12-26	The Unhappy Pair	Powers	1,000
12-29	Three Children	Powers	1,000
1-12	Just Mother	Powers	500
1-19	Too Many Cooks	Powers	1,000
1-23	A Deuce and Two Pair	Powers	1,000
1-26	The Saint and the Singer	Powers	1,000
2-2	The Germ in the Kiss	Powers	1,000
2-9	An Academy Romance	Powers	1,000
2-16	Almost a White Hope	Powers	1,000
2-23	The Rival Dentists	Powers	1,000
2-27	Tightwad Buys a Laundry	Powers	500
3-2	The Tale of a Dog	Powers	500
3-9	A Murderous Elopement	Powers	1,000
3-16	Hawkeye and the Cheese Mystery	Powers	1,000
3-23	Too Much Married	Powers	1,000
3-27	Her First Arrest	Powers	500
3-30	A Bad Egg	Powers	1,000

DRAMA.

4-11	The Fear	Powers	1,000
4-18	The Troubadour of the Ranch	Powers	1,000
4-30	In a Strange Land	Powers	1,000
5-14	The Violet Bride	Powers	1,000
5-16	The Tarantula Girl	Powers	1,000
5-23	Black Jack's Atonement	Powers	1,000
5-30	The End of the Trail	Powers	2,000
6-13	The Strength of the Weak	Powers	1,000
6-20	Behind the Times	Powers	1,000
6-27	The Spell	Powers	2,000
7-4	The Heart of Hernanda	Powers	1,000
7-11	Morgan's Treasure	Powers	2,000
7-18	The Awakening	Powers	1,000
7-25	The Actor	Powers	1,000
8-1	Fate and Three	Powers	1,000
8-6	The Village Blacksmith	Powers	1,000
8-8	The Heart of a Heathen	Powers	2,000
8-15	Fate's Vengeance	Powers	1,000
8-20	The Little Skipper	Powers	1,000
8-22	The Sea Urchin	Powers	500
8-29	The Folly of It All	Powers	1,000
9-3	The Surrender	Powers	1,000
9-5	The Reincarnation of a Soul	Powers	1,000
9-10	Mother	Powers	1,000
9-12	In the Cycle of Life	Powers	1,000
9-19	The Doctor's Story	Powers	1,000
9-26	The Blood Red Tape of Charity	Powers	2,000
10-3	The Trap	Powers	1,000
10-10	The Pilgrim—Messenger of Love	Powers	1,000
10-15	The Escape	Powers	1,000
10-17	His Pal's Request	Powers	1,000
10-24	A Man in the World of Men	Powers	2,000
10-27	Playmates	Powers	1,000
11-7	The Heart of a Cracksman	Powers	1,000
11-14	The Cracksman's Reformation	Powers	1,000
11-21	A Stolen Identity	Powers	2,000
11-28	A Seaside Samaritan	Powers	1,000
12-5	Cross Purposes	Powers	1,000
12-12	His Own Blood	Powers	2,000
12-19	A Cracksman Santa Claus	Powers	1,000
1-2	An Evil of the Slums	Powers	1,000
1-5	Them Ol' Letters	Powers	1,000
1-9	Whoso Diggeth a Pit	Powers	1,000
1-16	Trust Begets Trust	Powers	1,000
1-30	A Coincidental Bridegroom	Powers	1,000
2-6	Into the Lion's Pit	Powers	2,000
2-13	Withered Hands	Powers	1,000
2-20	My Mother's Irish Shawls	Powers	1,000
2-27	Regeneration	Powers	500
3-6	The Hand that Rules the World	Powers	1,000
3-13	The Faith of Two	Powers	1,000
3-20	Hands Invisible	Powers	1,000

EDUCATIONAL.

10-31	The Bee Industry	Powers	1,000
11-10	From Mine to Mint	Powers	1,000

SCENIC.

10-23	New Messina	Powers	500
1-12	In Lapland	Powers	500
3-2	Trieste to Porto Rose, Austria	Powers	500

TOPICAL.

7-2	British-American Polo Match	Powers	500
10-30	President Taft's Home	Powers	500
3-27	U. S. Government's Instructions to Young Farmers	Powers	500

COMEDY.

4-3	Fiddler Pete	Rex	1,000
6-1	The Boob	Rex	1,000
6-15	The Pretender	Rex	1,000
8-14	Sally Scraggs, Housemaid	Rex	1,000
10-5	Like Darby and Joan	Rex	1,000
11-9	The Haunted Bride	Rex	1,000
11-16	The Blood Brotherhood	Rex	1,000
11-23	His Old-Fashioned Dad	Rex	1,000
11-30	The Boob's Dream Girl	Rex	1,000
12-21	A Wife's Deceit	Rex	1,000
1-4	A Fool and His Money	Rex	1,000
1-22	A Mud Bath Elopement	Rex	1,000
2-1	The Fourth Proposal	Rex	1,000
2-19	The Boob's Honeymoon	Rex	1,000

DRAMA.

4-6	Bobby's Baby	Rex	1,000
4-10	Until Death	Rex	2,000
4-13	Pure Gold and Dross	Rex	1,000
4-17	A Friend of the Family	Rex	1,000
4-20	A Book of Verses	Rex	1,000
4-24	The Dragon's Breath	Rex	2,000
4-27	The Wayward Sister	Rex	1,000
5-1	The Turn of the Tide	Rex	1,000
5-4	The Rosary	Rex	1,000
5-8	The Smuggler's Daughter	Rex	2,000
5-11	The Poverty of Riches	Rex	1,000
5-15	The Cap of Destiny	Rex	1,000
5-18	Gold and Two Men	Rex	1,000
5-22	In Slavery Days	Rex	2,000
5-25	The Trifler	Rex	1,000
5-29	The Tourist and the Flower Girl	Rex	1,000
6-5	The World at Large	Rex	1,000
6-8	The Shadow	Rex	1,000
6-12	The King Can Do No Wrong	Rex	3,000
6-19	The Scar	Rex	1,000
6-22	The Stolen Idol	Rex	1,000
6-26	The Burden Bearer	Rex	1,000
6-29	Draga, the Gypsy	Rex	1,000
7-3	A Woman's Folly	Rex	1,000
7-6	Suspense	Rex	1,000
7-10	Beauty and the Beast	Rex	3,000
7-13	Through Strife	Rex	1,000
7-17	The Wrong Road	Rex	1,000
7-20	His Weakness Conquered	Rex	1,000
7-24	The Fallen Angel	Rex	2,000
7-27	Mental Suicide	Rex	1,000
7-31	The Power of Heredity	Rex	1,000
8-3	Civilized and Savage	Rex	1,000
8-7	When the Prince Arrived	Rex	1,000
8-10	Man's Duty	Rex	1,000
8-17	The Animal	Rex	1,000
8-21	The Harvest of Flame	Rex	2,000
8-24	Just in Time	Rex	1,000
8-28	A Woman's Stratagem	Rex	1,000
8-31	The Call	Rex	1,000
9-4	The Evil Power	Rex	2,000
9-7	The Light Woman	Rex	1,000
9-11	The Diamond Makers	Rex	2,000
9-14	The Fight Against Evil	Rex	1,000
9-18	Never Again	Rex	1,000
9-21	The Wall of Money	Rex	2,000
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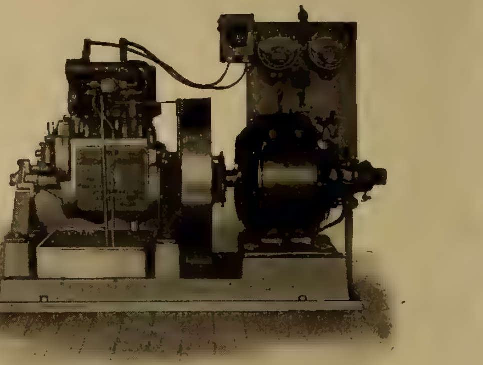

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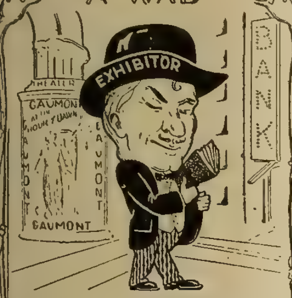

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(Continued)

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"MADAM COQUETTE"—2 Reel Drama	Thursday, May 14th	"A LEAF FROM THE PAST—2 Reel Drama	Thursday, May 21st
"THE SIGNAL"—Drama	Friday, May 15th	"LIFE'S LOTTERY"—Drama	Friday, May 22nd
"HE SAID HE COULD ACT"—Comedy	Saturday, May 16th	"A COUNTRY GIRL"—Comedy	Saturday, May 23rd

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A quiet girl surprises a noisy community. On the same reel with **"DOC YAK, THE MARKSMAN."** He has the war spirit.

May 13th—"A PAIR OF STOCKINGS"
A clever thief is outwitted by a singular circumstance.

May 15th—"AT LAST WE ARE ALONE"
A poor, but ambitious youth, wins wealth in quarantine.—Pictorial Eugenics.

May 16th—"THE TAINT OF MADNESS"
A sentimental drama with a big motive.

"The Adventures of Kathlyn"

No. 11—"The Forged Parchment"

The document that released the heroine from hateful enemies in Allaha is found to be a cunning forgery of Umballah.

In Two Reels. Released May 18th

May 19th—"A TICKET TO HAPPINESS"
An honest rancher wins a wife by accident.

May 20th—"TEACHING FATHER A LESSON"
A stern old man is outwitted by his daughter and son-in-law. On the same reel with **"A KOREAN DANCE."**

May 22nd—"MUSIC HATH CHARMS—NOT"
Everybody in the boarding house resents the practice of the band. On the same reel with **"AS TIME ROLLED ON"**—A canine comedy.

May 23rd—"THE ESTRANGEMENT"
A lazy man who deserts his family, returns to resume his responsibilities just in time.

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This Film released Monday, May 25th

Coming Multiple Reels

***HIS SOB STORY

In Two Parts. *Drama.* *Friday, May 5th*

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Dramatic adaptation of the novel by Cyrus Townsend Brady. *Friday, May 22nd.*

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In Two Parts.

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**THE COWARD AND THE MAN

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**THE ADVENTURE OF THE COUNTERFEIT MONEY

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**THE LIGHT ON THE WALL

Fourth "Man Who Disappeared" Drama. *Tuesday, May 19th*

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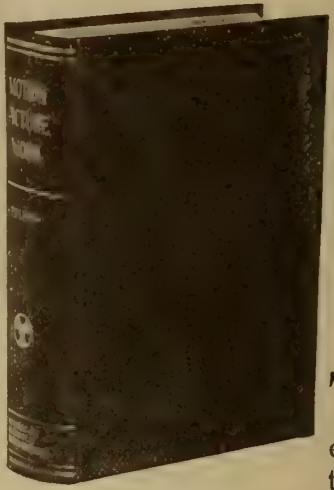

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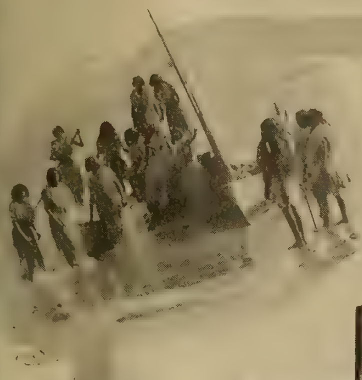

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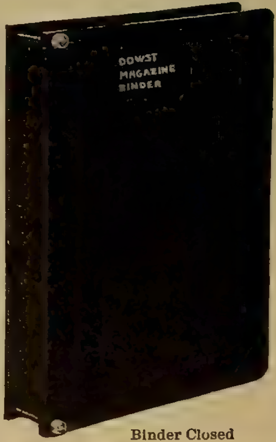

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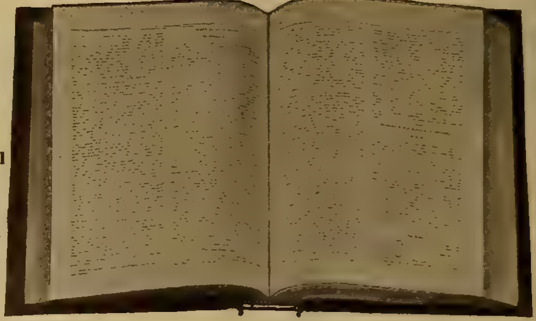

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Manufacturers' and Suppliers' Trade Index

This compilation offers a listing of those interests which concern the exhibitors of films. Manufacturers and others whose addresses appear herein are invited to apprise the publishers of any errors should they appear.

ARC LAMPS.

- General Electric Co., Schnectady, N. Y.
- Kliegl Bros., 240 W. 50th St., New York, N. Y.
- Warner Arc Lamp Co., Wilton Jct., Iowa.
- Westinghouse Elec. & Mfg. Co., E. Pittsburgh, Pa.

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- Trainer & Co., C. W., 39 Pearl St., Boston, Mass.

CAMERAS.

- American Cinematograph Co., 617 W. Jackson Blvd., Chicago, Ill.
- Bell & Howell, 1803 Ridgemont Av., Chicago, Ill.
- Burke & James, 250 E. Ontario St., Chicago, Ill.
- Ernemann, 114 Fifth Av., New York, N. Y.
- Motion Picture Camera Co., 5 W. 14th St., New York, N. Y.
- Motion Picture Apparatus Co., 810 Broadway, New York, N. Y.
- Rice & Einstein, 1932 Center St., Berkeley, Calif.
- Schneider, Eberhardt, 219 Second Av., New York, N. Y.
- Vance Camera Co., 160 Fifth Av., Chicago, Ill.
- Whyte, Whitman & Co., 36 E. 23rd St., New York, N. Y.

CARBONS.

- Frorup, L. E., 32 Greenwich St., New York, N. Y.
- Kiewert Co., Chas. L., 114 E. Huron St., Milwaukee, Wis.
- Reisinger, Hugo, 11 Broadway, New York, N. Y.

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- Atlas Seating Co., 501 Fifth Av., New York, N. Y.
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- Hardesty Mfg. Co., Canal Dover, O.
- Stafford Mfg. Co., E. H., 218 S. Wabash Av., Chicago, Ill.
- Steel Furniture Co., Grand Rapids, Mich.
- Wisconsin Seating Co., New London, Wis.

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- Kline Optical Co., 166 N. State St., Chicago, Ill.

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- Corcoran, A. J. 11 John St., New York, N. Y.

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- Clow & Sons, Jas. B., Harrison St. Bridge, Chicago, Ill.

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- Ilg Electric Ventilating Co., 154 Whiting St., Chicago, Ill.
- Kimble Electric Co., 634 N. Western Av., Chicago, Ill.
- Reynolds & Co., B. F., 414 N. Dearborn St., Chicago, Ill.
- Sturtevant & Co., B. F., Hyde Park, Mass.
- Western Electric Co., 463 West St., New York, N. Y.

FANS.

- Bender, Geo., 124 Center St., New York, N. Y.
- General Electric Co., Schnectady, N. Y.
- Western Electric Co., New York, N. Y.
- Westinghouse Electric Co., East Pittsburgh, Pa.

FILM CEMENT.

- One Drop Oil Co., 15 S. Leavitt St., Chicago Ill.

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- American Feature Film Co., 162 Tremont St., Boston, Mass.
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- Attractive Feature Film Co., 211 N. 13th St., Philadelpbia, Pa.
- Bee Feature Film Co., 407 E. Douglas St., Wichita, Kan.
- Bland Feature Film Co., Alva, Okla.
- Casino Feature Film Co., 2211 Dimes Bldg., Detroit, Mich.
- Celebrated Players Feature Co., 64 Randolph St., Chicago, Ill.
- Colgate Feature Service, 205 Nassau St., Denver, Colo.
- Colonial Feature Film Co., 1629 Curtis St., Denver, Colo.
- Consolidated Feature Film Co., 295 St. Catherine St., W. Montreal, Can.
- Cosmos Feature Film Corp., 126 W. 46th St., New York, N. Y.
- Eagle Film Co., 71 W. 23rd St., New York, N. Y.
- Electric Theater & Supply Co., 303 Abbot Bldg., Philadelphia, Pa.
- Emby Feature Film Co., 145 W. 45th St., New York, N. Y.
- Empress Feature Film Co., Merchants' Bank Bldg., Indianapolis, Ind.
- European Feature Film Corp., 220 W. 42nd St., New York, N. Y.
- Exclusive Film Co., 71 W. 23rd St., New York, N. Y.
- Exclusive Feature Service, 314 Praetorian Bldg., Dallas, Tex.
- Exhibitors Feature Film Co., 413 Summit, St., Toledo, Ohio.
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- Famous Players Film Service, 125 4th Av., Pittsburgh, Pa.
- Famous Players Film Service, Box 1164, Calgary, Alberta, Canada.
- Famous Players Film Co., 1331 Vine St., Philadelphia, Pa.
- Famous Players Film Service, 11 Rich-St., Toronto, Can.
- Famous Players Film Service, 295 St. Catherine St., W. Montreal, Can.
- Famous Players Feature Co., 37 S. Wabash Av., Chicago, Ill.
- Famous Players Film Co., 28 W. Lexington St., Baltimore, Md.
- Famous Players Star Feature Film Service, 555 Temple Ct., Minneapolis, Minn.
- Famous Players Film Co., 31 Beach St., Boston, Mass.
- Feldman, H. E. & J. C., 1482 Broadway, New York, N. Y.
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- Florida Feature Film Co., 23 Mutual Life Bldg., Jacksonville, Fla.
- Freund Feature Film Co., 145 W. 45th St., New York, N. Y.
- Garbe Feature Fotofilm Co., G. F. 310 Mutual Life Bldg., Buffalo, N. Y.
- Garrett, Burton, 35 Willoughby Bldg., Indianapolis, Ind.
- General Special Feature Film Co., 112 N. La Salle St., Chicago, Ill.
- Golden Gate Film Exchange, 514 W. 8th St., Los Angeles, Calif.
- Golden Gate Film Exchange, 234 Eddy St., San Francisco, Calif.
- Henry, J. H. & E. L., Empire Theater, Winchester, Va.
- International Feature Film Corp., New Birks Bldg., Montreal, Can.
- Inter-Urban Amusement Co., 110 W. 40th St., New York, N. Y.
- Kansas City Feature Film Co., 12th & Wyandotte Sts., Kansas City, Mo.
- Keen-O-Scope Co., 247 N. 11th St., Philadelphia, Pa.
- Keno Feature Film Co., 101 Fourth Av., Pittsburgh, Pa.
- Liberty Feature Film Co., 1126 Vine St., Philadelphia, Pa.
- Manhattan, Feature Film Co., 341 Fifth Av., New York, N. Y.
- Mann Co., George M., 251 N. 13th St., Philadelphia, Pa.
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- Modern Feature Film Co., 318 W. Court St., Cincinnati, Ohio.
- Modern Film Co., 22 Clinton St., Newark, N. J.
- Monarch Feature Film Co., 12th & Wyandote Sts., Kansas City, Mo.
- Morgan Film Co., J. W., 1319 Walnut St., Kansas City, Mo.
- Mountain States Features, 201 Boston Bldg., Salt Lake City, Utah.
- National Feature Film Co., 1126 Vine St., Philadelphia, Pa.
- Nebraska Feature Co., 1210 P St., Lincoln, Neb.
- New Jersey Feature Film Co., 126 W. 46th St., New York, N. Y.
- New Jersey Feature Film Co., 800 Broad St., Newark, N. J.
- Northwestern Feature Film Co., 329 Oak St., Portland, Ore.
- Northwestern Feature Film Co., 1216 Third Av., Seattle, Wash.
- Notable Feature Film Co., 308 Boston Bldg., Salt Lake City, Utah.
- Novelty Feature Film So., Inc., 228 Tremont St., Boston, Mass.
- Orpheum Features, Candler Bldg., 220 W. 42nd St., New York, N. Y.
- Page Amusement Co., 400 Observatory Bldg., Des Mones, Ia.
- Peerless Film Co., 34 Willoughby Bldg., Indianapolis, Ind.
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- Progressive Feature Film Co., 642 Pacific Bldg., San Francisco, Calif.
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- Regal Feature Film Co., 381 Sixth Av., New York, N. Y.
- Sedeg Feature Film Co., Lyric Theater Bldg., Indianapolis, Ind.
- Sedig Feature Film Co., 145 W. 45th St., New York, N. Y.
- Sherry Feature Film Co., William L., 126 W. 46th St., New York, N. Y.
- Southern Feature Film Assn., 65 Walton St., Atlanta, Ga.
- Southern Feature Film Assn., New Orleans, La.
- Southern Feature Film Program Assn., 1920 Main St., Dallas, Texas.
- Southern Feature Film Service Corp., 369 S. Pacific Bldg., Houston, Texas.
- Standard Feature Film Co., 635 Washington St., Boston, Mass.
- Standard Feature Film Co., 415 Columbia Bldg., Cleveland, hio.
- Starland Feature Film Co., 20th & Montgomery Av., Philadelphia, Pa.
- Success Feature Film Co., 220 W. 42nd St., New York, N. Y.
- Supreme Feature Film Co., 145 W. 45th St., New York, N. Y.
- Texas Film Corp., 1917 Main St., Dallas, Texas.
- Transfilm Bureau, E. & W., 110 W. 40th St., New York, N. Y.
- Tri-State Feature Film Co., 710 E. Baltimore St., Baltimore. Md,
- Union Film Co., 164 W. Washington St., Chicago, Ill.
- Union Film Co., 216 Sixth Av., Des Moines, Ia.
- Vita Film Co. of America, 145 W. 45th St., New York, N. Y.
- Weed & Co., Geo. P., 806 Conover Bldg., Dayton, Ohio.
- Weiland Feature Film Co., 212 Fourth Av., Pittsburgh, Pa.
- Weinberg's Features, 145 W. 45th St., New York, N. Y.
- Wichita Film & Supply Co., 117 N. Topeka Av., Wichita, Kansas.
- Wolverine Feature Film Co., 209 Equity Bldg., Detroit, Mich.
- Yale Feature Film Co., 303 Benoist Bldg., St. Louis, Mo.

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  - 220 Rhodes Bldg., Atlanta, Ga.
  - 65 Olympia Bldg., 3 Tremont Row, Boston, Mass.
  - 217 E. 5th St., Cincinnati, Ohio.
  - 910 Gravier St., New Orleans, La.
  - 1235 Vine St., Philadelphia, Pa.
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  - Boston, Mass., 218 Commercial St.
  - Buffalo, N. Y., 122 Pearl St.
  - Butte, Mont., Broadway & Main St.
  - Chicago, Ill., 19 S. Wabash Av.
  - Chcago, Ill., 117 N. Dearborn St.
  - Chcago, Ill., 429 S. Wabash Av.
  - Cincinnati, Ohio, 7th & Walnut Sts.
  - Cleveland, Ohio, 1022 Superior Av. N. E.
  - Columbus, Ohio, 26 W. Naghten St.
  - Dallas, Texas, 1917 Main St.
  - Denver, Colo., 1448-50 Champa St.
  - Detroit, Mich., 71 Griswold St.
  - Indianapolis, Ind., 24 W. Washington St.
  - Kansas City, Mo., 921 Walnut St.
  - Los Angeles, Calif., 727 S. Main St.
  - Memphis, Tenn., Lotus Bldg.
  - Milwaukee, Wis., 220 W. Water St.
  - Minneapolis, Minn., 709 Hennepin Av.
  - Montreal, Can., 194 St. Catherine St. W.
  - New Orleans, La., 840 Union St.
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  - New York, N. Y., 71 W. 23rd St.
  - New York, N. Y., 260 W. 42nd St.
  - Oklahoma City, Okla., 211 W. 2nd St.
  - Omaha, Neb., 208 S. 13th St.
  - Philadelphia, Pa., 1308 Vine St.
  - Phoenix, Ariz., 456 W. Washington St.
  - Pittsburgh, Pa., 119 Fourth Av.
  - Pittsburgh, Pa., 436 Fourth Av.
  - Portland, Ore., 68 Seventh Av.
  - Regina, Sask., Can., Rose & S. Railway Sts.
  - Salt Lake City, Utah, 260 Floral Av.
  - San Francisco, Calif., 138 Eddy St.
  - Seattle, Wash., 819 Third Av.
  - Spokane, Wash., 120 Wall St.
  - St. John, N. B., 126 Germain St.
  - St. Louis, Mo., 604 Chestnut St.
  - Toronto, Ont., Can., 7 Front St. E.
  - Vancouver, B. C., Can., 440 Pender St. W.
  - Washington, D. C., Seventh & E. Sts., N. W.
  - Wilkesbarre, Pa., 47 S. Pennsylvania Av.
  - Winnipeg, Man., Can., 220 Phoenix Block.
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  - Buffalo, N. Y., 590 Elliot Square.
  - Dallas, Texas, 1312½ Commerce St.
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  - Minneapolis, Minn., 210 Temple Ct.
  - New York, N. Y., Longacre Bldg.
  - Pittsburgh, Pa., 509 Lyceum Theater Bldg.
  - San Francisco, Calif., 407 Monadnock Bldg.
  - Seattle, Wash., 322 Madison St.
- Mutual Film Corporation, 29 Union Sq., New York, N. Y., with following branch offices:
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  - Atlanta, Ga., 61 Walton St.
  - Baltimore, Md., 28 W. Lexington St.
  - Boston, Mass., 1106 Boylston St.
  - Buffalo, N. Y., 272 Washington St.
  - Butte, Mont., Illinois Bldg
  - Calgary, Alberta, Leeson & Lineham Block.
  - Charlotte, N. C., Com. Natl. Bank Bldg.
  - Chicago, Ill., 5 S. Wabash Av.
    117 N. Dearborn St.
  - Cincinnati, Ohio, 17 Opera Place
  - Cleveland, Ohio, 106 Prospect, Av., S. E.
  - Columbus, Ohio, 422 N. High St.
  - Dallas, Texas, 1807 Main St.
  - Denver, Colo., 21 Iron Bldg.
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  - Detroit, Mich., 97 Woodward Av.
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  - Memphis, Tenn, Kallaher Bldg., 5th Floor.
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  - Minneapolis, Minn., 440-445 Temple Court.
  - Montreal, P. Q., 154 St. Catherine St.
  - New Orleans, La., 340 Carondelet St.
  - New York City, 71 W. 23rd St.
    145 W. 45th St.
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  - Portland, Ore., 389 Oak St.
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  - Seattle, Wash., 1929 Second Av.
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  - Waterville, Me.
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  - Winnipeg, Man., McDermott Av.
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  - Des Moines, Ia., 519-520 Utica Bldg.
  - Kansas City, Mo., Gloyd Bldg.
  - Montreal, Can., 41 St. Catherine St., East.
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  - Amarillo, Tex.
  - Atlanta, Ga., Consolidated Film & Supply Co., Rhodes Bldg.
  - Baltimore, Md., Baltimore Film Exchange, 412 E. Baltimore St.

Boston, Mass., New England Uni-
Buffalo, N. Y., Victor Film Service, 39 Church St.
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versal Film Exchange, 1100 Boylston St.
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Charlotte, N. C., Interstate Films Co.
Chicago, Ill., Anti-Trust Film Co., 128 W. Lake St.
Laemmle Film Service, 204 W. Lake St.
Standard Film Exchange, 172 W. Washington St.
Cincinnati, Ohio, Cincinnati-Buckeye Film Exchange, 236 W. 4th Av.
Cleveland, Ohio, Victor Film Service, Prospect and Huron Sts.
Dallas, Tex., Consolidated Film & Supply Co., 1310 Elm St.
Denver, Colo., Wm. H. Swanson Film Co., Railroad Bldg.
Des Moines, Ia., Laemmle Film Service, 421 Walnut St.
Detroit, Mich., 87 Woodward Av
Edmonton, Alta., Canada, Canadian Film Exchange, Monarch Theater Bldg.
El Paso, Tex., Consolidated Film & Supply Co., 805 Miles Bldg.
El Paso, Tex., Wm. H. Swanson Film Co., Little Caples Bldg.
Fort Smith, Ark.
Grand Rapids, Mich., 5 Hawkins Block.
Harrisburg, Pa., Interstate Films Co.
Indianapolis, Ind., Central Film Service Co., 113 W. Georgia St.
Kansas City, Mo., 12th and McGee Sts.
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Louisville, Ky., Standard Film Exchange.
Memphis, Tenn., Consolidated Film & Supply Co., Falls Bldg.
Milwaukee, Wis., Milwaukee Film Exchange.
Minneapolis, Minn., Laemmle Film Service, 252A Hennepin Av.
Montreal, Que., Canada, Canadian Film Exchange, 295 St. Catherine St.
Newark, N. J., Royal Film Exchange, 286 Market St.
New Haven, Conn., 850 Chapel St.
New Orleans, La., Consolidated Film & Supply Co., Maison Blanche Bldg.
New York City, 111 E. 14th St.
New York City (Mecca Branch), 1600 Broadway.
Oklahoma City, Okla., United Motion Picture Co., 112 Main St.
Omaha, Neb., Laemmle Film Service, 1312 Farnam St.
Philadelphia, Pa., Eagle Projection Co., 1304 Vine St.
Philadephia, Pa., Interstate Films Co., 1304 Vine St.
Philadelphia, Pa., Philadelphia Film Exchange, 121 N. 9th St.
Phoenix, Arizona, California Film Exchange, Lewis Bldg.
Pittsburgh, Pa., Independent Film Exchange, 415 Ferry St
Portland, Ore., Film Supply Co. of
Regina, Sask., Canadian Film Exchange, Rex Theater Bldg.
Oregon, 385½ Alder St.
Salt Lake City, Utah, Wm. H. Swanson Film Co., McIntyre Bldg.
San Antonio, Tex., Consolidated Film & Supply Co.
San Francisco, Calif., California Film Exchange, 54 7th St.
Saskatoon, Sask., Canada, Canadian Film Exchange, Hunt Block.
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Spokane, Wash., Film Supply Co., 211 Jones Bldg.
Springfield, Mass., 317 Main St.
St. Louis, Mo., 804½ Pine St.
Tampa, Fla., Consolidated Film & Supply Co.
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Toronto, Ont., Canada, Canadian Film Exchange, 11 Richmond St., W.
Vancouver, B. C., Canada, Canadian Film Exchange, 516 Holden Bldg.
Washington, D. C., Washington Film Exchange, 428 9th St., N. W.
Wheeling, W. Va.
Wichita, Kan., 155 N. Main St.
Wilkes-Barre, Pa., Exhibitors' Film Exchange, 61 S. Penn Av.
Winnipeg, Man., Canada, Canadian Film Exchange, Monarch Theater Bldg.

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Buffalo, N. Y., 23 Swan St., W.
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Cleveland, Ohio, 112 Prospect Av.
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Detroit, Mich., 30 Campau Bldg
Indianapolis, Ind., 106 E. Market St.
Kansas City, Mo., 921 Walnut St.
Los Angeles, Cal., 527 W. 8th St.
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Montreal, Can., 360 St. Catherine St
New Orleans, La., 826 Common St
Philadelphia, Pa., 1202 Race St.
Pittsburgh, Pa., 406 Ferry St.
San Francisco, Cal., 217 Taylor St.
Seattle, Wash., 600 Union St.
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Toronto, Can., 37 Yonge St.
Washington, D. C., 420 9th St., N. W.

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Buffalo, N. Y., 503 White Bldg.
Chicago, Ill., 37 S. Wabash Av.
Cincinnati, Ohio, 224½ E. 4th St.
Cleveland, Ohio, 420 Columbia Bldg
Dallas, Tex., 204 Andrews Bldg.
Denver, Colo., Ideal Bldg.
Detroit, Mich., 68 Griswold Av.
Indianapolis, Ind., Willoughby Bldg
Kansas City, Mo., 821-3 Gloyd Bldg.
Los Angeles, Cal., 733 S. Olive St.
Minneapolis, Minn., 410 Temple Ct.
New Orleans, 826 Common St.
Philadelphia, Pa., 1316 Vine St.
Pittsburgh, Pa., 210 4th Av.
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Seattle, Wash., 1214½ 3d Av
St. Louis, Mo., Navarre Bldg., 5th and Chestnut Sts.
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American-Kineto Corporation, Longacre Bldg., New York, N. Y.
Apex Film Co., 145 W. 45th St., New York, N. Y.
Apollo Film Co., New Rochelle, N. Y.
Arab Amusement Co., Times Bldg., New York, N. Y.
Beauty Film Co., 6227 Broadway, Chicago, Ill.
Biograph Co., 807 E. 175th St. New York, N. Y.
Blinkhorn, A., 110 W. 40th St., New York, N. Y.
Broncho Motion Picture Co., Longacre Bldg., New York, N. Y.
California Motion Picture Corp., 356 Pine St., San Francisco, Cal.
Colorado Motion Picture Co., Canon City, Colo
Columbia Educational Motion Picture Co., Hanan Mills Bldg., Detroit, Mich.
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Criterion Feature Film Mfg. Co., 110 W. 40th St., New York, N. Y.
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Eclair Film Co., 126 W. 46th St., New York, N. Y.
Eclectic Film Co., 110 W. 40th St., York, N Y
Edison, Thomas A., Inc., Orange, N. J.
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French American Producing Film Co., Times Bldg., New York, N. Y.
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Great Northern Special Feature Film Co., 110 W. 40th St., New York, N. Y.
Helgar Corporation, 1476 Broadway, New York, N. Y.
Hiawatha Feature Film Co., 1110 Main St., Buffalo, N. Y.
Historical Feature Film Co., 902 Ft. Dearborn Bldg., Chicago, Ill.
Industrial Moving Picture Co., 223 W. Erie St., Chicago, Ill.
Itala Film Company of America, 220 W. 42nd St., New York.
Kalem Company, 235 W. 23rd St., New York, N. Y.
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¶ Film reviews, of course, will continue to be reviewed far enough in advance of release day to serve the first-run exhibitor as a guide to the selection of his program.

¶ Patents pertaining to the art will be digested as they are issued, this old established department of MOTOGRAPHY thus continuing to form an important index to the advance of the industry.

¶ The illustrations in the weekly MOTOGRAPHY, as well as its general typographical arrangement, will continue to

Motography Every Week!

Motography Every Week!

be the best that engraving and printing ingenuity can devise. It is needless to point out that in these features, as in others, MOTOGRAPHY has always been the leader.

¶ MOTOGRAPHY is, and will continue to be, the journal ***de luxe*** of motion pictures. After July 1 it will be just as ***de luxe*** and twice as frequent, and we expect twice as great a demand for it. So tell your newsdealer to save you a copy of MOTOGRAPHY every week.

¶ On July 1 the first issue of the ***Weekly*** MOTOGRAPHY will be mailed to our subscribers. The price of today is $2.00 for the bi-weekly issue. If you send us $2.00 now we will send you the ***Weekly*** at the same price for a year. The subscription price after July 1 will be $3.00.

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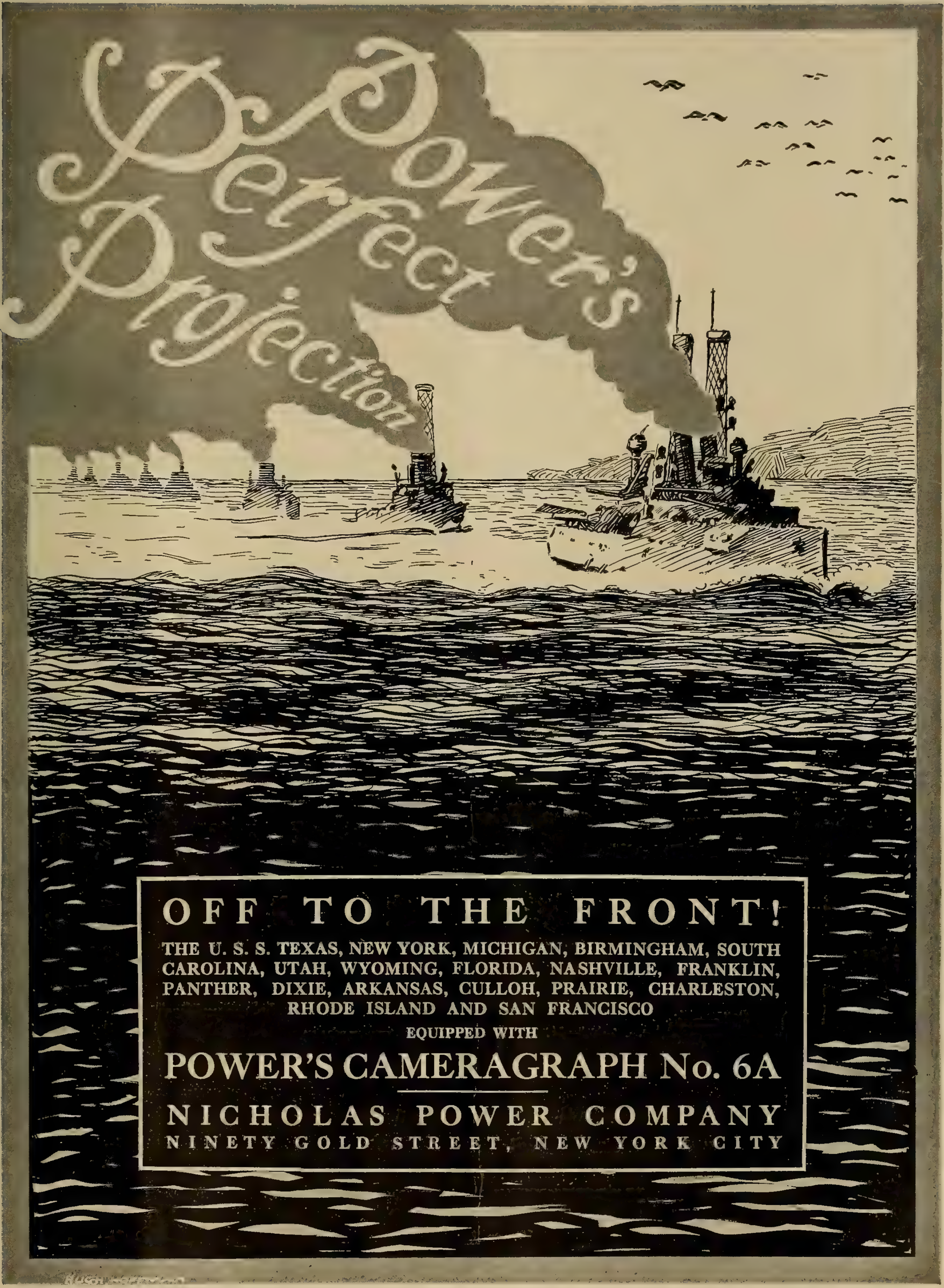

OFF TO THE FRONT!

THE U. S. S. TEXAS, NEW YORK, MICHIGAN, BIRMINGHAM, SOUTH CAROLINA, UTAH, WYOMING, FLORIDA, NASHVILLE, FRANKLIN, PANTHER, DIXIE, ARKANSAS, CULLOH, PRAIRIE, CHARLESTON, RHODE ISLAND AND SAN FRANCISCO

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FRANCIS X. BUSHMAN FEATURED

Released Tuesday, June 2nd

"An Angel Unaware"

(A splendid dramatic story).

Released Wednesday, June 3rd

"BEANS"

(A comical story of Beans.)

Released Thursday, June 4th

"Sophie Pulls a Good One"

An uproariously funny Western comedy)

Released Saturday, June 6th

"Broncho Billy's Duty"

(A strong Western drama with *G. M. Anderson.*)

Released Tuesday, June 9th

"JANE"

(An excellent comedy-drama written by Mary Roberts Rinehart.)

Released Wednesday, June 10th

"THIS IS THE LIFE"

(An unusual comedy adapted from the song)

Released Thursday, June 11th

"The Snakeville Volunteer"

(A burlesque with a scream in every scene)

Released Saturday June 13th

"Broncho Billy and the Mine Shark"

(A thrilling Western drama with *G. M. Anderson.*)

Coming Friday, June 12th.

"The Song in the Dark"

(In Two Acts)

A delightfully interesting story fairly filled with heart throbs and emotions. It concerns the blinding of canary birds for profit and the toll thereof. The cast is an all-star one. The photography superbly beautiful.

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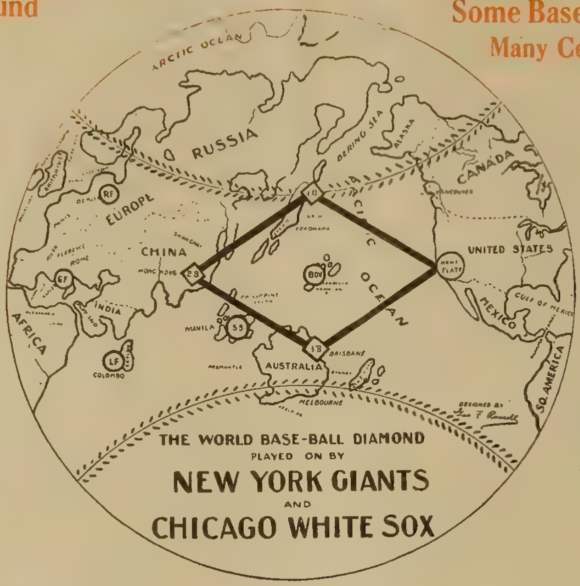

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- The Pope's Palace
- France, England London
- The Hurricane on the Pacific
- The Game before the King
- The Home Coming

Not Alone a Base-Ball Picture, but a Real World Tour for Everyone, Young or Old

Some of the scenes secured by the Pathé cameraman on this trip were obtained only at great personal risk. During the storm on the Pacific the water washed right over the camera, giving the most startling, realistic picture. Women in Japan coal the ship faster than it can be done with the most modern machinery. Human monkeys in New Guinea throw down cocoanuts from the tree top to the players.

The players travel on camels to play the game at the Sphinx. The Pope receives them in private audience. The King of England honors the game with his personal attendance. The BUG rides the brake beams and stows away to get to the game but he is at every one. One of the players nearly marries a million dollar widow.

The pictures are one continued string of interesting features showing the most wonderful scenery and the great world famous events witnessed by the players. One of these was the great carnival of Nice in which the players took part.

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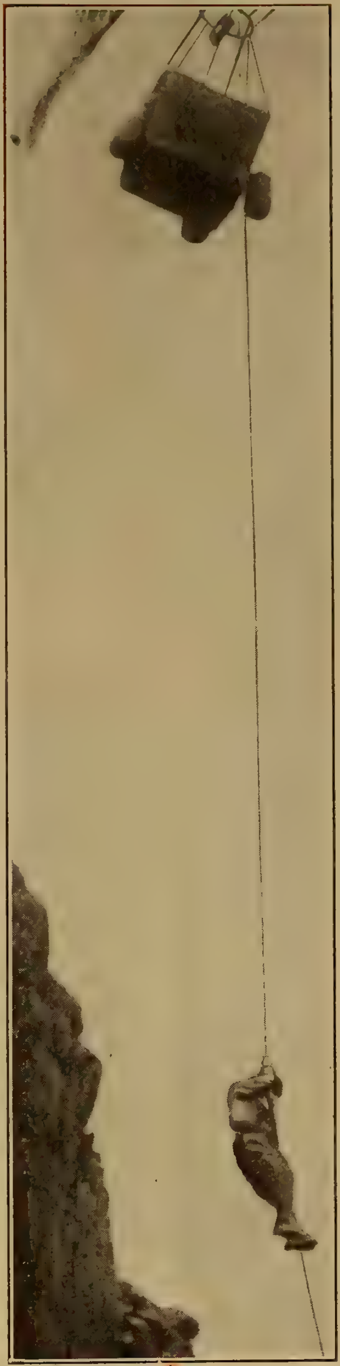

READ THIS—It Means Much To You

The first episode of The Perils of Pauline is pulling the crowds just as much NOW, although it is more than eight weeks since the first release. Last Thursday in the Avon Theatre in Newark, the crowds were lined up for hours waiting to get in. This in spite of the fact that there had been a new theatre opened within a few doors of the Avon with a full programme for the opening of big features. The first episode was released in Newark more than eight weeks ago, and yet this theatre could outdraw the new one. Learn a lesson from this and get Pauline right away. There is a tremendous "patron Pulling" power in this series that means big box-office receipts. The manager of one of our branches writes: "The first episode will be a big puller in my territory for three months."

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Some people go to see "scavenger" pictures from choice. Some have it forced on them when they go to what they think is a good theatre. The first class are "Floaters," the second class never go back to that theatre. Pictures do not need to be unclean to be interesting. Nor do they need to be uninteresting to be clean. There are some manufacturers at the present time who think that a picture to "get over" must appeal to the baser qualities in the minds of men and women. But no manufacturer ever made or will make for his firm a lasting name and a success who follows this line of endeavor. The Eclectic Company have made for themselves a name for putting out only that class of pictures which are clean and wholesome and yet which carry a "Punch" in every reel.

Good, Clean Pictures With a Punch

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6 Parts

THE STAIN

6 Parts

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The story itself is very strong, and the critics who have seen the finished picture predict a very hearty reception. There is not a slow minute in the whole six reels. The dramatic incidents are exceptionally strong. You will be protected if you send your order to us now.

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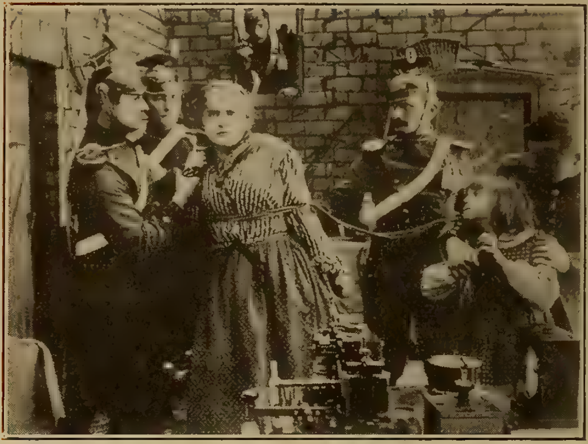

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"CLAIM No. 3"—Drama		**Friday, June 12th**
"HE CHANGED HIS MIND"—Comedy **"A BARGAIN AUTOMOBILE"**—Comedy	Split Reel	**Saturday, June 13th**
"THE SHELL COMB INDUSTRY"—Indus. **"GOOD CIDER"**—Comedy	Split Reel	**Tuesday, June 16th**
"THE STRUGGLE EVERLASTING"—2 Reel Drama		**Wednesday, June 17th**
"THE HOUSE OF DARKNESS"—2 Reel Drama		**Thursday, June 18th**
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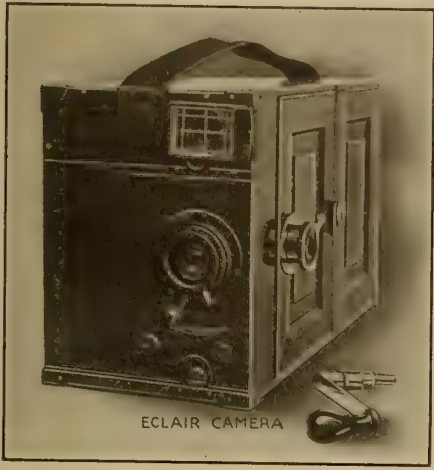

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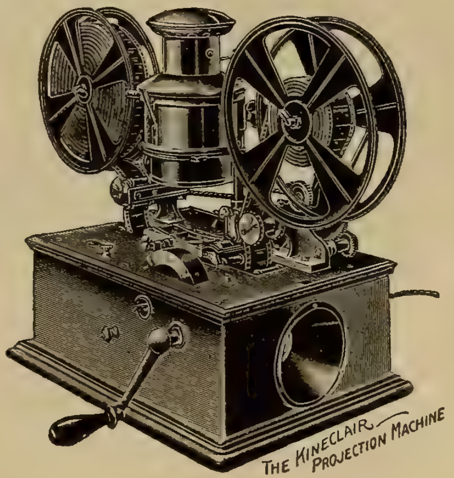

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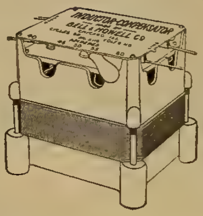

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June 9th—"EUGENICS AT BAR "U" RANCH."
An impulsive old maid goes to a ranch to find "a perfect type" husband. She creates a comic commotion.

June 10th—"THE DOCTOR'S MISTAKE."
A strong story of the hypnotic power of fear.

June 12th—"BOMBARDED."
A lively comedy in which an old professor proves to be a mark for his daughter's sweetheart.
On the same reel with **"DOC YAK'S ZOO."**

June 13th—"WHEN THE NIGHT CALL CAME."
How a daughter of the tenements was lifted superior to her environment and became a heroine—is the crux of this pictorial narrative.

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No. 13—"The Court of Death"

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June 16th—"HOW LONE WOLF DIED."
A cruel renegade who has never shown mercy dies miserably of thirst in the desert. A striking bit of Westernism.

June 17th—"CASTLES IN THE AIR."
A poor girl imagines wealth and is rudely disillusioned. Afterwards her dream comes true.

June 19th—"PETER'S RELATIONS."
Peter's mother-in-law, unrequested, comes to his house and tries to regulate things.
On the same reel with **"CHICKEN."** Another most amusing contribution.

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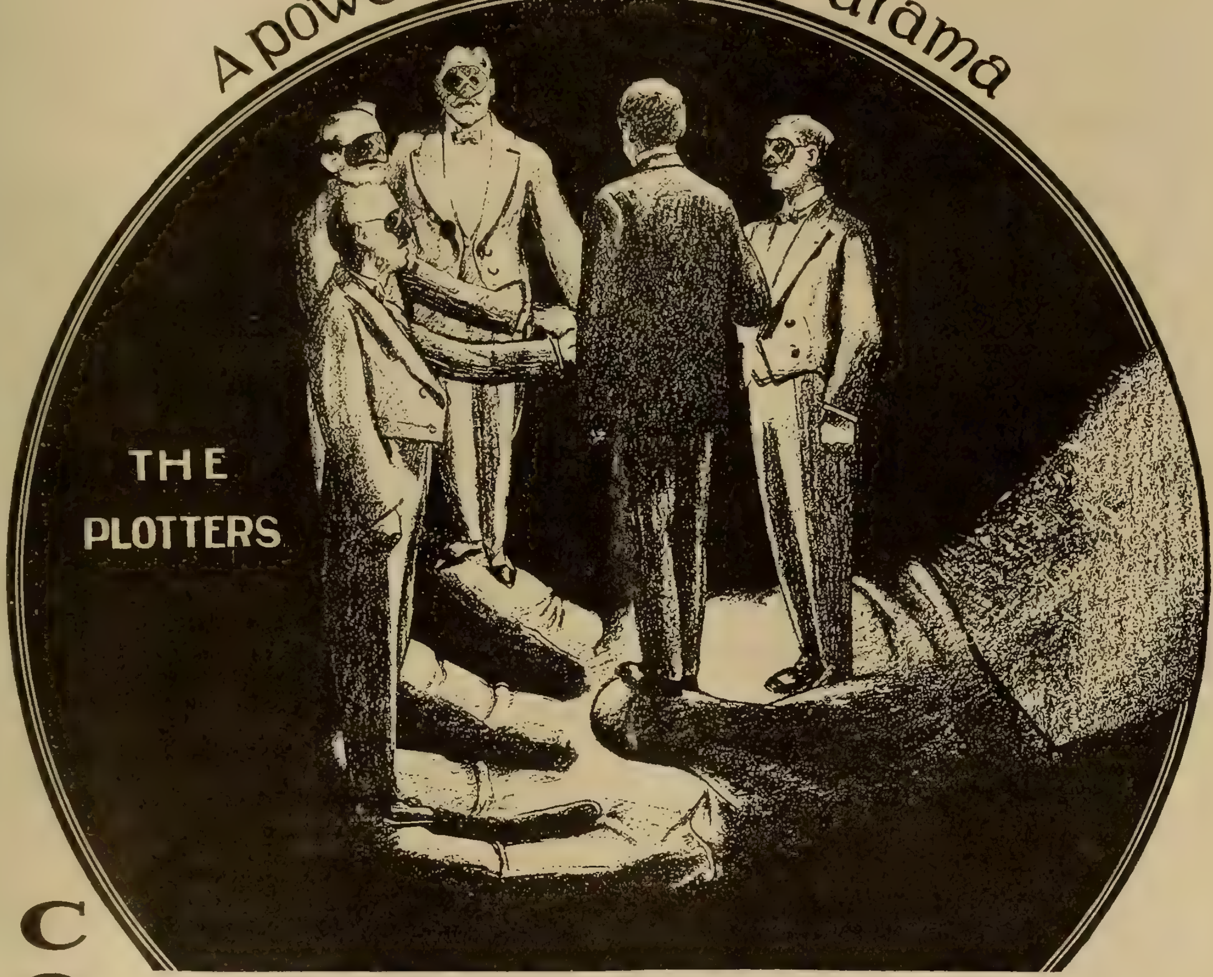

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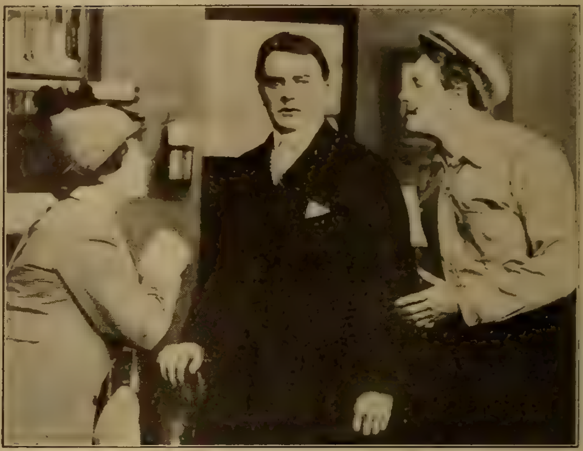

Perriton discovers that Carter, the man who has tried to have him discharged, is going to get a big contract by bribery. If Perriton can get Earle, whom Carter has discharged, they can fight Carter and perhaps get the contract. But Earle starts West on the 12.45 before Perriton can catch him. How can he stop him?

Released Tuesday, June 16th

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***THE HAND OF HORROR

In Two Parts

Drama *Friday, June 19th*

***THE MAN IN THE STREET

By Mary Imlay Taylor in Three Parts.

Drama *Friday, June 26th*

Coming Single Reel Releases

*A MODERN SAMSON ON THE STEPS

Comedies *Wednesday, June 17th*

*IN THE DAYS OF SLAVERY

Drama *Saturday, June 20th*

*THE BASKET HABIT

Comedy *Monday, June 22nd*

**A FOOLISH AGREEMENT

Drama *Tuesday, June 23rd*

*THE MYSTERIOUS PACKAGE ON THE ICE

Comedy and Scenic *Wednesday, June 24th*

**DOLLY PLAYS DETECTIVE

Tenth "Dolly" Drama *Saturday, June 27th*

**THE REVENGEFUL SERVANT GIRL

Seventh "Wood B. Wedd" Comedy *Monday, June 29th*

**THE MYSTERY OF THE FADELESS TINTS

Eighth "Cleek" Drama *Tuesday, June 30th*

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"36 FAMOUS FEATURES A YEAR"

1914

SEPTEMBER
1914

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"Climb Yet

That line was written by La
opher. "No matter how high yo
heights you reach, Climb yet a story higher!" That
poses of the FAMOUS PLAYERS FILM COMPA

Seasons 1914

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In Assoc

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including even a greater array of celebrated stars and

The distinguished dramatic successes owned and controlled by Charl
motion pictures, interpreted by the greatest stars of the contempora

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to justify this view. We thank the trade for its confidence in o
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FAMOUS PLAYERS

EXECUTIVE OFFICES
213-229 W. 26th STREET
NEW YORK

1915

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"36 FAMOUS FEATURES A YEAR"

AUGUST
1915

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Story Higher!"

Tzu, the ancient Chinese philos-
limb," he said, "no matter what
he principle that will actuate the motives and pur-
Y during the next year.

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W. Savage, Inc., *will present*

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ve have such an organization. We expect the results of the next year
ast endeavors; we intend to work very hard indeed to deserve its

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ADOLPH ZUKOR, President

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"36 FAMOUS FEATURES A YEAR"

"36 FAMOUS FEATURES A YEAR"

1914

SEPTEMBER 1914

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AUGUST 1915

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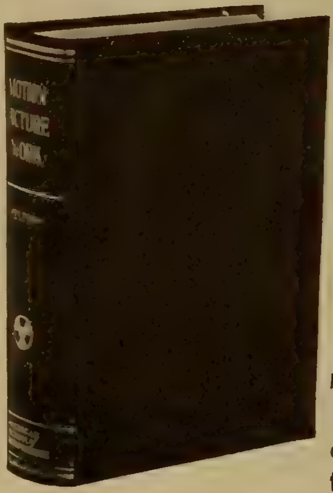

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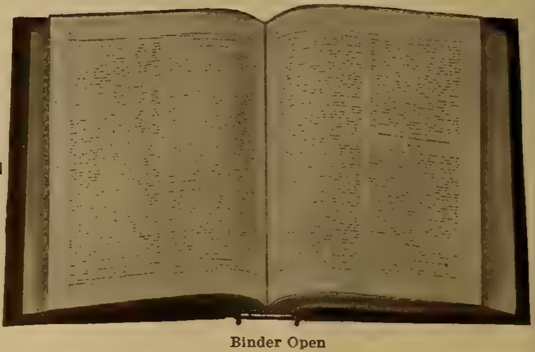

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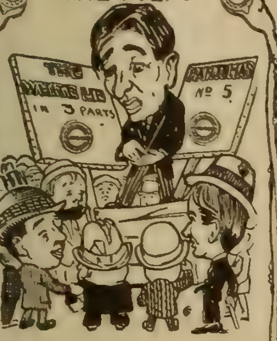

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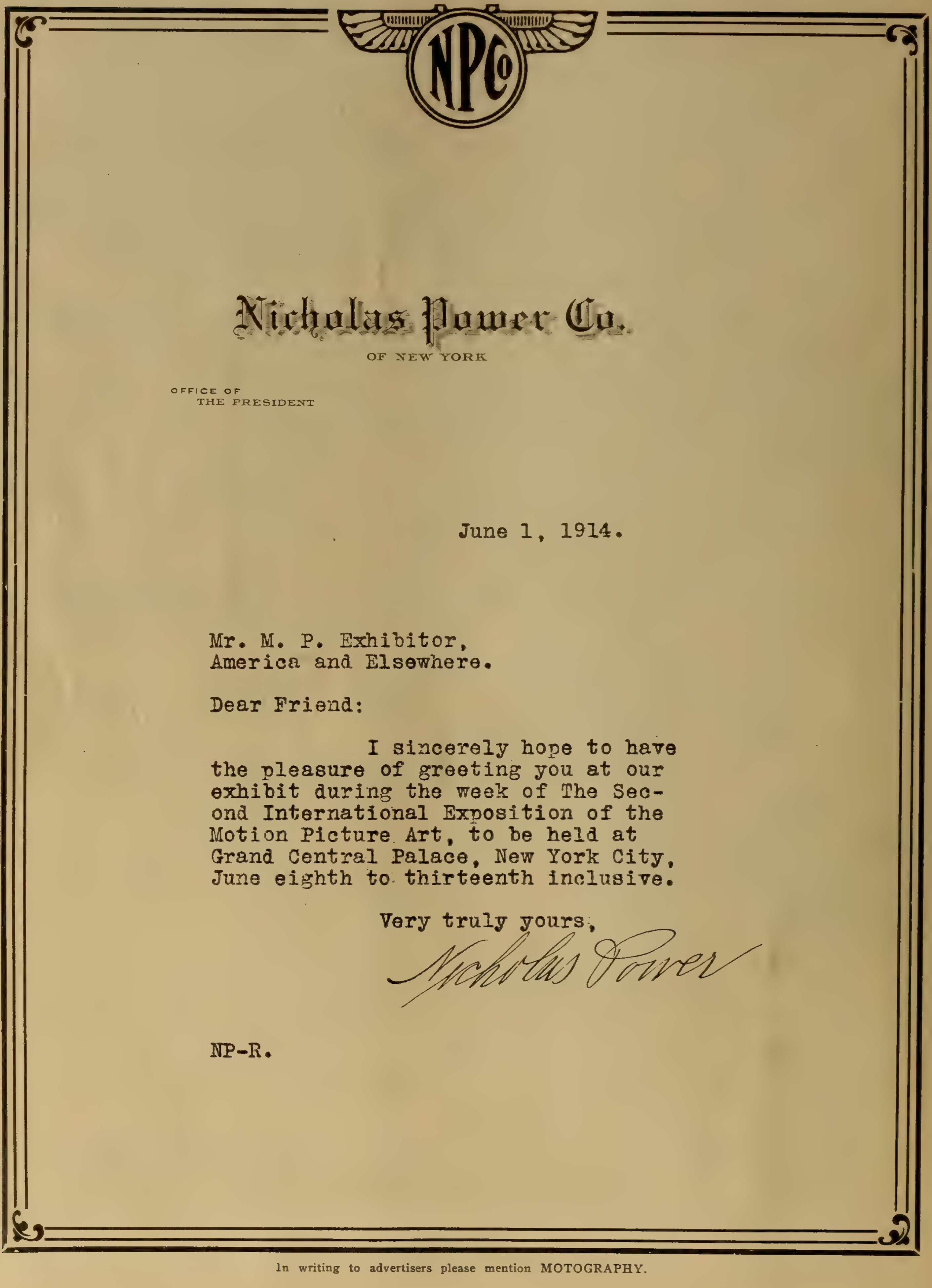

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OF NEW YORK

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June 1, 1914.

Mr. M. P. Exhibitor,
America and Elsewhere.

Dear Friend:

I sincerely hope to have the pleasure of greeting you at our exhibit during the week of The Second International Exposition of the Motion Picture Art, to be held at Grand Central Palace, New York City, June eighth to thirteenth inclusive.

Very truly yours,
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NP-R.

Kathlyn Williams' Own Play

"The Leopard's Foundling"

Written, Directed and Acted by

"Kathlyn" Herself

Supported by Chas. Clary, Thos. Santschi, Baby Lillian Wade and others.

In Two Reels

Kathlyn Williams' genius is not confined to acting. She takes rank today with the leading scenario writers and motion picture producers of the world. In "The Leopard's Foundling" she has produced a play that in jungle dangers and tense dramatic climaxes rivals the most thrilling scenes in the entire *"Adventures of Kathlyn"* series. This play will be released June 29th—two weeks after the release of the final reel of "The Adventures of Kathlyn"—a fitting climax to that great series of plays.

Millions of motion picture fans, captivated by the sweetness and daring, the exquisite grace and beauty of Kathlyn Williams, will flock to see this play. *The name of KATHLYN WILLIAMS alone insures a stupendous popularity.*

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through General Film Company

Two Reels

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(A splendid comedy-drama).

Released Wednesday, June 17th

The Fable of "The Brash Drummer and the Nectarine"

(A George Ade comedy that is a riot).

Released Thursday, June 18th

"The Wooing of Sophie"

(A Western comedy sensation).

Released Saturday, June 20th

"Broncho Billy—Outlaw"

(A Western drama with *G. M. Anderson*).

Released Tuesday, June 23rd

"The Countess"

(A Munsey story of merit).

Released Wednesday, June 24th

"THE EPIDEMIC"

(A melodramatic comedy)

Released Thursday, June 25th

"Sophie Finds a Hero"

(An unusually comical story).

Released Saturday June 27th

"Broncho Billy's Jealousy"

(A thrilling Western drama with *G. M. Anderson*).

Coming Friday, June 26th

"The Chasm"

(In Two Acts)

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(4 Parts)

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(3 Parts)

Featuring Mme. Emmy Destinn, the great Prima Donna, singing a part of Mignon in a cage containing fourteen lions, one of which was within two or three feet of the singer all the time. The nerve she shows is almost hair raising.

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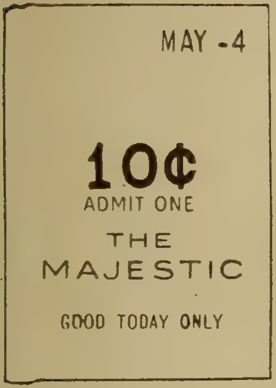
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This register was shown at the New York Exposition and will be on display at the Toronto and Dayton conventions.

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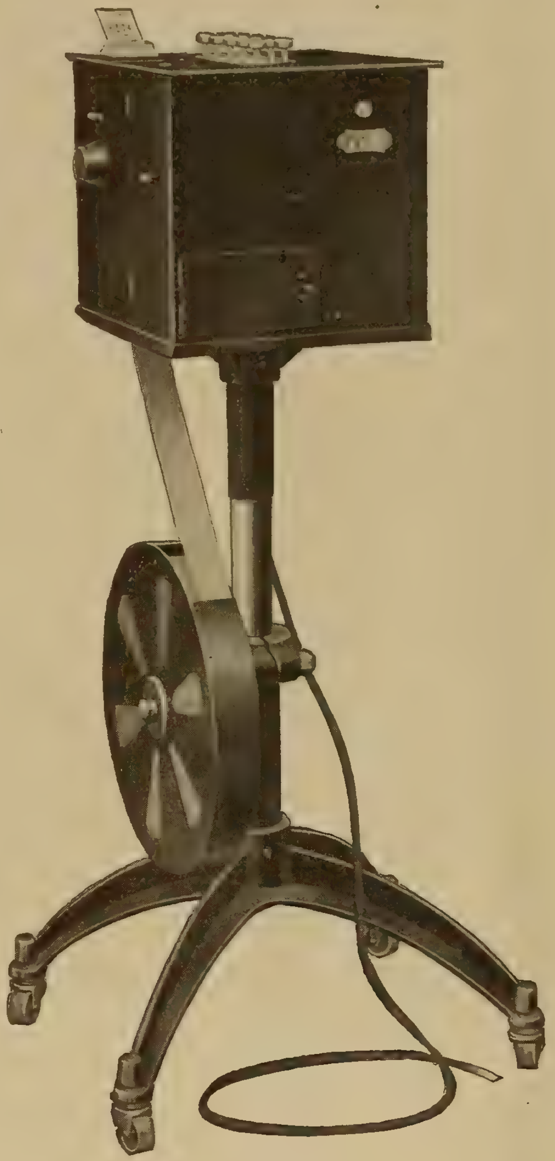

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Register has ten keys in two banks of five each. Left-hand bank controls the number of tickets issued, the right-hand bank governs the price of the tickets issued.

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The register is 10½ inches wide, 10½ inches deep, and 10⅝ inches high. The top of the machine has a flange which extends over the sides ¼ inch on three sides, and on the front side, ½ inch. This makes the top of the register 11 inches wide and 11½ inches deep.

Cabinet is of pressed steel and is finished in black enamel.

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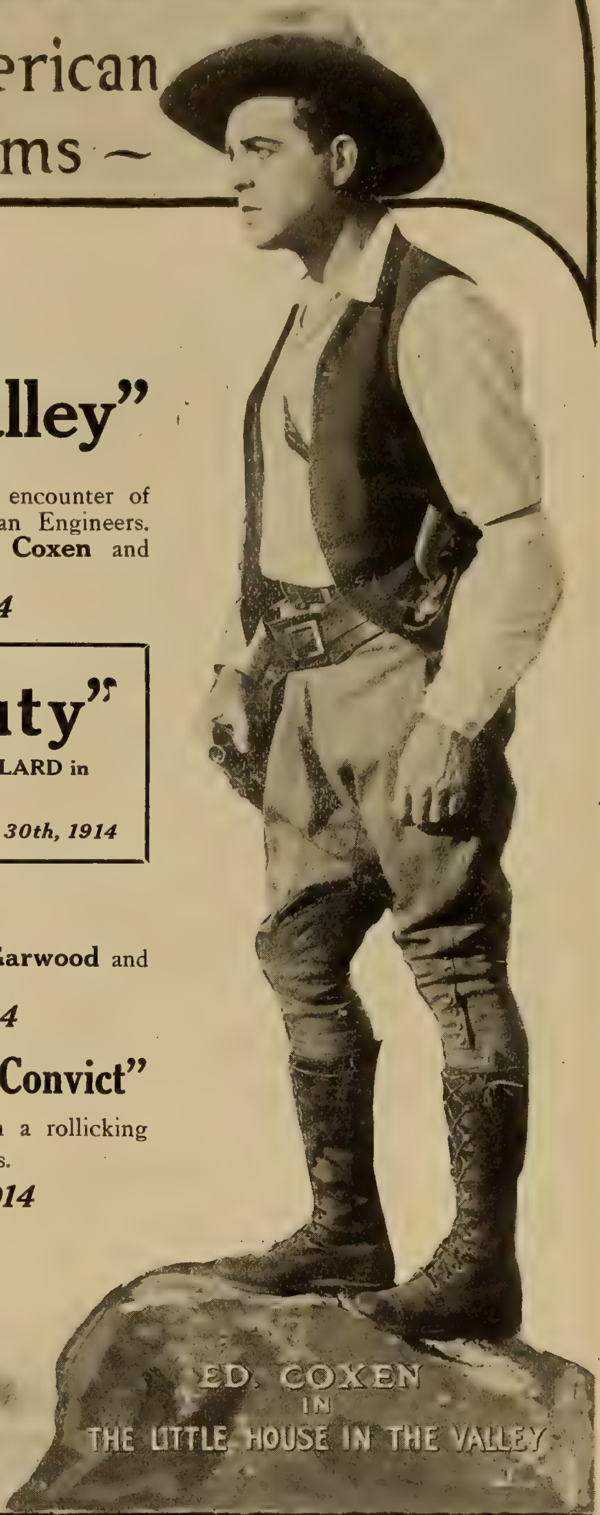
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"The Little House in the Valley"

A Two Part Drama depicting spectacular encounter of Mexican Brigands with Corps of American Engineers. Under direction of Thos. Ricketts. Featuring **Ed Coxen** and **Winifred Greenwood** supported by an all star cast.

Release Monday, June 29th, 1914

"American Beauty"

Presenting MARGARITA FISCHER and HARRY POLLARD in

"VIA THE FIRE-ESCAPE"

A Breezy Newspaper Story ***Release Tuesday, June 30th, 1914***

"Nature's Touch"

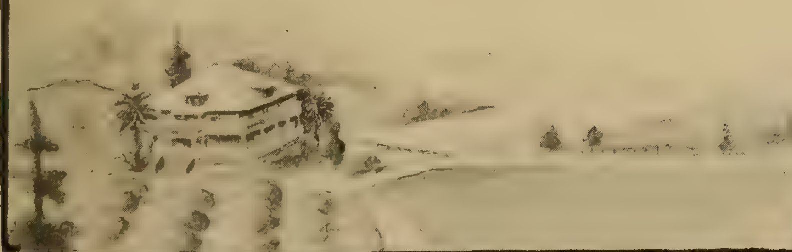
Under direction of Sydney Ayres. Featuring **Wm. Garwood** and **Vivian Rich.** Exploiting Psychological Tenets.

Release Wednesday, July 1st, 1914

"Mein Lieber Katrina Catches a Convict"

Featuring **George Field** and **Ida Lewis** in a rollicking comedy sketch under direction of Thos. Ricketts.

Release Friday, July 3rd, 1914



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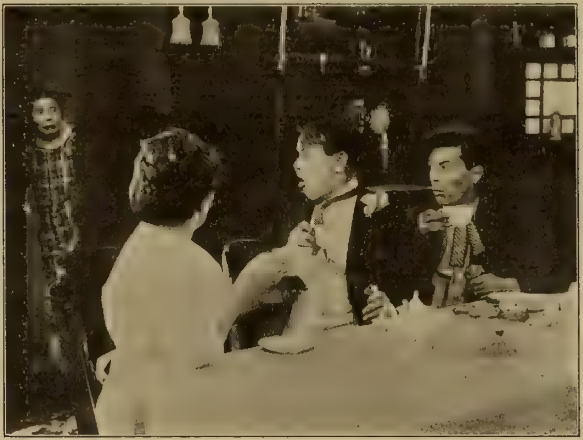
Released Saturday, June 27th

**The Revengeful Servant Girl

Seventh of "Wood B. Wedd's" sentimental experiences
By Mark Swan
Featuring William Wadsworth



A beautiful damsel finally accepts the noble "Wood B." but the servant also loves him. Curses on his fatal beauty! As a breaker up of weddings that servant person has no equal.

Released Monday, June 29th

Coming Multiple Reel Features

***THE HAND OF HORROR
In Two Parts
Drama *Friday, June 19th*

***THE MAN IN THE STREET
By Mary Imlay Taylor in Three Parts.
Drama *Friday, June 26th*

Coming Single Reel Releases

*A MODERN SAMSON ON THE STEPS
Comedy *Wednesday, June 17th*

*IN THE DAYS OF SLAVERY
Drama *Saturday, June 20th*

*THE BASKET HABIT
Comedy *Monday, June 22nd*

**A FOOLISH AGREEMENT
Drama *Tuesday, June 23rd*

*THE MYSTERIOUS PACKAGE ON THE ICE
Comedy and Scenic *Wednesday, June 24th*

**DOLLY PLAYS DETECTIVE
Tenth "Dolly" Drama *Saturday, June 27th*

**THE REVENGEFUL SERVANT GIRL
Seventh "Wood B. Wedd" Comedy *Monday, June 29th*

**THE MYSTERY OF THE FADELESS TINTS
Eighth "Cleek" Drama *Tuesday, June 30th*

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"BROWN'S BIG BUTLER"—Comedy }
"THE GREATER TREASURE"—Two Reel Drama........Wednesday, June 24th
"THE CANDIDATE FOR MAYOR"—2 Reel Drama.........Thursday, June 25th
"A PRACTICAL DEMONSTRATION"—Drama................Friday, June 26th
"WHO'S BOSS"—Comedy } Split Reel ....Saturday, June 27th
"HIS SUDDEN RECOVERY"—Comedy }
"THE WALKO SISTERS"—Comedy ....Tuesday, June 30th
"THE LIVING FEAR"—2 Reel Drama....................Wednesday, July 1st
"THE SHADOW OF TRAGEDY"—2 Reel Drama...........Thursday, July 2nd
"THE DOOM OF DUTY"—Drama.............................Friday, July 3rd
"IT'S A SHAME"—Comedy } Split Reel..........Saturday, July 4th
"THE KIDNAPPED BRIDE"—Comedy }

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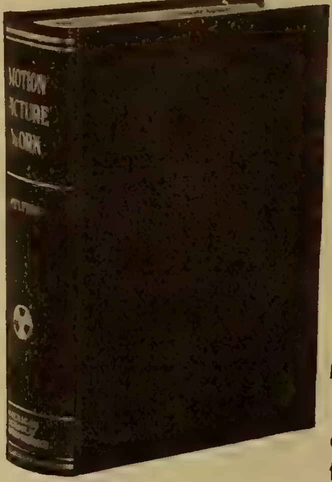

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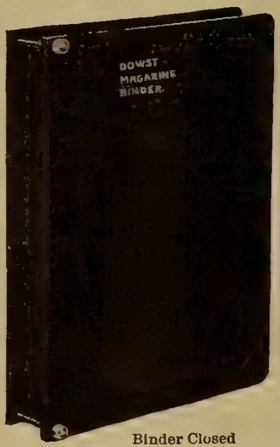

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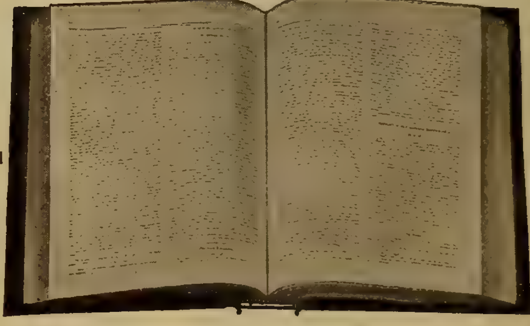

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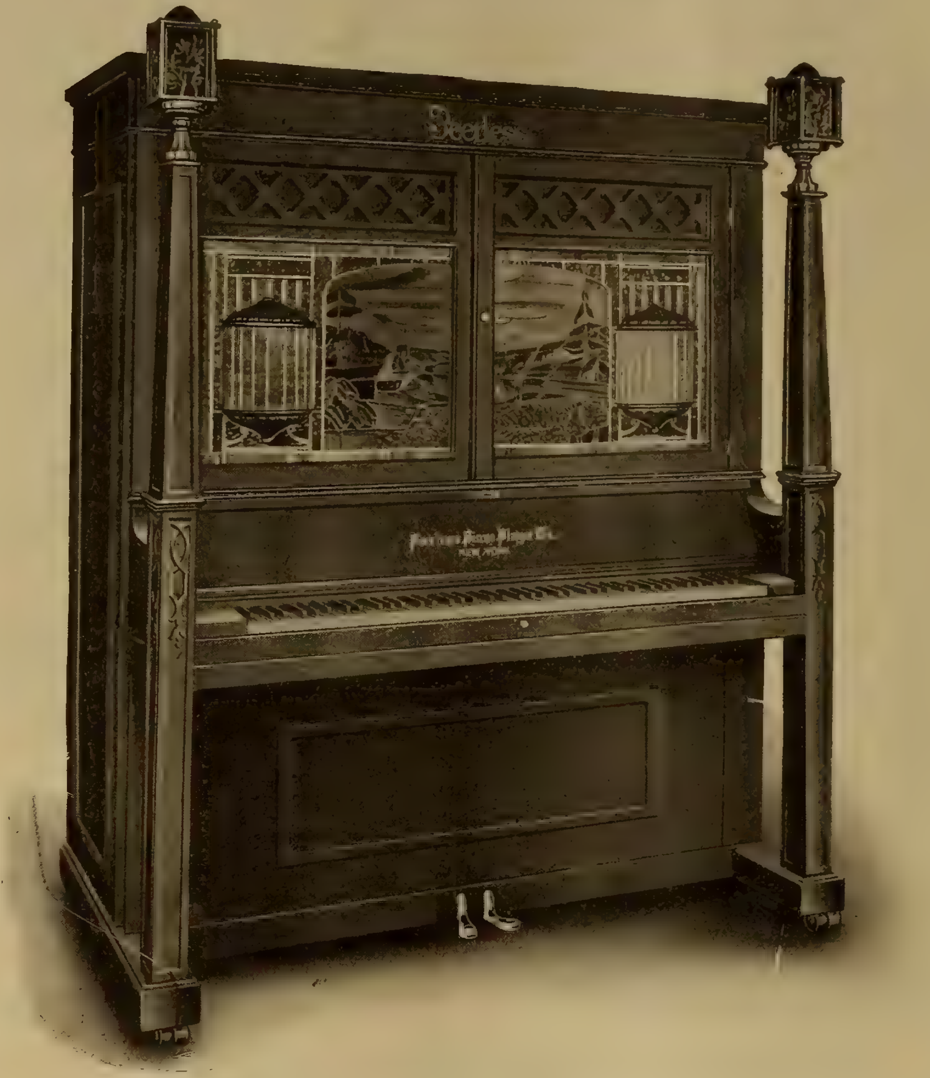

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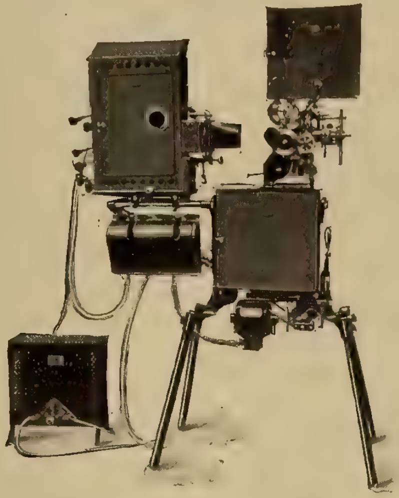

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